

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

Social and economic change at the end of the 19<sup>th</sup> 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 20<sup>th</sup> 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 1390  
*BACH AND SETTING, 28 TAYLOR’S MISTAKE BAY,  
SCARBOROUGH***



**PHOTOGRAPH: G. WRIGHT, 28 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 28 (originally known as Bach 26) 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 the Flockhart, Woodhouse, Bradley and Graham families; 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 Taylor’s Mistake 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.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William (Bill) Stevens, a keen rabbitier. By 1920 there were a dozen baches in this location. At the far northern end of the Row, accessed from the track known as Pilgrim's Way, is Bach 28.

Bach 28 (originally 26) was built by John Carnie (Jack) Flockhart (1882-1959) in the mid to late 1920s. Jack Flockhart was a cabinetmaker at the Addington Railway Workshops, and an early member (pre-1919) of the Taylor's Mistake Surf Lifesaving Club. The bach was renumbered 28 in 1932.

During World War II, Taylor's Mistake was part of the defence area designated Fort Lyttelton (which included the new Godley Head Battery) and access was restricted. Many of the baches (including 28) were requisitioned by the army and occupied by soldiers. Once the threat from the Japanese had receded however, baches were returned to their owners and holiday-making resumed. In 1944 Jack Flockhart sold his bach to John Thomas Woodhouse (1895-1964) and his wife Rosina. Woodhouse was a cleaner with the Railways. For a period in the 1950s the Woodhouse's let their bach to a flamboyant art and antique dealer, and the place earned notoriety for its parties.

In the early 1960s the bach was purchased by brothers' David (Dave) and Michael (Mike) Bradley, who carried out a major rebuilding. After fifty years Dave and wife Penny remain involved with the Taylor's Mistake Surf Lifesaving Club, and daughter Tisha Bradley-Jamieson – who was born at the bach – is a recent club president.

In 1976 Bach 28 was purchased from the Bradleys by fellow surf club members Trevor and Dianne Graham. Dianne had spent her childhood at Taylor's Mistake (her parent's owned Bach 49) and wanted her children to have the same experience. The family continues to holiday at the bach, and four generations have now been involved with the surf club. In the wake of the Canterbury earthquake sequence, the Grahams made their bach available to many friends to recuperate from the associated stresses.

## **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 28 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. This way of life, which today is increasingly rare, is held to represent values which are quintessentially kiwi. Bach 28 is esteemed by its owners who have cherished and protected it against intermittent official opposition since the early 1970s. 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 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 28 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 twentieth century, more permanent than their predecessors but still individual and particular to their sites.

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 - which led to the frequent characterisation of progressive post-war modernist dwellings as bach or shed-like.

Originally built as a small, gabled structure by Jack Flockhart in the mid-1920s, Bach 28 was remodelled and extended by the Bradley brothers in 1966. As it stands in its remodelled form, Bach 28 is a representative mid-twentieth century bach, a simple board and batten-clad building with a mono-pitch corrugated iron roof and large windows to take in the view. The bach has only two rooms: a large open-plan living room with exposed rafters and a kitchen area along the back wall with 1960s cabinetry, and a small bedroom on the north elevation. The rooms open out to a deck which encircles the building on three sides. The bach is well-maintained and beyond the insertion of a ranch-slider in the west elevation, little altered. Consequently it retains a high degree of authenticity and integrity.

### **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 28 has craftsmanship significance as a vernacular building, designed and constructed in its present form by the Bradley brothers of materials that would have had to have been carried into this difficult site, accessible by foot only.

### **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 28 has contextual significance on its site and within its setting. The bach is perched on the steep hillside above Taylor's Mistake, overlooking the bay and across to Christchurch. It is a short walk from and effectively constitutes the northern-most of the group of Taylor's Mistake baches known as Rotten Row. 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 28 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 28 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 the Flockhart, Woodhouse, Bradley and Graham families; 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. The bach has architectural and aesthetic significance as a representative example of the small vernacular dwellings 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. The bach has craftsmanship significance as a vernacular building, designed and constructed in its present form by the Bradley brothers of materials that would have had to have been carried into this difficult site, accessible by foot only. The bach has contextual significance on its site and within its setting, a spectacular elevated sea-side location at the northern end of the group of Taylor's Mistake baches known as Rotten Row. 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: 31 MAY 2016**

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1389  
*BACH AND SETTING, 30 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 30 (originally Bach 28) 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 prominent Taylor’s Mistake personality George Haxell and the Ford, Chambers and Rahurahu families; 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 Taylor’s Mistake 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.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William (Bill) Stevens, a keen rabbitier. By 1920 there were a dozen baches in this location. At the northern end of the Row, suspended over the beach, is Bach 30.

Bach 30 (originally 28) was probably built in the mid-1920s by George Nelson Haxell (1888-1989). Haxell, a cabinet maker, was a foreman at the Addington Railway Workshops. In 1903 at the age of 15 he made his first trip to Taylor's Mistake, beginning an association that lasted nearly ninety years. Haxell was a pivotal figure in the Taylor's community for decades. A founder member of the Taylor's Mistake Surf Lifesaving Club in 1916, he filled every major office at one time or another. In 1988 after 72 years' membership and just shy of his century, Haxell was awarded a belated fifty years' service badge by the national surf lifesaving association. Haxell's first bach at Taylor's was a cave dwelling known as *Te Ana* (Bach 27) which he constructed in c1906. In the 1920s he helped found the Bach Holder's Association (later the Taylor's Mistake Association) to defend the interests of the bach owners.

