

CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
TAYLOR’S MISTAKE BACHES - NORTH, CHRISTCHURCH

Social and economic change at the end of the 19th century saw ordinary New Zealanders take holidays away for the first time, and tourist resorts and bach communities grew rapidly.

The connection of Sumner to Christchurch by tramway in 1888 saw the sea-side suburb develop as a popular tourist destination in this period. The improved accessibility of Sumner also meant that nearby Taylor's Mistake was also more accessible to people who would take the tram to its Scarborough terminus then walk over the headland to fish and camp. From the 1880s, weekend baches gradually began to appear in the bay and along its flanking coastline. The first baches were simple cave dwellings, located in the sea cliffs between Taylor's Mistake beach and Boulder Bay. After the electrification of the tramline to Sumner in 1907 and the construction of a road to Taylor's Mistake in 1910 (although not suitable for cars until 1921), the number of baches in the area grew substantially - from 18 in 1909 to 30 in 1910 and 53 in 1917. Twenty years later there were 72 baches across the three bays of Boulder Bay, Taylor's Mistake (Rotten Row) and Hobson Bay. The three closely located but distinct areas of baches are often, and for the purposes of this statement referred to collectively as the Taylor's Mistake baches.

The Taylor's Mistake baches were distributed along a significant length of coastline in several distinct localities. At the western end were the cliff-side dwellings of Hobson Bay. Then came the wide sandy sweep of Taylor's Mistake beach - which included the densely-built dwellings of Rotten Row. Along the rocky eastern coastline of the bay were a series of cave dwellings. Finally at the eastern headland was the community of Boulder Bay (also known as Reef Bay and Stoney Bay), which housed a dozen baches at its peak - of which nine remain today.

During the 1930s Depression, a semi-permanent population of unemployed men settled on a longer term basis and developed gardens to provide sustenance and additional income (through provision of the first daffodils and new season potatoes to Christchurch).

During World War II, Taylor's Mistake and Boulder Bay were part of the defence area designated Fort Lyttelton, and access was restricted. During this period, a tank trap was dug around the back of the Boulder Bay baches to prevent the possibility of Japanese tanks ascending to the Godley Head Battery. Once the threat from the Japanese had receded however, baches were returned to their owners, with bach occupation and community activities continuing to the present day.

The post war Taylor's Mistake community included families and their friends. Bach owners are recorded as coming from the suburbs of Addington, Linwood, Woolston, Phillipstown, and the Shirley/St Albans area, and many were in trade occupations. Many have connections with the Linwood Rugby Club. Bach ownership passed between members of the community and visitors to the baches. Several bach owners owned multiple baches at various points in time. A number of bach owning families intermarried. The Taylor's Mistake Surf Lifesaving Club played a big part in the community, and many bach owners, particularly in Hobson's Bay and Taylor's Mistake were active members or had some connection to the club.

The baches were owner built and designed, of found or easily transported materials, in simple forms with minimal decoration. They often started off as very small structures, and were altered and added to over time to accommodate growing families and changing needs. Some early baches were replaced. A number of the Boulder Bay baches are differentiated by their construction in permanent materials including concrete and the boulders from the bay.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. Since the 1980s, nostalgia for and celebration of the traditional bach way of

life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

With most of the baches occupying Crown-owned foreshore land, there have been attempts to regulate or remove the informally-built baches at Taylor's Mistake since the early years of the 20th century, which has involved ongoing dialogue and some tension between bach owners, regulatory bodies and the general public. In the early 1940s the borough council ceased issuing licenses for new baches, and in the late 1960s, the Christchurch City Council (who took over from the borough in 1945) ceased issuing building permits for major alterations. In the early 1970s, the City Council decision that those baches which did not have self-contained toilets would have to be removed resulted in the removal of approximately 16 baches.

The Christchurch Earthquakes in 2010 and 2011 caused damage to some baches, and to the cliffs, which resulted in some baches being abandoned or unsafe to access due to the rock fall risk, while others have been repaired.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1446
*BACH AND SETTING - 48 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 2017

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 48, West End, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its long association with just two families (the Peters/Woodhouse and Rowe families) over the last century and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor’s Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson’s Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 48 is built on the sand and is the eastern-most of these baches.

The origins of Bach 48 are uncertain, but research to date suggests that it was built in the years around World War I. Evidence suggests that the builder was Charles Peters. Peters was an upholsterer and in 1919 he set up as a cabinet maker. In 1923 Peters’ ‘Oak Furniture Company’ went bankrupt and he attempted to sell his bach to settle some of his debts, but it

was seized by a Mr Balkind, one of his creditors.¹ He recovered it and research suggests that Peters dwelt there more or less permanently during the 1930s.

During World War II Bach 48 was one of many Taylor's Mistake baches requisitioned by the army for billeting soldiers. It was returned to Peters in September 1942. Peters died in 1943 and after his death, Bach 48 passed to his sister Rosina Woodhouse. In 1944, a year after Rosina and her husband John received Bach 48, they also purchased Bach 28. The family apparently used Bach 48 as their own holiday home, and 28 was let. Both baches were sold following John's death in 1964. Bach 48 was purchased by Trevor Rowe and his wife Ivy.

Ivy Rowe was a daughter of John Hobson who built the first bach (68) with his family in Hobson's Bay in c1907. The extended Hobson family occupied nearly all the dozen baches in Hobson's Bay. Ivy represented New Zealand in baseball in the 1940s, and encouraged her daughters to pursue sporting activities such as swimming. Her daughter Sandra joined the Taylor's Mistake Surf Life Saving Club (TMSLC), and her father is remembered as a lifelong supporter of the Club and the Bay.² Ivy's husband was also president of the Bach Owners Association for a period. Bach 48 is now jointly owned by their three daughters; many of their children are also involved with the TMSLC.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 48 has cultural significance for the manner in which it signifies the informal do-it-yourself self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within only two families, for its demonstration of the interconnectedness of family ownership within this bach community and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 48 is valued by its current owners whose family have owned it for over 50 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 48) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

¹ *Press* 17 March 1923.

² *Carpenter & Tutty* p. 278

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Bach 48 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 48 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, it was a small gabled weatherboard hut of probably one room, sitting side-on to the sea, well out on the sands. In the mid-1920s it was either rebuilt or rotated on its site so that the gable faced the sea. The front door was relocated to the side elevation and a new window placed in the front elevation. The bach remained in this form until after its purchase by the Rowe family. A fibrolite lean-to extension (a bunkroom) was added to the rear in 1967, giving the building an 'L' shaped footprint. A larger window was also inserted in the front elevation. The bach sustained some damage in the Canterbury Earthquake sequence of 2010-2011, and the chimney was removed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 48 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The enlargement over time followed the trend of building more permanent baches. This bach began as a small weatherboard bach, with a bunkroom extension constructed of fibrolite in the late 1960s. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s³ and is not found in later alterations to baches meaning the alterations are specific to their time.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 48 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the sandy foreshore behind the Taylor's Mistake beach, in the area known as West End. The baches at the West end are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows and doors. Most of the baches are single storied, with one a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 48 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are well-known Christchurch landmark as they are a prominent feature of the bay and the popular coastal walk there.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 48 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 48 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of patterns of recreation and leisure in mid-20th century New Zealand; for its long association with only two families; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within only two families, for its demonstration of the interconnectedness of family ownership within this bach community and for its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the group of baches known as West End. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

Sumner Borough Council files (Sumner Museum)

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (CCC files).

Taylor's Mistake Association files (privately held)

World War I Military Personnel Files (Archives New Zealand)

Pers. comm. Janet Abbott

Births, Deaths and Marriages website

Papers Past website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1384
*BACH AND SETTING - 49 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 14 JANUARY 2016

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 49 has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-twentieth century New Zealand; for its association with contractor Oliver Sutton, traffic inspector George Kellar and the McClurg family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time, and tourist resorts and bach communities grew rapidly. The connection of Sumner to Christchurch by tramway in 1888 saw the sea-side suburb develop as a popular tourist resort in this period. The improved accessibility of Sumner also meant that nearby Taylor’s Mistake was more accessible to excursionists - who would take the tram to its Scarborough terminus then walk over the headland to fish and camp. From the 1880s, weekend baches gradually began to appear in the bay and along its flanking coastline. After the electrification of the tramline to Sumner in 1907 and the construction of a road to Scarborough Hill in 1910 (although not reaching Taylor’s Mistake until 1910), the number of baches in the locality grew

substantially - from 18 in 1909 to 30 in 1910 and 53 in 1917. On the eve of WWII there were 72.