During World War II, Taylor's Mistake was part of the defence area designated Fort Lyttelton (which included the new Godley Head Battery) and access was restricted. Many baches were requisitioned by the army and occupied by soldiers. Once the threat from the Japanese had receded however, baches were returned to their owners and holiday-making resumed. After purchasing Bach 31 in c1943, Haxell sold Bach 30 to the Ford family. Mr Ford was, appropriately, a car dealer. The Fords, in turn, sold the bach to the Chambers family in c1960. Noel Chambers was an active member of the New Brighton Surf Club and the Spreydon Swimming Club in the 1940s and 1950s, and was part of the winning 220 yard relay team at the 1950 Empire Games in Auckland. This was New Zealand's first gold medal for swimming at an Empire or Commonwealth Games.

In 1974 Bach 30 was purchased by the Rahurahu family. The family began renting the bach in the early 1970s when medical opinion advised that a sickly infant would benefit from sea air. When the Chambers' offered to sell the bach, the Rahurahus' decided to take up the option although it was a financial stretch at the time. The family became involved with the Taylor's Mistake Surf Lifesaving Club, and took out New Zealand titles in swimming and lifesaving. A younger generation is currently rising through the ranks.

## **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 30 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. This way of life, which today is increasingly rare, is held to represent values which are quintessentially kiwi. Bach 28 is esteemed by its owners who have cherished and protected it against intermittent official opposition since the early 1970s. 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 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 30 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.

The original gabled bach constructed by George Haxell probably consisted of two match-lined rooms, with a tiny lean-to against the cliff face at the rear containing a bathroom. In 1936 Haxell added a lean-to on the front containing two small bedrooms. The wide deck was added by Noel Chambers in 1971.<sup>1</sup>

The bach sustained minor damage in the Canterbury earthquake sequence of 2010-2011, but was subsequently identified as being at risk of rock fall. Whilst the owners were unavoidably absent, the building suffered badly at the hands of vandals. As a consequence, bathroom and kitchen facilities required replacement. Beyond the post-earthquake repairs, and the insertion of a ranch-slider in the north elevation, the bach has been little altered since the 1930s. Consequently it retains a high degree of authenticity and integrity.

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.

### **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 28 has craftsmanship significance as a vernacular building constructed by Addington Railway Workshops cabinetmaker George Haxell.

### **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 30 has contextual significance on its site and within its setting. The bach is perched on the rocky foreshore above the Taylor's Mistake beach, its foundations regularly washed by the sea. It is situated at the northern end of the group of baches known as Rotten Row. 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-

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<sup>1</sup> Bach 30 is believed by its owners and other Taylor's Mistake sources to have begun life as a railway (box) car, secured by George Haxell from his place of work, rafted around from Sumner on a calm day and hoisted into position using A-frames. There is however no visible evidence of the bach's origins as a railway wagon. Pers. Comm. present owners January 2016; information submitted in support of heritage scheduling, December 2015.

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 28 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 30 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 prominent Taylor's Mistake personality George Haxell and the Ford, Chambers and Rahurahu families; 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. The bach has craftsmanship significance as a vernacular building, constructed by railways cabinetmaker George Haxell. The bach has contextual significance on its site and within its setting, an elevated sea-side location at the northern end of the group of Taylor's Mistake baches known as Rotten Row. 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.

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HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1388  
*BACH AND SETTING, 31 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 31 (originally Bach 29) 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 prominent Taylor’s Mistake personality George Haxell and the Withers, Thompson and Rankin families; 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 Taylor’s Mistake 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.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William (Bill) Stevens, a keen rabbitier. By 1920 there were a dozen baches in this location. Towards the northern end of the Row is Bach 31.

It is not clear when the first bach (known as Bach 29 until 1932) on the site of the present Bach 31 was constructed, but it was no later than 1930 and may have been pre-WWI. During the 1930s the building belonged to leading Canterbury (harness racing) trainer and driver Drummond Withers. Towards the end of the decade Withers owned the building in partnership with Reginald Thompson, former proprietor of his family's well-known music retailing business Milner and Thompson. Thompson was also involved with harness racing, and served as steward of the New Brighton Trotting Club. He died in 1943 at the age of 72, and it probably at this point that Withers sold the bach to Mistake neighbour George Haxell.

George Nelson Haxell (1888-1989), a cabinet maker, was a foreman at the Addington Railway Workshops. In 1903 at the age of 15 he made his first trip to Taylor's Mistake, beginning an association that lasted nearly ninety years. Haxell was a pivotal figure in the Taylor's community for decades. A founder member of the Taylor's Mistake Surf Lifesaving Club in 1916, he filled every major office at one time or another. In 1988 after 72 years' membership and just shy of his century, Haxell was awarded a belated fifty years' service badge by the national surf lifesaving association. He also helped found the Bach Holder's Association (later the Taylor's Mistake Association) in the 1920s to defend the interests of the bach owners.

Haxell's first bach at Taylor's Mistake was the cave dwelling known as *Te Ana* (Bach 27, now demolished) which he constructed with others in c1906. In the early 1920s he supplemented *Te Ana* with the elevated and more substantial Bach 30. Upon purchasing Bach 31 in c1943, Haxell sold Bach 30. Unlike the cliff-edge 30, 31 came with a plot of land, and the 55 year old Haxell may have considered it a more appropriate location to spend his impending retirement. Shortly after buying 31, Haxell constructed a small bunkhouse at the rear of the property.

During World War II, Taylor's Mistake was part of the defence area designated Fort Lyttelton (which included the new Godley Head Battery) and access was restricted. Many baches were requisitioned by the army and occupied by soldiers. With few residents at Taylor's to keep an eye out, many baches suffered the depredations of vandals at this time, and two baches and a military building were destroyed in an arson attack on 14 December 1943. Although there is no evidence that Haxell himself was dispossessed during the war, his own Bach 31 and the adjacent 32 were also destroyed in an arson attack on 31 March 1944. Haxell applied to the military authorities for permission to rebuild, and was authorized to live in his new bunkhouse while he did so.

In his long retirement at Taylor's Mistake, George Haxell operated a small-scale scrap metal business – causing some friction with his neighbours by burning off the metal on the beach. In the early 1980s, Ray Rankin was considering purchasing a family bach at Taylor's Mistake. Whilst visiting, he fell into conversation with Wallace Spencer Haxell (George's son or nephew), who offered to sell him 31. Rankin eventually purchased it in 1982 assisted by a loan from the Haxell 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 31 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. This way of life, which today is increasingly rare, is held to represent values which are quintessentially kiwi. Bach 28 is esteemed by its owners who have cherished and protected it against intermittent official opposition since the early 1970s. 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 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 31 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 twentieth century, more permanent than their predecessors but still individual and particular to their sites.

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 - which led to the frequent characterisation of progressive post-war modernist dwellings as bach or shed-like.

When George Haxell rebuilt Bach 31 in 1944, he created one of the most distinctive buildings at Taylor's Mistake – in effect a miniature suburban Art Deco house, complete with stepped forms, clinker brick-capped parapet and impressed streamlining motifs. Other baches in the bay hint at Deco forms, but 31 is the most complete expression of the style. 31 is also the only bach to be solidly constructed in poured concrete. Why Haxell chose to design such a building is unknown, but he may have decided on concrete as a fire-resistant material in light of the fate of the previous bach on the site. The planar surfaces of the concrete lent themselves to an Art Deco styling. Haxell was also building himself a home where he expected to spend much of his retirement, and was therefore presumably wanting something more substantial and weather-resistant than the average fibrolite or weatherboard bach.

In the 1960s, Haxell set slightly larger windows into the front elevation of 31 to let more light into the interior. A chimney and fireplace also appear to have been removed at a comparatively early date, and replaced with a built-in cupboard unit (still extant). In the decade after purchasing the bach in the early 1980s, Ray Rankin substantially altered the interior, removing the central wall and ceiling, and relining throughout. The exterior has not been altered however, and retains its 1940s Art Deco appearance. Consequently the building retains its authenticity and integrity. The substantially-constructed bach sustained little damage in the Canterbury earthquake sequence of 2010-2011.

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.

### **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 31 has craftsmanship and technological significance for its design and careful construction in concrete by cabinet maker George Haxell. The concrete and beach stone walls were built up course by course using a shuttering system, and are apparently reinforced with rails. As the concrete appears to be fairface – without a plaster finish - decorative motifs must have cast in-situ as construction proceeded. The construction in concrete was an unusual choice for the period considering that it was not Haxell's usual medium and would have been time-consuming, expensive and probably difficult to obtain given wartime restrictions on materials. There are no other concrete baches at Taylor's Mistake, although both 31 and 32 have small concrete bunkrooms – also believed to have been designed and constructed by Haxell. Haxell may have been influenced in his choice of materials by the concrete buildings erected during the course of the war at the nearby Godley Head Battery.

### **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 31 has contextual significance on its site and within its setting. The bach is located on the sandy foreshore behind the Taylor's Mistake beach, towards the northern end of the group of baches known as Rotten Row. The ground rises immediately behind the bach to a small concrete sleepout and a walking track. Both buildings are surrounded by large macrocarpas, reputedly planted by Haxell. 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 31 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 31 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 prominent Taylor's Mistake personality George Haxell and the Withers, Thompson and

Rankin families;; 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. The bach has architectural and aesthetic significance as an example of the small 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 31 is distinctive for its Art Deco styling. The bach has technological and craftsmanship significance for its design and careful construction in concrete by cabinet maker Haxell. Concrete was not a typical material for buildings of this type at this time. The bach has contextual significance on its site and within its setting, a beach-side location towards the northern end of the group of Taylor's Mistake baches known as Rotten Row. 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:** 1 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 1387  
*BACH AND SETTING, (PINE COTTAGE) 32 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 32 (originally Bach 30) 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 prominent Taylor’s Mistake personalities George Haxell, George Hodge and the Purse family; and as part of the Taylor’s Mistake bach community – well-known in Canterbury.

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 Taylor’s Mistake 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's 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.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William (Bill) Stevens, a keen rabbitier. By 1920 there were a dozen baches in this location. Towards the northern end of the Row is Bach 31.