The Taylor's Mistake baches were distributed along a significant length of coastline in several distinct localities. At the western end were the cliff-side dwellings of Hobson Bay. Then came the wide sandy sweep of Taylor's Mistake beach - which included the densely-built dwellings of Rotten Row. Along the rocky eastern coastline of the bay were a series of cave dwellings. Finally at the eastern headland was isolated Boulder Bay, a community accessible only by foot or water, and with its own identity apart from the rest of Taylor's Mistake. Just to the east of Rotten Row and the Taylor's Mistake Surf Lifesaving pavilion is Bach 49

Like many baches at Taylor's Mistake, Bach 49 began as a modest cave dwelling in c1908. In c1933 the dwelling was transferred from Oliver Francis Sutton (1890-1965) - a Woolston bricklayer and contractor and possibly the builder of the original bach - to George Kellar. In the late 1930s Sutton shifted to Springston South to begin dairy farming. He clearly did not lose his affection for Taylor's Mistake however, and retired back there in the mid-1950s.

George Percival Kellar (d1962) was a City Council Traffic Inspector and later Traffic Superintendent. In 1933 he built a new bach in front of the Suttons' cave. After WWII the bach was sold to Maurice and Meryl McClurg, who again enlarged the building in c1968. Meryl had been a regular visitor to the bay since the early 1930s, and met Maurice there. After their marriage in 1938, the McClurg's continued to rent baches until they were in a position to purchase. The family have been prominent in the Taylor's Mistake Life Saving Association since the early 1970s. Bach 49 is currently owned by Maurice's granddaughter and her family.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 49 has cultural significance for the manner in which it signifies the informal, often highly social, do-it-yourself bach way of life of the early and mid-twentieth century. This way of life, which today is increasingly rare, is held to represent values which are quintessentially kiwi. Bach 49 is esteemed by its present owners, whose family have owned it for more than fifty years in spite of intermittent official opposition. Local and central government authorities have attempted to regulate and/or remove the informally-built baches at Taylor's Mistake since the early years of the twentieth century. Relationships with bach holders have therefore been complex and sometimes difficult.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Bach 49 has architectural and aesthetic significance as a representative example of the vernacular dwellings commonly built to serve as baches in the middle years of the twentieth century, more permanent than their predecessors but still individual and particular to their sites. Bach 49 reflects the evolution of bach design at Taylor's Mistake, with evidence of all three main phases visible

Early twentieth century baches were usually built without formal plans (or planning) of locally-sourced and found materials, and were often altered and adapted to suit the changing needs of owners. By mid-century, baches were usually more substantial structures, built of commercial materials. This was a reflection of the greater prosperity and higher expectations of the period. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century deco or modernist-derived aesthetic, with features such as

mono-pitch roofs, open-plan layouts and indoor-outdoor flow. This characteristic presaged the emergence of these features in popular domestic design.

The evolution of Bach 49 reflects all three of the main periods of bach building at Taylor's Mistake – pre WWI, interwar and post WWII. The bach began as very modest cave dwelling in c1908. Then in 1933 George Kellar built a substantial two-storey weatherboard bach in front of the cave. Finally - with one of the last building permits ever issued for a bach at Taylor's Mistake, and with the assistance of other residents - Maurice McClurg added a substantial single-storey mono-pitched living room addition to the eastern elevation in 1968. The bach has been little altered in the intervening years, and each phase of development is clearly evident. The cave remains in use as a store at the rear. The first floor of the 1930s portion retains its room divisions, diagonal match-lining and part of its stair, whilst the spacious split-level open-plan ground floor reflects its 1960s origins with lightly varnished timber feature walls, exposed beams, and large picture windows. The substantially-constructed bach sustained moderate damage in the Canterbury earthquake sequence of 2010-2011, and the chimney was lost.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 49 has technological and craftsmanship significance as a vernacular building that grew in an accretive fashion in three stages over sixty years to meet the owners' needs and expectations. The differences between the various stages of the building reflect changes in building techniques and materials in this period, from timber-fronted cave to simple weatherboard bach to sophisticated 'mid-century modern' concrete block and vertical-boarding.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 49 has contextual significance on its site and within its setting. The bach is located on the sandy foreshore under the sea cliffs at the eastern end of the Taylor's Mistake beach. The contextual significance of the bach is derived partly from its location in what is an elemental coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The baches of Taylor's Mistake are well-known to Christchurch walkers as they are a prominent feature of a popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 49 and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Maori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in food gathering. Baches were developed in the area from the turn of the nineteenth century.

ASSESSMENT STATEMENT

Bach 49 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of

patterns of recreation and leisure in mid-twentieth century New Zealand; for its association with contractor Oliver Sutton, traffic inspector George Kellar and the McClurg family; and as part of the well-known Taylor's Mistake bach community. The bach has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-twentieth century, and for its frequent artistic representation. The bach has architectural and aesthetic significance as an example of the vernacular dwellings commonly built to serve as baches in the middle years of the twentieth century, more permanent than their predecessors but still individual and particular to their site. This building reflects the evolution of bach design at Taylor's Mistake, with evidence of all three main phases visible. The bach has technological and craftsmanship significance as a vernacular building that demonstrates how building techniques and use of materials evolved to reflect changing expectations of what a bach should be. The bach has contextual significance on its site and within its setting, a beach-side location at the western end of Taylor's Mistake beach. The bach also has contextual significance in relation to the other small, informally-built baches of Taylor's Mistake. The bach and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Sumner Museum - Sumner Borough Council files

Draft Statements of Significance & further information provided by submitters on replacement Christchurch Plan.

Heritage New Zealand Pouhere Taonga - Taylor's Mistake files

REPORT DATED: 9 JUNE 2016

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1447
*BACH AND SETTING - 51 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 2017

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 51, West End, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with prominent Taylor’s Mistake Surf Life Saving Club (TMSLC) personality Norman Batchelor and the MacDonald family, and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor’s Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson’s Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 51 is the western-most of those built on the beach.

The origins of Bach 51 are uncertain, but in accordance with the history of most Taylor’s Mistake baches, it is likely to have been built in the years around World War 1. Research to date suggests that the builder was Albert Andrews. Andrews was born in London, emigrated to New Zealand in c1912 and settled in Lyttelton where he worked for the Railways and as a watersider. A number of watersiders established baches in the bay during the first wave of hut

construction around World War I. In addition to Andrews, these included Henry Eastwick (Bach 42) and Tom Malloy (Bach 34). Andrews died in 1935.

After Andrews' death, his bach passed to Norman Batchelor. Batchelor was a leading figure in the TMSLC in the inter-war years as a competitor, instructor and administrator (including a term as Club Captain 1927-1929). Batchelor won national titles in backstroke and freestyle between 1921 and 1924. Bach 51 was one of the baches requisitioned by the army during WWII. The key was returned to the Batchelors in December 1942. In 1950 Batchelor and his family moved to Auckland.

When the Batchelors left Christchurch, their bach passed to Charles Jackson and his wife Elizabeth. When the Jacksons died within a few months of each other in 1961, their bach passed to John C. MacDonald. The bach remained in the MacDonald family until 2015 when it was sold to builder Dave Louw. Louw also owns Bach 62 in Hobson's Bay.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 51 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family until recently, and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 51) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's Mistake have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Bach 51 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century.

Baches were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 51 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, Bach 51 was a small gabled weatherboard hut of probably one room, sitting side-on to the sea. In the middle years of the 20th century, the bach was extended by the addition of two lower-gabled sections at either end. Research to date suggests that the building was clad in fibrolite at this time, and French doors inserted in the north elevation. The roof is corrugated iron and windows and glazed doors are timber framed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 51 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The enlargement in the mid-20th century and the cladding of the bach in fibrolite followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s⁴ and is not found in later alterations to baches meaning the bach is very much of its time.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 51 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the sandy foreshore behind the Taylor's Mistake beach, in the area known as West End. The baches at the West end are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows and doors. Most of the baches are single storied, with one a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

⁴ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 51 relates to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch walkers as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 51 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 51 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with prominent TMSLC figure Norm Batchelor, and long association with the MacDonald family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its association with surf lifesaving and for its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as the West End, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

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Sumner Borough Council files (Sumner Museum)

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Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1448
*BACH AND SETTING - 52 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 2017

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 52, West End, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with prominent Taylor’s Mistake Surf Life Saving Club (TMSLC) personality and early Olympic representative Len Moorhouse, and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor’s Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson’s Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 52 is located in an elevated position at the southern end of the Point.