It is not clear when the first bach (known as Bach 30 until 1931/32) on the site of the present Bach 32 was constructed, but it was no later than 1930 and may have been pre-WWI. During the 1930s the building belonged to returned serviceman Thomas Joseph Molloy, a biscuit baker at Aulsebrooks and an in-demand accordion player for parties. Molloy died on 22 March 1944 at the age of 58, and nine days later his bach and the adjacent Bach 31 were destroyed by fire in an arson attack. During World War II, Taylor's Mistake was part of the defence area designated Fort Lyttelton (which included the new Godley Head Battery) and access was restricted. Many baches were requisitioned by the army and occupied by soldiers. With few residents at Taylor's to keep an eye out, many baches suffered the depredations of vandals. Two baches and a military building were destroyed in an earlier arson attack on 14 December 1943. Later in 1944 the former site of Molloy's bach was transferred to George Hodge.

George Hodge (1870?-1964) was an engineer with the Christchurch Tramways Board, and served as Permanent Way Superintendent (responsible for track work) from 1928 until his retirement. In 1934 he applied to the Sumner Borough Council for a hut site at Taylor's Mistake, and subsequently shifted an old broad gauge railway carriage over to the bay to be made into baches for himself and his brother. Hodge became a close associate of George Haxell, the owner of Bach 31, and the two men are believed to have worked together on the construction of Hodge's new Bach 32 in c1945.<sup>2</sup> It is likely that they also worked together on Haxell's new Bach 31, which was constructed about the same time. Later, in 1948, Hodge and Haxell built a new shed for the Taylor's Mistake Surf Lifesaving Club surf boat.

On George Hodge's death, Bach 32 was sold to Duncan and Judith Purse. Duncan (c1920-1997), a printer, suffered ill health as a consequence of his service in WWII and found respite at Taylor's Mistake. Duncan's second wife Rosemary Purse-Robinson is known for the poetry she has written about Taylor's Mistake.

## **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 32 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. This way of life, which today is increasingly rare, is held to represent values which are quintessentially kiwi. Bach 32 is esteemed by its owners who have cherished and protected it against intermittent official opposition since the early 1970s. 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

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<sup>2</sup> Haxell wrote to the Sumner Borough Council in 1944 requesting that the site of Bach 32 be transferred to Hodge. It is possible that Haxell briefly owned the site of 32 before transferring it to Hodge.

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 31 has architectural and aesthetic significance as an example of the small 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.

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, often 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.

Bach 32 was constructed in c1945 by new site owner George Hodge and his friend and Taylor's Mistake neighbour (Bach 31) George Haxell. Many post-war baches reflected a mid-century deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow. The neat gabled weatherboard Bach 32 with its pitch-covered roof is more stylistically conservative however and resembles the baches of the pre-war period. This may be due to the advanced age of its builders – Hodge was in his 70's at the time and Haxell in his 50's. Haxell's involvement is suggested by the separate concrete bunkhouse, the concrete fireplace with its impressed Art Deco surround motif, and the two room and bay plan – all elements which echo Bach 31. The recycled materials in the building also reflect the professional lives of Hodge and Haxell as tram and railway men respectively. The large windows in the north elevation are believed to have been salvaged from the former Cathedral Square Tram Shelter (demolished 1931), and the bedroom corner hand basin is from a railway carriage.

George Nelson Haxell (1888-1989), a cabinet maker, was a foreman at the Addington Railway Workshops. In 1903 at the age of 15 he made his first trip to Taylor's Mistake, beginning an association that lasted nearly ninety years. Haxell was a pivotal figure in the Taylor's community for decades. A founder member of the Taylor's Mistake Surf Lifesaving Club in 1916, he filled every major office at one time or another. In 1988 after 72 years' membership and just shy of his century, Haxell was awarded a belated fifty years' service badge by the national surf lifesaving association. He also helped found the Bach Holder's Association (later the Taylor's Mistake Association) in the 1920s to defend the interests of the bach owners.

Apart from the addition of a deck, Bach 32 and its adjacent bunkhouse have been little altered since they were first constructed seventy years ago, and therefore retain their authenticity and integrity. They appear to have sustained little damage in the Canterbury earthquake sequence of 2010-2011.

### **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 31 has craftsmanship significance as a vernacular building, designed and constructed with care by a railway cabinetmaker and a tramway engineer using many recycled elements obtained in their professional capacities.

### **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 32 has contextual significance on its site and within its setting. The bach is located on the sandy foreshore behind the Taylor's Mistake beach, towards the northern end of the group of baches known as Rotten Row. The ground rises immediately behind the bach to meet a walking track. The building is surrounded by large macrocarpas. 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 32 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 32 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 prominent Taylor's Mistake personalities George Haxell and George Hodge and the Purse 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 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. The bach has craftsmanship significance as a vernacular building, designed and constructed with care by a railway cabinetmaker and a tramway engineer using many recycled elements obtained through their professional lives. The bach has contextual significance on its site and within its setting, a beach-side location towards the northern end of the group of Taylor's Mistake baches known as Rotten Row. 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: 2 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 1386  
*BACH AND SETTING (FALI LAA), 33 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 33 (originally Bach 31) 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 Barbara Carter, Margaret Anderson and their families and friends; 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 Taylor’s Mistake in 1910 (although not suitable for cars until 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.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William (Bill) Stevens, a keen rabbitier. By 1920 there were a dozen baches in this location. Towards the northern end of the Row is Bach 33.