The origins of Bach 52 are uncertain, but research to date suggests that it is likely to have been built in the years around World War I. It was in-situ by the beginning of the 1920s. The first owner or owners have not been determined, but by 1932 it was owned by Len Moorhouse.

Leonard Moorhouse took up competitive swimming at the age of 18 with the Christchurch Amateur Swimming Club (CASC). As reigning New Zealand backstroke champion he competed in the 100M backstroke event at the 1928 Amsterdam Olympics. He was also selected for the inaugural British Empire Games in Canada in 1930, but was unable to attend. At around the same time that he joined the CASC, Len also joined the New Brighton Surf Life Saving Club, but moved to the Taylor's Mistake SLSC, supported by Jim Ballin, the presiding president of the TMSLC and boss of Ballin's Brewery – where Len worked as an accountant. Moorhouse was a force within the TMSLC through until the late 1930s.

Moorhouse passed his bach onto an A. Wakelin; a fellow Ballin's employee, in the late 1930s.⁵ Along with other baches in Taylors Mistake bach 52 was requisitioned during the war and was not returned to Wakelin until mid-1943.

After the war, Wakelin sold his bach to Horace and Emily Chapman. Horace was a fitter with NZ Railways. The Chapman family had been holidaying at Taylor's Mistake for some years in rented baches before 52 was purchased. In the mid-1980s, the Chapman bach came under threat when the Drainage Board proposed siting a sewer pipeline through the property, but this did not eventuate. After his parents passed away in 1986 Horace and Emily's son Ron sold Bach 52 to present owners Lynn and Tim Cook.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 52 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, and as part of the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 52 is valued by its present custodians, whose family have owned it for over 30 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 52) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

⁵ Moorhouse resumed bach ownership at Taylor's Mistake for a short period after the war with the much larger Bach 54 (now destroyed).

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Bach 52 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Baches were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 52 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, Bach 52 was a small skillion-roofed weatherboard hut of probably one room like most of the earliest baches at Taylor's Mistake. In the middle years of the 20th century, the bach was extended substantially to the south, effectively tripling its size. Unlike many other baches in the area that were altered around this time it retains its weatherboard cladding and lean-to roof and consists primarily of one main structure with a small section extending out to the rear. Rather than a timber deck it has concrete paths and areas to the north east and south east.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 52 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The changes over time followed the trend of building more permanent baches. The choice of timber as the main construction material is comparable with the majority of baches built at Taylor's Mistake at this time, and many other baches around New Zealand, such as Rangitoto and Tongaporutu River. It is notable in this context though that the mid-20th century extension did not use the cheaper fibrolite of the time as other baches in the area did, but retained its original material. The building is constructed on an area supported by retaining walls with a flight of steps required to access it, necessitating some engineering ingenuity by the original builder. That it survived the Canterbury earthquakes is evidence of the care taken in the construction of its base.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 52 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the hillside behind the Taylor's Mistake beach, in the area known as West End. The baches at the West End are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows and doors. Most of the baches are single storied, one is a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 52 relates to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 52 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but the area was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 52 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with prominent TMSLC figure and early Olympic representative Len Moorhouse; and as part of the Taylor's Mistake bach community well-known in Christchurch. The building has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its connection with surf lifesaving and for the frequent artistic representation of the group of baches. It has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites and altered over time.. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century, along with some ingenuity relating to its position on a base supported by retaining walls. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as the West End, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Papers Past website

Wises Street Directories (accessed via *Ancestry* website)

Len Moorhouse Wikipedia

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 2021

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PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1449
*BACH AND SETTING - 55 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 2017

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 55, Shangi-La, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with prominent Taylor’s Mistake Surf Lifesaving Club (TMSLC) personality Daryl Neate, and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor’s Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson’s Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 55 is located in an elevated position at the southern end of the Point.

The origins of Bach 55 are uncertain, but it was in-situ by the beginning of the 1920s. The first owner or owners have not been determined, but by 1932 it was owned by R. Carpenter. Research to date suggests this was Ronald (Ron) Carpenter, a motor cycle mechanic and competitive motor cycle racer of the late 1920s and 1930s.

During World War II when baches were requisitioned by the army for billeting soldiers bach 55 was not – research to date suggests that this may have been because it was serving as a dedicated ‘Surf Club Hut’ at the time.⁶ After the war, Bach 55 passed into the possession of Herman Dunlop. Dunlop was the son of a publican and was briefly a licensee himself before joining the police force in the late 1930s. Like Ron Carpenter, he was also a motor cycle racer in his youth. When Dunlop relinquished his bach around 1950, it passed briefly to Mr P. Smith before being purchased by car dealer Victor Neate and his wife Zella in c1955. Their son Daryl joined the TMSLC as a ‘nipper’ in the late 1950s, and became one of the club’s (and indeed New Zealand’s) most successful competitors. During a 40 year career he won 35 gold, 22 silver, and 21 bronze medals at National Championships, and represented New Zealand twice (in South Africa in 1973 and Australia in 1974). Away from competition, Neate served the TMSLC as a patroller and coach, and was Club Captain 1971-1974. He was inducted into the NZ Surf Life Saving Hall of Fame in 1985, and was made a Life Member of the TMSLC in 2017. Bach 55 remains in the Neate family.⁷

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 55 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within one family, its direct connections with the TMSLC and as part of the area’s frequent artistic representation. The bach way of life is held to represent values which are quintessentially ‘kiwi’ representing the New Zealand culture of ‘do it yourself’ and connecting with the natural environment. Bach 55 is valued by its present custodians, whose family have owned it for over 60 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor’s Mistake baches (including Bach 55) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club’s biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor’s have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor’s Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the ‘Canterbury School’ of regionalist painters. The most well-known of these paintings is Bill Sutton’s *Untitled (Taylor’s Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor’s Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor’s Mistake becoming one of New Zealand’s better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

⁶ Army – Hut Owners List, c1942 (TMA archive)

⁷ TMSLSC website – Life Members

Bach 55 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 55 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, Bach 55 was a small skillion-roofed weatherboard hut of probably two rooms. In the middle years of the 20th century, the bach followed the growing trend of the time and was rebuilt into a substantial fibrolite dwelling, making it the largest of the Taylor's Mistake baches. The bach sits on a substantial concrete base which creates a deck area extending across the beach frontage. Windows are timber framed, and dominate the beach frontage. The name is spelt out on a sign attached to the fascia board.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 55 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. The enlargement followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s⁸.

The building is constructed on an area supported by retaining walls necessitating some engineering ingenuity by the original builder which has been updated over time. This has ensured it survived the Canterbury earthquakes.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 55 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the hillside behind the Taylor's Mistake beach, in the area known as West End. The baches at the West end are tucked in to the cliff, with bush and scrub behind –

⁸ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows and doors. Most of the baches are single storied, with one a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 55 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 55 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 55 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of patterns of recreation and leisure in mid-20th century New Zealand; for its association with prominent TMSLC figure Daryl Neate; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, its direct connections with the surf lifesaving, for its longevity of ownership within one family, and for the area's frequent artistic representation. The building has architectural and aesthetic significance as an example of the vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the group of baches known as West End. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016* B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (CCC files).

Taylor's Mistake Association files (privately held)

World War I Military Personnel Files (Archives New Zealand) *Births, Deaths and Marriages* website

Papers Past website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

'Life Members' Taylor's Mistake Surf Lifesaving Club website

Wises Street Directories (accessed via Ancestry website)

Pers. comm. Janet Abbott

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1383
*BACH AND SETTING (SAN MICHELE) - 56 TAYLOR’S
MISTAKE BAY, SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 14 JANUARY 2016

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 56 has historical and social significance as a reflection of patterns of recreation and leisure in mid-twentieth century New Zealand; for its century-long association with members of the Taylor’s Mistake Surf Club such as Bob and Nan Russell; and as part of the well-known Taylor’s Mistake bach community.

Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time. The connection of Sumner to Christchurch by tramway in 1888 saw the sea-side suburb develop as a popular tourist resort in this period. The improved accessibility of Sumner also meant that nearby Taylor’s Mistake was more accessible to excursionists - who would take the tram to its Scarborough terminus then walk over the headland to fish and camp. From the 1880s, weekend baches gradually began to appear in the bay and along its flanking coastline. After the electrification of the tramline to Sumner in 1907 and the construction of a road to Scarborough Hill in 1910, the number of baches in the locality grew substantially - from 18 in 1909 to 30 in 1910 and 53 in 1917. On the eve of WWII there were 72.

The Taylor's Mistake baches were distributed along a significant length of coastline in several distinct localities. At the western end were the cliff-side dwellings of Hobson Bay. Then came the wide sandy sweep of Taylor's Mistake beach - which included the densely-built dwellings of Rotten Row. Along the rocky eastern coastline of the bay were a series of cave dwellings. Finally at the eastern headland was isolated Boulder Bay, a community accessible only by foot or water, and with its own identity apart from the rest of Taylor's Mistake. Just to the east of Rotten Row and the Taylor's Mistake Surf Lifesaving pavilion is Bach 56.

The original bach – a modest cave dwelling – is reputed to have been assembled as early as 1890 (then enlarged in c1910), which would make it one of the oldest remaining buildings at Taylor's Mistake.⁹ In January 1931 then owner Mr Woods - probably Robert (Bob) Woods, a foundation member of the Taylor's Mistake Surf Club in 1916 - transferred the bach to Robert Russell.

Robert Ernest (Bob) Russell (1897-1974) and his wife Ethel Maud (Nan) Russell (1896-1960) were central to the operation of the Taylor's Mistake Club for more than thirty years. Nan was 'mother' to the club juniors whilst Bob, a mechanic and motor sport promoter and enthusiast, was jack-of-all-trades. He served as a general committee member from 1934-1945, then secretary/treasurer until 1957 and 1964 respectively. He was also a successful and long-standing coach. The couple ran the Taylor's Mistake shop in the club pavilion for a couple of years until the building was destroyed in 1952, and were then instrumental in having the replacement (present) pavilion built.

In the 1960s Bob Russell sold his bach to Jack Hume, a member of the New Brighton Surf Club – although his son John competed for Taylor's. Jack later sold the bach to Margaret Loreto Taylor, who sold it in turn to present owners, the Thomas family, in 1981. Like the many owners of Bach 56 before them, the family are heavily involved with the surf club.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 56 has cultural significance for the manner in which it signifies the informal, often highly social, do-it-yourself bach way of life of the early and mid-twentieth century. This way of life, which today is increasingly rare, is held to represent values which are quintessentially kiwi. Bach 56 is esteemed by its present owners, whose family have owned and maintained it for thirty five years, often in the face of official opposition. Local and central government agencies have attempted to regulate and/or remove the informally-built baches at Taylor's Mistake since the early years of the twentieth century; relationships with bach-holders have therefore been complex and sometimes difficult.

The picturesque location and proximity to Christchurch of Taylor's Mistake saw the bach community represented by artists on a regular basis through the mid-twentieth century - including by such well-known names as Elizabeth Kelly, Francis Shurrock and Bill Sutton. This has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Bach 56 has architectural and aesthetic significance as an example of the small vernacular dwellings that were typically built to serve as baches in the early decades of the twentieth century. Such dwellings were usually built without formal plans (or planning) of locally-

⁹ Evidence submitted in support of heritage scheduling, December 2015

sourced and found materials, and were often altered and adapted to suit the needs of owners as required. Bach 56 is a vivid illustration of this trend.

Bach 56 is reputed to have begun life as a (semi) cave dwelling as early as 1890. In 1931 new owner Bob Russell doubled the size of the building to two rooms by adding a first floor. A decade later (in 1941) the Department of Health ordered the building demolished, but this did not come to pass. Unspecified but minor additions and alterations were made in 1968. Finally in 1986 the present owners enclosed a balcony to provide a small additional space for their new born. A large aluminium picture window was also inserted into the first floor front elevation in this period.

The ground floor bears the most evidence of the age of the building; the back portion of what is a low kitchen-dining space is formed from the cliff face. San Michele is one of the last of the inhabited baches to incorporate this feature. The first floor presents more of a mid-twentieth century appearance as a consequence of its 1968 and later alterations, with exposed beams and large windows.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 56 has technological and craftsmanship significance as a vernacular building that grew and changed in an accretive fashion over a long period to meet owners' needs and expectations. Elements of the building therefore reflect changes in building techniques and materials over this period – such as the cladding which includes weatherboards, board and batten, corrugated iron and concrete block.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 56 has contextual significance on its site and within its setting. The bach is located amongst a small grouping of dwellings on a rocky spur separating the eastern end of Taylor's Mistake beach from Hobson Bay. The bach is unusual in that it extends out and over a public walkway to Hobson Bay, illustrating the blending of public and private space that is characteristic of traditional bach communities. The contextual significance of the bach is derived partly from its location in what is a spectacular and elemental coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The baches of Taylor's Mistake are well-known to Christchurch citizens as they sit adjacent a popular beach and are a prominent feature of a popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 56 and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Maori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in food gathering. Baches were developed in the area from the turn of the nineteenth century.

ASSESSMENT STATEMENT

Bach 56 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-twentieth century New Zealand; for its century-long association with members of the Taylor's Mistake Surf Club such as Bob and Nan Russell; and as part of the well-known Taylor's Mistake bach community. The bach has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-twentieth century, and for its frequent artistic representation. The bach has architectural and aesthetic significance as an example of the small vernacular dwellings that were typically built to serve as baches in the early decades of the twentieth century, built without plans or planning of locally-sourced and found materials and which subsequently evolved to meet the changing needs of their owners. The bach has technological significance as a building which has periodically evolved and which therefore expresses change in building techniques and the use of materials. The bach has contextual significance on its site and within its setting, a precipitous location on a rocky spur at the western end of Taylor's Mistake beach. The bach and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Sumner Museum - Sumner Borough Council files

Draft Statements of Significance & further information provided by submitters on replacement Christchurch Plan.

Heritage New Zealand Pouhere Taonga - Taylor's Mistake files

REPORT DATED: 9 JUNE 2016

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1382
*BACH AND SETTING (KIA ORA), 57 TAYLOR’S MISTAKE
BAY, SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 14 JANUARY 2016

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 57 has historical and social significance as a reflection of patterns of recreation and leisure in mid-twentieth century New Zealand; for its eighty six year connection with the Hunter family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time, and tourist resorts and bach communities grew rapidly. The connection of Sumner to Christchurch by tramway in 1888 saw the sea-side suburb develop as a popular tourist destination in this period. The improved accessibility of Sumner also meant that nearby Taylor’s Mistake was more accessible to excursionists - who would take the tram to its Scarborough terminus then walk over the headland to fish and camp. From the 1880s, weekend baches gradually began to appear in the bay and along its flanking coastline. After the electrification of the tramline to Sumner in 1907 and the construction of a road to

Scarborough Hill in 1910 (and over to Taylor's Mistake in 1921), the number of baches in the locality grew substantially - from 18 in 1909 to 30 in 1910 and 53 in 1917. On the eve of WWII there were 72.

The Taylor's Mistake baches were distributed along a significant length of coastline in several distinct localities. At the western end were the cliff-side dwellings of Hobson Bay. Then came the wide sandy sweep of Taylor's Mistake beach - which included the densely-built dwellings of Rotten Row. Along the rocky eastern coastline of the bay were a series of cave dwellings. Finally at the eastern headland was isolated Boulder Bay, a community accessible only by foot or water, and with its own identity apart from the rest of Taylor's Mistake. Just to the east of Rotten Row and the Taylor's Mistake Surf Lifesaving pavilion is Bach 57.

Bach 57 (numbered 48 before 1932) is reputed to have been constructed as early as 1890, which would make it one of the oldest remaining buildings at Taylor's Mistake. The earlier owners are not known, but on 10 February 1930 it was transferred to Jack Hunter.