It is not clear when the first part of Bach 33 (known as Bach 31 until 1932) was constructed, but it is believed to be during the 1920s.<sup>3</sup> During the 1930s the building belonged to C. Smith – most likely the C W Smith who was active in the United Swimming Club and the New Brighton Life Saving Club through the 1920s and 1930s. By the late 1940s it belonged to Miss I. M. Thompson. In 1950 it was purchased from Thompson by Miss Barbara Carter for £300/-/50.

Barbara Sarah Carter (c1920-2002) was a Christchurch costumier. During WWII she ran a forces canteen in Tonga; an experience that informed the naming of the bach, *Fali Laa* (House of the Sun) that she shared with her companion Margaret Campbell. Margaret's family were long-standing residents of the bay, owning a cave bach on the way to Boulder Bay. 'The Girls' as Barbara and Margaret were affectionately known, became well-known figures at Taylor's Mistake and their bach a social hub in the community. They cultivated a garden at the head of the bay behind Bach 47.

After Barbara passed away in 2002, *Fali Laa* was left to her niece and family, who continue to holiday there.

### **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 33 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 28 is esteemed by its owners whose family have cherished it for nearly seventy 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.

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.*

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<sup>3</sup> Information submitted in support of heritage scheduling, December 2015

Bach 33 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 twentieth century, more permanent than their predecessors but still individual and particular to their sites.

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 - which led to the frequent characterisation of progressive post-war modernist dwellings as bach or shed-like.

The first Bach 33 – probably built by C. Smith in the 1920s – was apparently a single room rusticated weatherboard hut with a skillion roof. At an early date the building was extended to the east with a second room. A board and batten bathroom was added to the western end in the 1930s. In 1953 new owners Barbara Anderson and Margaret Campbell added a substantial fibrolite lounge extension and rebuilt the kitchen at a total cost of £400, transforming the hut into a comfortable sunny modern weekend retreat suitable for entertaining. The bach has been little altered in the intervening years and still retains its authentic 1953 appearance, with original joinery, light fittings and a tiled deco fireplace. The substantially-constructed bach sustained moderate damage in the Canterbury earthquake sequence of 2010-2011, and the concrete 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 33 has technological significance as a vernacular building that grew in an accretive fashion in four stages over thirty years to meet the owners' needs. The differences between the various stages of the building reflect changes in building techniques and materials in this period. The earlier parts of Bach 33 are weatherboard, lined with tongue and groove. The 1953 extension, by contrast, is fibrolite, lined with hardboard.

#### **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 33 has contextual significance on its site and within its setting. The bach is located on the sandy foreshore behind the Taylor's Mistake beach, towards the northern end of the group of baches known as Rotten Row. The ground rises immediately behind the bach to a row of large macrocarpas. 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 33 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 33 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 Barbara Carter, Margaret Anderson and their families and friends; 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 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. The bach has technological significance as a vernacular building whose stages reflect the changes in building technique and materials that took place between the 1920s and 1950s. The bach has contextual significance on its site and within its setting, a beach-side location towards the northern end of the group of Taylor's Mistake baches known as Rotten Row. 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: 2 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 1445  
*BACH AND SETTING - 34 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 34 in Rotten Row has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-twentieth century New Zealand; for its association with long-standing bach owners Thomas Malloy and the Meers family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. By 1920 there were a dozen baches in this location. Bach 34 is located in the middle of the Row.

Bach 34 was built by Thomas (Tom) Malloy before 1920 - the exact date of construction is unknown. Malloy was from Ireland and served in the Royal Naval Reserve for twenty years. In the early 20<sup>th</sup> century Malloy settled in Lyttelton and became a watersider. In their leisure time, Lyttelton’s port workers would walk over the hills to Taylor’s Mistake to enjoy the shooting and fishing opportunities that the area had to offer. A number of watersiders established baches in the bay during the first wave of construction around World War I, such as Henry Eastwick (Bach 42) and Tom Malloy. In an early image of Rotten Row (c1930), the

name *Awarua* can be seen spelt out in large whitewashed stones across the bank in front of the bach.<sup>4</sup>

After Tom's death in 1941, his bach passed to Ernest (Stan) Meers and his wife Ethel. The couple had a son called Ron. The bach remained in the Meers family for over 60 years. During World War II Bach 34 was one of the baches requisitioned by the army and occupied by soldiers. During a machine gun exercise, it is recorded that Bach 34 was damaged by six bullets. After the war the Meers family resumed holidays at Bach 34. Stan shot rabbits and fished. Ron and his cousins Martin and George Rowland (who later owned Bach 17) trapped and ferreted. Ron and his wife Gwenyth took the bach over in the 1970s, but less use was made of it. The present owner purchased the bach from Ron in c2004.

### **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 34 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-20<sup>th</sup> century, for the longevity of family ownership that is part of its history and for the public esteem in which the area is 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 length of time the bach remained in the ownership of one family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

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 20<sup>th</sup> 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 34 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the 20<sup>th</sup> 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

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<sup>4</sup> *Awarua* may be a variant of *Awaroa*, the Māori name for Godley Head.

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 34 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It was built by Thomas Malloy in c1918; like most of the first generation of baches at Taylor's Mistake it consisted of a modest skillion-roofed weatherboard hut with rooms accessed externally. Research to date suggests that Tom's bach was constructed at least in part from dunnage washed up on the coast. Most Rotten Row baches were extended and modernized in the relatively prosperous post World War II decades, but Bach 34 essentially retains its pre-1930 appearance. Some alterations have been made by the present owner.