Jack Carroll Hunter (1908-1992) was a joiner and motor cycle enthusiast. After purchasing his bach in 1930 he became involved with the Taylor's Mistake Surf Club, serving on the committee from the mid-1930s and executing the joinery for the new club pavilion in the early 1950s. In 1934 he married Joan Alexandra Craig (1912-1978); a lean-to bunkroom was added to the bach in 1946 to accommodate their growing family (which eventually numbered six). A number of their children were also closely involved with the surf club. The bach was passed to the next generation in 1980 and remains with the Hunter family.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 57 has cultural significance for the manner in which it signifies the informal, often highly social, do-it-yourself bach way of life of the early and mid-twentieth century. This way of life, which today is increasingly rare, is held to represent values which are quintessentially kiwi. Bach 57 is esteemed by its present owners, whose family have owned and maintained it for more than eighty years – often in the face of official opposition. Local and central government authorities have attempted to regulate and/or remove the informally-built baches at Taylor's Mistake since the early years of the twentieth century. Relationships with bach-holders have therefore been complex and frequently difficult.

The picturesque location and proximity to Christchurch of Taylor's Mistake saw the bach community represented by artists on a regular basis through the mid-twentieth century - including by such well-known names as Elizabeth Kelly, Francis Shurrock and Bill Sutton. This has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Bach 57 has architectural and aesthetic significance as an example of the small vernacular dwellings that were typically built to serve as baches in the early decades of the twentieth century. Such dwellings were usually built without formal plans (or planning) of locally-sourced and found materials, and were often altered and adapted to suit the needs of owners as required.

Bach 57 began life around the turn of the century as a very simple two-room gabled hut, perched on the side of its rocky spur. In 1946 Jack Hunter made alterations and additions. A corrugated iron bunkroom was added to the rear, additional windows were inserted, and the original bach was clad in fibre cement. No subsequent alterations of any consequence have

been made. The match-lined and hard board-lined interior retains its mid-twentieth century appearance, with original 1920s/1930s joinery in-situ.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 57 has technological and craftsmanship significance as a vernacular building constructed and then altered in line with contemporary building practises. It therefore provides an illustration of the changes that took place between the early twentieth century and the mid-1940s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 57 has contextual significance on its site and within its setting. The bach is located amongst a small grouping of holiday homes on a rocky spur separating the eastern end of Taylor's Mistake beach from Hobson Bay. The bach is only accessible only by footpath. The contextual significance of the bach is derived partly from its location in what is a spectacular and elemental coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The baches of Taylor's Mistake are well-known to Christchurch citizens as they sit adjacent a popular beach and are a prominent feature of a popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 57 and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Maori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in food gathering. Baches were developed in the area from the turn of the nineteenth century.

ASSESSMENT STATEMENT

Bach 57 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-twentieth century New Zealand; for its eighty six year connection with the Hunter family; and as part of the well-known Taylor's Mistake bach community. The bach has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-twentieth century, and for its frequent artistic representation. The bach has architectural and aesthetic significance as an example of the small vernacular dwellings that were typically built to serve as baches in the early decades of the twentieth century, built without plans or planning of locally-sourced and found materials and which subsequently evolved to meet the changing needs of their owners. The bach has technological significance as a building which has periodically evolved and which therefore expresses change in building techniques and the use of materials. The bach has contextual significance on its site and within its setting, a precipitous location on a rocky spur at the western end of Taylor's Mistake beach. The bach and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Sumner Museum - Sumner Borough Council files

Draft Statements of Significance & further information provided by submitters on replacement Christchurch Plan.

Heritage New Zealand Pouhere Taonga - Taylor's Mistake files

REPORT DATED: 10 JUNE 2016

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1450
*BACH AND SETTING - 58 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 2017

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 58 has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its connection with the earlier history of the Taylor’s Mistake Surf Club; for its connection with sportsman and caterer Alec Thompson; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

Bach 58 is perched on a terrace at the nose of the ‘The Point’ which divides the West End of the ‘Big Bay’ at Taylor’s Mistake from Hobson’s Bay. The present bach dates from 1936.

The earliest history of Bach 58 – like that of many of the Taylor’s Mistake baches – is uncertain, but it was in-situ by 1921. By 1932 it was owned by Alexander (Alec) Thompson. Thompson took up the sport of boxing, becoming a successful welter-weight fighter in the city during the 1920s. After retiring from the ring, he became a trainer and operated his own gymnasium during the 1930s. In 1936 he helped found the Marist Old Boys Boxing Club, and in 1939 he was on the committee of the Christchurch Boxing Trainers Association. In addition to boxing, Alec Thompson also joined the Taylor’s Mistake Surf Life Saving Club (TMSLC) in the 1920s and became a regular competitor. In the early 1930s Alec leased his bach to a

group of young TMSLC members known collectively as the 'The Bashful Boys'.¹⁰ He then applied to the Sumner Borough Council for permission to build a new hut on the former tearooms site, close to the surf club pavilion. This was denied on the basis of a 1923 council decision that no further baches be permitted in this locality because of the impediment they posed to public access to the beach.¹¹ Subsequent to this decision Thompson returned to Bach 58, which he rebuilt in 1936.¹²

During World War II the new Bach 58 was occupied from 11 December 1941 until April 1943; a period for which the Thompsons were paid £44/2/2 in rent.

The Thompsons retained their bach for 40 years until the late 1970s, when it was sold to Mrs Claydon, proprietor of the Marine Service Station in Sumner. The present owners acquired it in the 1990s.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 58 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its links with the TMSLC, its longevity of ownership within one family, and the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 58) is the connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Bach 58 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings

¹⁰ Tutty and Carpinter p 63.

¹¹ Sumner Borough Council minutes 09/12/1930.

¹² Ibid 29/01/1936

commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 58 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. No clear images of the first Bach 58 have been sighted, but it appears to have been a small lean-to structure. By 1930 this had either been replaced or altered and had a gabled roof. The bach as it stands today is the larger rusticated weatherboard hip-roofed building that Alec Thompson built or rebuilt in 1936. Subsequent alterations include new windows inserted in the 1960s or 1970s. In terms of the evolution of bach design at Taylor's Mistake, it marks the transition between the simple lean-to's of the 1910s and 1920s and the more substantial fibrolite dwellings of the post-war period.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 58 has technological and craftsmanship significance as a vernacular building, reflecting traditional building techniques and materials of the mid-20th century. The changes over time followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 58 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is prominently located on the toe of 'The Point' separating the West End of Taylor's Mistake's 'Big Bay' from Hobson Bay. Low cliffs fall to the sea in front of the building. The four baches at The Point are closely co-located. Rocky or concrete retaining walls and steps provide support and access. Decks are a common feature of these baches. They are predominantly light in colour, although one is painted dark tones. Window and doors are timber framed, with some later windows in aluminium. Roofs are clad in corrugated iron, and are mono pitched or low pitched hipped forms. Cladding is in weatherboard, corrugated iron or fibrolite and is sometimes mixed. Bach forms are boxy and rectangular.

Bach 58 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its a popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 58 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 58 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its connection with the earlier history of the Taylor's Mistake Surf Life Saving Club; for its links with sportsman and caterer Alec Thompson; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, its longevity of ownership within one family, connections with surf lifesaving and the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century baches in New Zealand. It has contextual significance on its site and within its setting, for its prominent location on The Point between Hobson's Bay and West End, and for its shared physical characteristics with baches in the immediate and wider area. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

Taylor's Mistake Association files (privately held)

Wises Street Directories (accessed via Ancestry website)

Pers. comm. Janet Abbott

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (CCC files).

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1381
*BACH AND SETTING (ROCK HAVEN), 59 TAYLOR’S
MISTAKE BAY, SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 8 JANUARY 2016

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 59 has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-twentieth century New Zealand; for its sixty year connection with the Sinclair family; and as a part of the Taylor's Mistake bach community – well-known in Christchurch.

Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time, and tourist resorts and bach communities grew rapidly. The connection of Sumner to Christchurch by tramway in 1888 saw the sea-side suburb develop as a popular tourist resort in this period. The improved accessibility of Sumner also meant that nearby Taylor's Mistake was more accessible to excursionists - who would take the tram to its Scarborough terminus then walk over the headland to fish and camp. From the 1880s, weekend baches gradually began to appear in the bay and along its flanking coastline. After the electrification

of the tramline to Sumner in 1907 and the construction of a road to Scarborough Hill in 1910 (although not suitable for cars for another decade), the number of baches in the locality grew substantially - from 18 in 1909 to 30 in 1910 and 53 in 1917. On the eve of WWII there were 72.

The Taylor's Mistake baches were distributed along a significant length of coastline in several distinct localities. At the western end were the cliff-side dwellings of Hobson Bay. Then came the wide sandy sweep of Taylor's Mistake beach - which included the densely-built dwellings of Rotten Row. Along the rocky eastern coastline of the bay were a series of cave dwellings. Finally at the eastern headland was isolated Boulder Bay, a community accessible only by foot or water, and with its own identity apart from the rest of Taylor's Mistake. On the Hobson Bay side of the rocky spur which divides the bay from Taylor's Mistake proper is Bach 59.

Bach 59 (numbered 54 before 1932), known as *Rock Haven*, is reputed to have been constructed in c1910 by Mr Wells, a builder, to replace an earlier hut on the site.¹³ The name Wells is not found in the records of Taylor's Mistake bach owners until the late 1930s however, so if Wells did indeed build the bach, it would then date from c1938. If he did not, then it may have been constructed by the previous owner of the site, Alan Robilliard, sometime in the 1920s.

Alan Charles Compton Robilliard (1903-1990) grew up in Ashburton and then became a jeweller in Christchurch. In 1921 he joined the Christchurch Rugby Club, and by 1923 was representing Canterbury. In 1924 he was selected as an All Black and toured with the famous 'Invincibles' of that year. After 27 matches he retired from the national team in 1928 to concentrate on his business, but remained an administrator and was awarded a life membership of his club in 1962. Robilliard's association with Taylor's Mistake began in c1922, when he first competed for the surf club. During the 1930s he served as a surf club committee member.

In 1952, then-owner Wells sold Bach 59 to Neil Sinclair - a workmate at John Burns & Co - and his wife Nancy. After sixty years the bach remains a well-loved holiday home for the Sinclair family.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 59 has cultural significance for the manner in which it signifies the informal, often highly social, do-it-yourself bach way of life of the early and mid-twentieth century. This way of life, which today is increasingly rare, is held to represent values which are quintessentially kiwi. Bach 59 is esteemed by its present owners, whose family have owned and maintained it for more than sixty years, despite intermittent official opposition. Local and central government agencies have attempted to regulate and/or remove the informally-built baches at Taylor's Mistake since the early years of the twentieth century. Relationships with bach holders have therefore been complex and sometimes difficult.

The picturesque location and proximity to Christchurch of Taylor's Mistake saw the bach community represented by artists on a regular basis through the mid-twentieth century - including by such well-known names as Elizabeth Kelly, Francis Shurrock and Bill Sutton. This has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

¹³ Pers. comm. Sinclair family, January 2016.

Bach 57 has architectural and aesthetic significance as an example of the small vernacular dwellings that were typically built to serve as baches in the early decades of the twentieth century. Such dwellings were usually built without formal plans (or planning) of locally-sourced and found materials, and were often altered and adapted to suit the needs of owners as required.

Bach 57 was constructed at some point between 1910 and 1940, replacing an earlier building on the same site. The building is reputed to have been constructed by a builder Mr Wells in c1910, utilizing material salvaged from the demolition of a pharmacy at the corner of Selwyn and Brougham Streets. If Wells was the builder, then a later provenance is likely – probably c1938. A late 1930s building currently occupies what was the corner of Selwyn and Brougham.

The bach is a simple solidly-constructed weatherboard building with a hipped roof and a mix of top and side-hung casement windows. Inside there are three small rooms – two bedrooms and a living room. The living room has a small partly-Edwardian dresser built into the corner. Apart from a small bathroom addition on the landward side, few if any alterations have been made. The bach is well-maintained.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 59 has craftsmanship significance as a vernacular building neatly and solidly constructed of what are reputed to be salvaged materials, and which has as a consequence survived at least eighty years in an exposed location.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 59 has contextual significance on its site and within its setting. The bach is located in Hobson Bay at the foot of a rocky spur that separates the bay from Taylor's Mistake beach, and is occasionally licked by high seas. The contextual significance of the bach is derived partly from its location in what is an elemental coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The baches of Taylor's Mistake are generally well-known to Christchurch citizens as they sit adjacent a popular beach and are a prominent feature of a popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 59 and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Maori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in food gathering. Baches were developed in the area from the turn of the nineteenth century.

ASSESSMENT STATEMENT

Bach 59 (*Rock Haven*) and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of

patterns of recreation and leisure in mid-twentieth century New Zealand; for its connection with Alan Robilliard and its sixty year connection with the Sinclair family; and as part of the well-known Taylor's Mistake bach community. The bach has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-twentieth century, and for its frequent representation by artists. The bach has architectural and aesthetic significance as an example of the small vernacular dwellings that were typically built to serve as baches in the early decades of the twentieth century, built without plans or planning of locally-sourced and found materials and which commonly subsequently evolved to meet the changing needs of their owners. The bach has craftsmanship significance as a vernacular building neatly and solidly constructed of what are reputed to be salvaged materials, and which has as a consequence survived at least eighty years in an exposed location. The bach has contextual significance on its site and within its setting, a precipitous location on a rocky spur at the western end of Taylor's Mistake beach. The bach and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Sumner Museum - Sumner Borough Council files

Draft Statements of Significance & further information provided by submitters on replacement Christchurch Plan.

Heritage New Zealand Pouhere Taonga - Taylor's Mistake files

REPORT DATED: 10 JUNE 2016

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1451
*BACH AND SETTING - 60 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 2017

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 60 has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its association with Matthew Wilson and subsequent owners, and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

Bach 60 is perched on a terrace at the foot of the steep hillside at the eastern end of Hobson Bay, above the concrete steps which provide the principal access to the bay. The site of Bach 60 was initially the location of the hut belonging to early Taylor’s Mistake identity ‘Uncle’ Cooper. Uncle - as everyone knew him – settled at Taylors Mistake in about 1913. An American, Uncle’s origins and personal history are otherwise uncertain. His hut was known as ‘Uncle’s Halfway Tavern’ as it was reputedly halfway between Sumner and the Godley Heads lighthouse.¹⁴ Uncle died at the beginning of World War II.

¹⁴ P. Carpinter; K. Tutty *Taylor’s Mistake - Over the Hill for 100 Years: a history of Taylor’s Mistake Surf Life Saving Club 1916-2016* pp 86-87.

In 1940, Matthew Wilson was granted permission by the Sumner Borough Council to build a new hut on Uncle's 'old site'. He also undertook to create steps over the brow of the hill to enable better public access to Hobson's Bay, and to sell his previous hut.¹⁵ During the 1930s Wilson was a member of the Taylor's Mistake Surf Life Saving Club (TMSLC). During World War II the new Bach 60 was occupied from 1 December 1941 until April 1943; a period for which the Wilsons were paid £44/2/2 in rent.

When Wilson died in 1962, Bach 60 passed to his wife. In the mid-1960s it was transferred to a Mr K. O'Keefe – who appears to have been resident in the Waikato. By the early 1970s it was owned by L. M. Reynolds of Papanui, and then by E. J. Little of Parklands. By the late 1970s, it had been purchased by Oliver and Juliana Brauer, the proprietors of the Sumner Pharmacy. After the Canterbury earthquake sequence of 2010-2011, it was sold to its present owners.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 60 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its association with the TMSLC, and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 60) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

¹⁵ Sumner Borough Council Minute Books 23 September 1940. The location of Matthew Wilson's previous hut has not been established, but it may have been between today's baches 62 and 63, which as 55 belonged to a Mrs L. Wilson in 1932, but does not appear in any later lists.

Bach 60 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 60 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It appears to have begun life in 1940 as a single-level weatherboard building of a couple of rooms. Later a fibre-cement first floor was added – accessed via an external stair and terrace. Research to date suggests that this would have been around 1966 when alterations were made to the bach, although exactly what they were is not known. As it stands today, the building fits the typical modernist mid-century bach typology, with its larger windows, mono-pitch roof and commercial materials. Windows are timber framed. The tight site encouraged the addition of a second floor; and a tall narrow form. In this regard it resembles its neighbours and contemporaries Baches 49 and 64. The bach was damaged during the Canterbury Earthquake sequence of 2010-2011 when the retaining wall in front gave way and was unoccupied for a period. The wall and building have been subsequently repaired.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 60 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. The enlargement followed the trend of building more permanent baches and was constructed from fiber-cement rather than the original weatherboard. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials, which is demonstrated in the upper storey of this bach. Fibrolite fell out of favour in the 1970s and 80s¹⁶ and is not found in later alterations to baches.