### **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 34 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early 20<sup>th</sup> century. The choice of materials, timber and tin, 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. Research to date suggests that Tom's bach was constructed at least in part from dunnage washed up on the coast.

### **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 34 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.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The majority of baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 34 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. It is located towards the northern end of Rotten Row. 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 34 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 is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19<sup>th</sup> century.

## **ASSESSMENT STATEMENT**

Bach 34 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-20<sup>th</sup> century New Zealand; for its association with long-standing bach owners Thomas Malloy and the Meers 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-20<sup>th</sup> century, for the longevity of the family ownership associated with it and for its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20<sup>th</sup> century, and the common adaptation and alteration of baches over time. It has technological significance as a vernacular building, reflecting the building techniques and materials of the early 20<sup>th</sup> century, particular to bach construction, which included found materials. 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 Rotten Row, 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

*Papers Past website*

*Births, Deaths and Marriages website*

Research notes provided by Janet Abbott, 2018

Taylor's Mistake Association 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.

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1422  
*BACH AND SETTING - 35 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 35 in Rotten Row 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 association with long-standing bach owners the Roberts family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 35 is located in the middle of the Row.

Bach 35 was in place by 1920. The first positive identification of the bach in the historical record is the transfer of an unidentified bach from L. Agassiz to C. W. Smith in January 1930.<sup>5</sup> Research to date suggests Lewis Agassiz (also owner of adjacent Bach 36) owned Bach 35 from its construction and it was in his possession for approximately 10 years. It was not

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<sup>5</sup> Sumner Borough Council Minute Books.

unusual for bach owners to have owned multiple baches at various points in Taylor's Mistake's history.

C. Smith was listed as the owner of Bach 35 in the earliest surviving comprehensive record of Taylor's Mistake bach owners, compiled in 1932.<sup>6</sup> A. Smith transferred Bach 35 to its next registered owner – Julia Roberts – in April 1941.<sup>7</sup>

Mrs Roberts of Breezes Road, Aranui, was the mother of Frank Roberts. Like many early Taylor's Mistake bach holders, Frank was a railways employee, working initially as a guard, and then in the yards at Lyttelton and Woolston. He was also a good friend of Ronald McKinlay whose family owned Bach 43. In the early years of World War II, Frank purchased Bach 35 with the assistance of a 25 shilling loan from McKinlay's mother but the bach was entrusted to his parents (William and Julia) and registered in Julia's name as he had just enlisted. Eight months later Bach 35 was one of many baches requisitioned by the army for billeting soldiers.

Following the war Frank settled back in at his bach.<sup>8</sup> In 1947 he married Viola Hobson who was a Hobson of Hobson's Bay, and grew up staying at Bach 63. She was also a member of the Taylor's Mistake Surf Life Saving Club's inaugural women's team in 1948. At the bottom of the bank in front of Bach 35 was the 'Foxhole' (the name reflecting the military experience of many); a seating area that constituted the social centre of the 'Row' in the post-war decades. This was where the adults at the Bay would gather to socialise.

Frank continued to use the family bach for about ten years after Viola's death in 1983, but eventually leased it to the extended family of his old friend Ronald McKinlay. The McKinlay family then purchased it from Frank's daughter Sue following Frank's death in 2000.

## **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 35 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20<sup>th</sup> century, for the longevity of family ownership that is part of its history and for the public esteem in which the area is 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 length of time the bach remained in the ownership of one family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 35) is a frequent connection with surf lifesaving. 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 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 20<sup>th</sup> century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these

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<sup>6</sup> Sumner Borough Council records (Sumner Museum)

<sup>7</sup> SBC minute book. Op cit.

<sup>8</sup> Press 31/01/1991 p 19. Quoted in Abbott. <sup>9</sup> <https://teara.govt.nz/en/ephemera/38658/fibrolite>

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 35 has architectural and aesthetic significance as an 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 20<sup>th</sup> 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 35 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It began life before 1920 as a modest skillion-roofed weatherboard hut. The beach elevation featured a central door framed by two small windows. In early photographs of the 1920s and '30s, it was painted a dark colour with light trim. In the late 1930s, this bach was extensively altered or replaced with the present building, a larger gabled structure clad in ferro-cement sheet, reflecting the changes in approaches to bach building at the time. The beach elevation was later altered (as were many in the post war decades) with a lean-to bay and French doors.

### **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 35 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20<sup>th</sup> century. The choice of original materials – timber and tin – is comparable with the majority of baches built at Taylor's Mistake at this time, along with many other baches around New Zealand. The alterations carried out in the late 1930s followed the then trend of baches being constructed of more substantial structures, using ferro-cement sheet and being of an increased size.

### **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 35 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.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. Most baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 35 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is located towards the northern end of the linear group known as Rotten Row, which faces the beach and the bay with the hills behind. 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 35 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 late 19<sup>th</sup> century.