The building is constructed on an area supported by retaining walls necessitating some engineering ingenuity by the original builder which has been updated over time. Although this has required rebuilding after the Canterbury earthquakes it has been able to be repaired and the building has been retained.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

¹⁶ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 60 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on a terrace at the foot of the steep slopes at the eastern end of Hobson's Bay, and set into the cliff face. The baches at Hobson's Bay are a mix of single and two stories, clad in Fibrolite, with some weatherboard. There are some two storied baches which are narrow and boxy in form. Conversely the single storied baches are strongly horizontal in form which is commonly emphasized by the balustraded decks along the frontage. Baches are set high into the rocky cliff faces or are perching on rocky outcrops. Some are set within the bush and scrub of the cliff. Their locations in the landscape often require steps up, retaining walls and thin support poles for the baches. Roof forms vary from gables to flat or mono pitched. Paint colours are generally neutral and light. Roofs are clad in corrugated iron, and windows are largely timber framed. The baches are spread out across the bay, separated by areas of scrubby cliff face.

Bach 60 relates strongly to the group of baches in Hobson's Bay and in particular to the other two storey baches nearby in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The retaining walls and stepped access are a key part of the setting of this bach as they are a reflection of the construction of the bach directly within the cliffside and are a feature of this section of the larger bach group, as are the more neutral colours blending with the surroundings.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 60 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 66 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand, for its connection with Matthew Wilson and other owners, and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of the family ownership associated with, its connection with surf lifesaving and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape, cliffside and bay, and for its shared physical characteristics with the group of baches in Hobson's Bay, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment, 1998*

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (CCC files).

Births, Deaths and Marriages website

Papers Past website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Pers. comm. Janet Abbott

Taylor's Mistake Association files (privately held)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 13 OCTOBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
(TO BE DEMOLISHED)
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1380
*BACH AND SETTING (WHARE MOKI), 68 TAYLOR’S
MISTAKE BAY, SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 8 JANUARY 2016

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 68 (Whare Moki) has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-twentieth century New Zealand; as one of the oldest remaining baches at the locally well-known Taylor's Mistake holiday community; and for its more than century-long connection with the Hobson family.

Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time, and tourist resorts and bach communities grew rapidly. The connection of Sumner to Christchurch by tramway in 1888 saw the sea-side suburb develop as a popular tourist resort in this period. The improved accessibility of Sumner also meant that nearby Taylor's Mistake was more accessible to excursionists - who would take the tram to its Scarborough terminus then walk over the headland to fish and camp. From the 1880s, weekend baches gradually began to appear in the bay and along its flanking coastline. After the electrification of the tramline to Sumner in 1907 and the construction of a road to Scarborough Hill in 1910 (although not to Taylor's Mistake itself until 1921), the number of baches in the locality grew substantially - from 18 in 1909 to 30 in 1910 and 53 in 1917. At its peak, on the eve of WWII there were 72.

The Taylor's Mistake baches were distributed along a significant length of coastline in several distinct localities. The wide sandy sweep of Taylor's Mistake beach included the densely-built dwellings of Rotten Row. Along the rocky eastern coastline of the bay were a series of cave dwellings. On the eastern headland was isolated Boulder Bay, an inaccessible community with its own identity apart from the rest of Taylor's Mistake. At the western end of the bay were the similarly inaccessible cliff-side dwellings of Hobson's Bay.

Bach 68 (Whare Moki – House of the Fish) may have been constructed as early as 1891 by John Collinson Hobson (1856-1931), but is more likely to have been constructed in 1907 by his sons John (Jack) Alfred Hobson (1887-1966) and Thomas Collinson Hobson (1880-1933). J. C. Hobson, an engineer, immigrated to Christchurch from the UK in 1879 with his wife Susannah (1853-1923) and settled in Woolston. Between 1880 and 1895 the couple had nine children, a number of whom eventually built baches at Hobson's Bay - the part of Taylor's Mistake named for the family. The Hobsons have been heavily involved with the Taylor's Mistake Surf Club since its formation in 1916, with Thomas Hobson a founding member.

In 1932 there were three baches in Hobson's Bay belonging to Hobson family members - including one in J. C. Hobson's name, and another in Thomas's name. As the baches were subsequently renumbered however, it is not clear which of these is the present Bach 68. In 1943 Bach 68 belonged to Thomas's son Robert Alan Hobson (1913-1979). Later it belonged to another of J. C. Hobson's grandsons, Gordon Henry Hobson (1924-1985). The bach remains with the Hobson family.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 61 has cultural significance for the manner in which it signifies the informal, often highly social, do-it-yourself bach way of life of the early and mid-twentieth century. This way of life, which today is increasingly rare, is held to represent values which are quintessentially kiwi. The primitive Bach 61 has survived in spite of intermittent official opposition. Local and central government authorities have attempted to regulate and/or remove the informally-built baches at Taylor's Mistake since the early years of the twentieth century. Relationships with bach-holders have therefore been complex and sometimes difficult.

The picturesque location and proximity to Christchurch of Taylor's Mistake saw the bach community represented by artists on a regular basis through the mid-twentieth century - including by such well-known names as Elizabeth Kelly, Francis Shurrock and Bill Sutton. This has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Bach 61 has architectural and aesthetic significance as an example of the small vernacular dwellings that were typically built to serve as baches in the early decades of the twentieth century. Such dwellings were usually built without formal plans (or planning) of locally-sourced and found materials, and were often altered and adapted to suit the needs of owners as required.

Bach 61 was constructed either in the last decade of the nineteenth century or the first of the twentieth century. During this period - which encompassed the first wave of building at Taylor's Mistake - the majority of baches in the bay were adapted caves. Bach 61 is of this type. From WWI these shelters were gradually superseded by more permanent dwellings. The majority of surviving so-called cave dwellings were removed at the behest of the Christchurch City Council during the 1970s. Although some of the later baches incorporate

caves, Bach 61 has undergone the least modification and thus remains the closest in form to the primitive dwellings that characterised turn-of-the-century Taylor's Mistake.

The bach began life as a simple fishing hut, a cave divided into a couple of small compartments and blocked in with a single-skin tongue and groove wall. At a later date – probably in the interwar period, part of the frontage was pushed out and a larger window inserted. The building has also been partly clad in cement sheet. The whitewashed interior retains its primitive appearance with bunks built against the rock face, a small kitchen bench, and brackets to support fishing rods. The bach has been little used in recent decades, and as a consequence of neglect and the battering of storms is in poor condition. To prevent collapse, members of the Taylor's Mistake Surf recently rebuilt part of the later bay, inserting two smaller windows in place of a single larger one.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 68 has craftsmanship significance as a vernacular building which clearly illustrates the primitive and temporary mode of construction of the first baches at Taylor's Mistake, with its unlined white-washed rock and match-lined walls.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 68 has contextual significance on its site and within its setting. The bach is located at the centre of Hobson Bay on a rock platform above the beach and below a high cliff. It is only accessible at low tide and is occasionally washed by high seas. The contextual significance of the bach is derived partly from its location in what is a spectacular and elemental coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The baches of Taylor's Mistake are generally well-known to Christchurch citizens as they sit adjacent a popular beach and are a prominent feature of a popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 68 and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Maori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in food gathering. Baches were developed in the area from the turn of the nineteenth century.

ASSESSMENT STATEMENT

Bach 61 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-twentieth century New Zealand; as one of the oldest remaining baches at the locally well-known Taylor's Mistake holiday community; and for its more than century-long connection with the Hobson family. The bach has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-twentieth century, and for its frequent artistic representation. The bach has

architectural and aesthetic significance as an example of the small vernacular dwellings that were typically built to serve as baches in the early decades of the twentieth century, built without plans or planning of locally-sourced and found materials and which commonly subsequently evolved to meet the changing needs of their owners. Bach 61 is a cave dwelling typical of the very first primitive baches built at Taylor's Mistake. The bach has craftsmanship significance as a vernacular building which, with its unlined white-washed rock and match-lined walls, illustrates the temporary mode of construction of the first baches at Taylor's Mistake. The bach has contextual significance on its site and within its setting, an inaccessible, occasionally wave-washed platform at the foot of the cliff face at Hobson's Bay and from its relationship with the other small, informally-built baches of Taylor's Mistake. The bach and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Sumner Museum - Sumner Borough Council files

Draft Statements of Significance & further information provided by submitters on replacement Christchurch Plan.