#### **ASSESSMENT STATEMENT**

Bach 35 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-20<sup>th</sup> century New Zealand; for its association with long-standing bach owners the Roberts 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-20<sup>th</sup> century, the longevity of single family ownership, its connection with surf lifesaving and for its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20<sup>th</sup> century, and the common adaptation and alteration of baches over time. It has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20<sup>th</sup> 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 Rotten Row, 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 files (Sumner Museum)

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

Taylor's Mistake Association files (privately held)

Pers. comm. Janet Abbott

*Papers Past* website

*Births, Deaths and Marriages* website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

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

**REPORT DATED: 14 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 1421  
*BACH AND SETTING - 36 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 36 in Rotten Row has historical and social significance as a reflection of patterns of recreation and leisure in mid-20<sup>th</sup> century New Zealand; for its association with the Eastwick family; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 36 is located towards the northern end of the Row.

The present bach 36 was constructed in 1967 by brothers Kenneth and Noel Eastwick. Their father Henry (Ernie) Eastwick and his brother Hector had purchased the earlier bach on the site in 1960. The Eastwick family have been involved in Taylor's Mistake since Ernie and Hector's father (also Henry) began camping at the bay in the first decade of the 20<sup>th</sup> century. Henry senior later built Bach 42, which was inherited after his death in 1963 by Ernie and Hector's sister Connie Peak. Many of the Eastwick family have been members of the Taylor's Mistake Surf Life Saving Club. The present bach has had a lot of use by the Eastwick family, with the extended family spending weekends and holidays there over time to the present day.

The 1967 bach replaced an earlier bach on the site - a diminutive timber hut built by Lewis Agassiz before 1920. This earlier bach was occupied during World War II from 11 December 1941 until 18 April 1943, and subsequently owned by Norman Forward.

### **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 36 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20<sup>th</sup> century, for the longevity of individual family ownership that is part of its history and for the public esteem in which the area is 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 length of time the bach has remained in the ownership of the Eastwick family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 36) is a frequent connection with surf lifesaving. 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 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 20<sup>th</sup> 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 36 has architectural and aesthetic significance as an example of what is now considered a sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20<sup>th</sup> 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 36 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It is a typical mid-century fibrolite bach. The bach is two storied, with a deck extending over part of the ground floor, accessed from the second storey via glazed doors. The roof is mono pitched, only very slightly angled. The form is boxy and simple. Windows are timber framed, and a mix of smaller openings with two sets of larger groups of windows meeting on one corner. This results in a high percentage of glazing on the upper floor of the front façade. Stained timber balustrading of the deck appears to be a later addition.

### **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 36 has technological significance as a vernacular building designed and constructed by owners the Eastwick family to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20<sup>th</sup> century. The rebuild in 1967 followed the trend of building more substantial 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 enabled larger constructions at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s<sup>9</sup>, and is not found in later alterations to baches.

### **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 36 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.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The majority of baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 36 relates strongly to this group in terms of its design, form, materials, texture and location and is a key contributor to the group. It is differentiated by its two stories but still retains a small scale. It is located towards the northern end of the linear group of baches known as Rotten Row which faces the beach and the bay with the hills behind. The ground rises immediately behind the bach to a row of large macrocarpas. The group of baches of

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<sup>9</sup> <https://teara.govt.nz/en/ephemera/38658/fibrolite>

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 36 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 is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19<sup>th</sup> century.

### **ASSESSMENT STATEMENT**

Bach 36 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. Bach 36 has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20<sup>th</sup> century New Zealand; for its association with the Eastwick family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. The bach 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-20<sup>th</sup> century, for the longevity of individual family ownership that is part of its history, for its connections with the TMSLC 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 style of larger and more permanent vernacular dwellings commonly built to serve as baches in the middle years of the 20<sup>th</sup> century. It has technological significance as a vernacular building designed and constructed by owners the Eastwick family to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20<sup>th</sup> 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 Rotten Row, 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:**

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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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Pers. comm. Janet Abbott

*Papers Past* website

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*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:** 14 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 1420  
*BACH AND SETTING - 37 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 37 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20<sup>th</sup> century New Zealand; for its association with long-standing bach owners Bill Shanks and the Bell family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 37 is located in the middle of the Row.

Bach 37 was built by William Shanks in c1920, who lived in Spreydon and was a machinist with New Zealand Railways. A number of baches at Taylor’s Mistake were established by railway employees. Shanks maintained his little bach at the Bay for more than 50 years.

In the mid-1970s Shanks sold Bach 37 to his Spreydon neighbours Maurice Bell and his wife Shirley. Maurice Bell was a primary school teacher - serving as the deputy principal of Somerfield School before becoming principal of first Christchurch East and then Addington Schools. The Bell's daughter Roslynne (Ros) has fond memories of summers spent at the bach and she spent much time there as a university student. In 2007 Maurice passed the bach on to Roslynne as a wedding present.<sup>10</sup>

### **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 37 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20<sup>th</sup> century, the longevity of individual family ownership that has been part of its existence 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. The length of time the bach has remained in the ownership of the Shanks, and then the Bell family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

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 20<sup>th</sup> 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 37 has architectural and aesthetic significance as an example of what is now considered a sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20<sup>th</sup> 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.

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<sup>10</sup> Pers. comm. Roslynne Bell & Janet Abbott, 2018

Bach 37 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Constructed c1920, the first part of Bach 37 was a diminutive weatherboard hut with a skillion roof. Before 1930 this had been extended to the east by one room and given a gabled roof – which resulted in a symmetrical 'cottage' appearance. In 1967 a lean-to addition was made to the front with larger windows. The exterior was also reclad in fibrolite at this time, giving the bach its present appearance. An early railway carriage door on the adjacent outhouse is a reminder of the first owner's workplace.