Heritage New Zealand Pouhere Taonga - Taylor's Mistake files

REPORT DATED: 13 JUNE 2016

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1452
*BACH AND SETTING - 69 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 2017

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 69 has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with the early history of the Taylor's Mistake Life Saving Club, publican Alfred Barrett, his daughter and her family, and as part of the Taylor's Mistake bach community – well-known in Christchurch. It is also of historical significance for its connection with military defence history.

Bach 69 is located on a former pillbox beneath the cliffs of Hobson's Bay. It is the second bach on the site and dates from 1957.

Research to date suggests that the first Bach 69 was built by Alfred Barrett in the years around World War I. Barrett was publican at the New Zealander Hotel in St Asaph Street (1923-1930 and 1934-1943), with a period at the Hororata Hotel (1931-1933) in between. He was an inaugural member of the Taylor's Mistake Life Saving Club (TMSLC) in 1916 and served as first club captain and as an early instructor and patrolman. Barrett was closely involved with the construction of the first pavilion and was one of two club delegates who represented Taylor's Mistake at the first meeting of the Canterbury Surf Life Saving Association. Although his active involvement with the club appears to have wound down in

the early 1920s Barrett later served as club patron for two periods (1943-1946 and 1947-1956) and maintained a bach at the Bay for another three decades.

During World War II Bach 69 was first occupied by troops between December 1941 and late 1942. Around 1941 a substantial pill box (also described as a gun emplacement) was constructed in front of Bach 69 to provide covering for machine gun fire across Hobson's Bay in case of a possible landing.

In about 1947 the bach was destroyed by a slip. Barrett subsequently purchased nearby Bach 64, which he retained until his death in 1957. The site of Bach 69 sat vacant for a decade until Mrs and Mr Dorreen (Mrs Dorreen was Barrett's daughter) of Sumner built a new Bach 69 on top of the redundant pillbox in 1957. The Dorreen children were involved with the TMSLC. After 50 years with the Dorreen family (and 90 years of family association with the site), Bach 69 was sold to Damon Hagaman in c.2009. A property investor and company director, Hagaman is a son of the late Earl Hagaman, owner of the Scenic Hotel Group.

The bach is unusual in the bay in that it came through the earthquakes undamaged and remains occupied. The only other Hobson's Bay bach that did so is Bach 70 which is built higher up on the hillside.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 69 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family, for its association with early surf lifesaving and for the public esteem in which the area was held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 69) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families for long periods of time, as with Bach 69 has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Bach 69 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 69 reflects the typology and characteristics of the 'kiwi' bach in its simple forms, materials and the way in which its construction made use of a pre-existing feature. Built in 1957, with its mono-pitch roof, fibre-cement cladding and large timber framed windows, Bach 69 is an exemplar of the mid-century bach. It is (unusually) located on top of a pillbox/gun emplacement constructed in c1941 from concrete but camouflaged with local stone. This retains the gun openings. The deck of the bach is jettied out over the rocks from the pillbox, supported on metal poles.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 69 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century, and also illustrating military concrete pillbox construction. The construction of the bach in 1957 followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s¹⁷ and is not found in later alterations to baches. The building is constructed on the previously built pillbox, and then jettied over the rocks supported on metal poles, demonstrating clever use of the existing structure and some ingenuity on the part of the builders.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 69 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The baches at Hobson's Bay are a mix of single and two stories, clad in Fibrolite, with some weatherboard. There are some two storied baches which are narrow and boxy in form.

¹⁷ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Conversely the single storied baches are strongly horizontal in form which is commonly emphasized by the balustraded decks along the frontage. Baches are set high into the rocky cliff faces or are perching on rocky outcrops. Some are set within the bush and scrub of the cliff. Their locations in the landscape often require steps up, retaining walls and thin support poles for the baches. Roof forms vary from gables to flat or mono pitched. Paint colours are generally neutral and light. Roofs are clad in corrugated iron, and windows are largely timber framed. The baches are spread out across the bay, separated by areas of scrubby cliff face.

The bach stands alone on a terrace on the steep hillside above the cliffs at the far western end of Hobson Bay. It relates strongly to the group of baches in Hobson's Bay and in particular to the other two storey baches nearby in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The pillbox is a key part of the setting of this bach as it is a reflection of the construction of the bach directly within the cliffscape. The dark green and red colours of this bach are stronger than the colours of the group of baches in Hobson's Bay.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 69 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. This includes defence activities – the pillbox construction by the army. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 69 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the TMSLC and publican Alf Barrett; as part of the Taylor's Mistake bach community – well-known in Christchurch and for its connection with military defence history. Bach 69 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family, for its association with early surf lifesaving and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites and altered over time. It has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century and making use of the existing pill box structure that it is located on top of. Bach 69 has contextual significance on its site and within its setting, for its relationship to the landscape, cliffside and bay, and for its shared physical characteristics with the group of baches in Hobson's Bay, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

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Taylor's Mistake Association files (privately held)

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REPORT DATED: 14 OCTOBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1453
*BACH AND SETTING - 70 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 2017

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Bach 70 has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-twentieth century New Zealand; for its connection to the eponymous Hobson family of Hobson’s Bay, and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

Bach 70 is located high on the hillside at the far western end of Hobson’s Bay, looking back over the bay’s cliff-side baches. Research to date suggests that the bach was built by cabinet maker Ernest (Ernie) Hooker in the period around World War I. Born in England, Ernie came to New Zealand with his family in the late 1880s. Like many Taylor’s Mistake bach owners, he belonged to the Linwood Rugby Club. In 1945 he sold his bach to David Scott and his wife Elizabeth. Elizabeth was the daughter of Thomas (Tom) Hobson, the eldest son in the large Linwood-based family of John and Susannah Hobson, who began holidaying together at Taylor’s Mistake before the turn of the century and built *Whare Moki* (Bach 68) - the first of many family baches in Hobson’s Bay - in c1907. David and Elizabeth had two children – Alison and David (known as Harley). Harley took over Bach 70 from his parents, retaining it for thirty years until 2009 when he sold it to the East family.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Bach 70 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within one family, and for the public esteem in which the area was held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Bach 70 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 70 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It began as a small gabled board and batten hut of one or two rooms. Modest additions have been made over the years. In the 1970s a small flat roofed extension was made to the south elevation, and later, a similarly-scaled bathroom extension to the north. The roof is corrugated iron and windows are a mix of timber framed and metal/aluminium. French doors open on to a deck which runs around the front and side of the bach, with wire balustrading. The bach remains in good condition and in use following the Canterbury earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Bach 70 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. Timber construction of entire buildings using board and batten could be seen in the late 19th century, as well as the early 20th, generally using local timber. In addition, it was occasionally used as a decorative feature on bungalows and in the mid-20th century on architect-designed buildings.¹⁸ Its use on bach 70 aligns with the use of board and batten at the turn of the 20th century as a more common vernacular product. Board and batten is also used in some of the historic baches on Rangitoto Island and Tongaporutu River.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 70 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The baches at Hobson's Bay are a mix of single and two stories, clad in Fibrolite, with some weatherboard. There are some two storied baches which are narrow and boxy in form. Conversely the single storied baches are strongly horizontal in form which is commonly emphasized by the balustraded decks along the frontage. Baches are set high into the rocky cliff faces or are perching on rocky outcrops. Some are set within the bush and scrub of the cliff. Their locations in the landscape often require steps up, retaining walls and thin support poles for the baches. Roof forms vary from gables to flat or mono pitched. Paint colours are generally neutral and light. Roofs are clad in corrugated iron, and windows are largely timber framed. The baches are spread out across the bay, separated by areas of scrubby cliff face.

Bach 70 stands alone on a terrace on the steep hillside above the cliffs at the far western end of Hobson Bay. It relates strongly to the group of baches in Hobson's Bay in terms of its design, form, scale, materials, texture and location and is a key contributor to the group.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the Bay which is a popular local destination for recreation activities.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 70 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 70 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the eponymous Hobson family of Hobson's Bay; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its

¹⁸ <https://www.renovate.org.nz/bungalow/walls-and-claddings/wall-cladding-original-details/>

longevity of ownership within one family and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape, cliffside and bay, and for its shared physical characteristics with the group of baches in Hobson's Bay, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

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PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.