### **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 37 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20<sup>th</sup> century. Bach 37 has technological significance as a vernacular building designed, constructed and altered over time by the Shanks family to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20<sup>th</sup> century. The changes over time followed the trend of building more substantial 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 enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s<sup>11</sup> and is not found in later alterations to the baches, so the bach is very much a product 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 37 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 towards the centre of the linear group of baches known as Rotten Row.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 37 relates strongly 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 well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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<sup>11</sup> <https://teara.govt.nz/en/ephemera/38658/fibrolite>

*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 37 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 Maori 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 late 19<sup>th</sup> century.

## **ASSESSMENT STATEMENT**

Bach 37 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-20<sup>th</sup> century New Zealand; for its association with long-term owners Bill Shanks and the Bell family; and as part of the well-known Taylor's Mistake bach community. 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-20<sup>th</sup> century, for the longevity of individual family ownership that is part of its history and for 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 20<sup>th</sup> century, individual and particular to their sites, and adapted over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20<sup>th</sup> century built and adapted by the owner Shanks family to meet their changing requirements over the years. 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 Rotten Row, 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:**

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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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 1419  
*BACH AND SETTING - 38 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 38 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20<sup>th</sup> century New Zealand; for its association with the St John Ambulance Association and long-standing bach owners the Stewart family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 38 is located in the middle of the Row.

The origins of Bach 38 are uncertain; early photos of Rotten Row (1920-1930) appear to show a very small building on the site, but no owner or function has been determined. In late 1934 the Mayor of Sumner Borough arranged for the site to be granted to the St John

Ambulance Association for five years without charge, for the use of their cadets.<sup>12</sup> The license fee exemption continued for the duration of the Association's presence in the Bay. The Association built the hut in c1935.

During World War II many baches were requisitioned by the army and occupied by soldiers; however, Bach 38 was one of the few that was not, and research to date suggests that it was used as a first aid post during this time. St John's maintained its bach until 1949/1950, and then sold it to Mrs Russel of Addington. In the late 1950s, Mrs Russel transferred the bach to Herbert Powell, a dentist from Burwood.

In 1958 David Stewart, wife Betty, and their family rented Bach 38 for a holiday. They stayed again on a number of occasions through to about 1964, but by this time 38 was too small, and they relocated elsewhere at the Bay for a period. In 1966 Powell extended his bach, and the Stewart family resumed renting it annually until the opportunity to purchase it arose in 1978. Betty's brother Noel Chambers also owned Bach 30 in the same period. Dave and sons Graeme and Paul were members of the Waimairi Surf Life Saving Club, and Graeme and Paul would surf in the Bay. The Stewart family continue to holiday at their bach.<sup>13</sup>

### **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 38 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20<sup>th</sup> century, the longevity of individual family ownership that has been part of its history 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. Bach 38 is valued by its owners for more than 40 years. The length of time the bach has remained in the ownership of the Stewart family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

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 20<sup>th</sup> 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 38 has architectural and aesthetic significance as an example of what is now considered a sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20<sup>th</sup> 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.

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<sup>12</sup> SBC Minute Book p 395 – 26 November 1934 (Archives New Zealand)

<sup>13</sup> Pers. comm. Janet Abbott with Graham & Paul Stewart, 2018

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 38 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Constructed for St John's in c1935, Bach 38 began as a small hut with a mono-pitch roof. Before the end of the 1950s, it was extended length-wise. The building took on its present appearance when another space was added across the full length of the frontage in 1966. This is characteristic of the period, with a wide sliding glazed door, extensive windows and a deck. The building has a low pitched gable roof.

### **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 38 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20<sup>th</sup> century. Bach 38 has technological significance as a vernacular building constructed and altered over time by its occupants to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20<sup>th</sup> century. The changes over time followed the trend of building more substantial 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 80s<sup>14</sup>, and is not found in later alterations to the baches, so the bach is very much a product of its time. Part of the building is clad in corrugated iron.

### **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 38 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.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The majority of baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks

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<sup>14</sup> <https://teara.govt.nz/en/ephemera/38658/fibrolite>

and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 38 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is located towards the middle of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are 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 38 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 is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19<sup>th</sup> century.

### **ASSESSMENT STATEMENT**

Bach 38 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-20<sup>th</sup> century New Zealand; for its connection with the St John Ambulance Association and long-standing bach owners the Stewart 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-20<sup>th</sup> century, the longevity of family ownership associated with it, and for the areas 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 20<sup>th</sup> 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 mid-20<sup>th</sup> 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 Rotten Row, 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:**

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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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:** 14 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 1418  
*BACH AND SETTING - 39 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 39 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20<sup>th</sup> century New Zealand; for its association with long-standing bay families, the Hazletons, Campbells and Scotts; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 39 is located in the middle of the Row.

Evidence suggests that Bach 39 was constructed by Alexander Hazleton and his brother-in-law Walter Campbell in c1919 using the timber from a demolished colonial homestead in Waltham. Alex was a foundation member of the Taylor's Mistake Surf Life Saving Association (TMSLC) in 1916, and served on the committee until he was transferred to Wellington in the

early 1920s. In the early 1930s Alex retired from the civil service and returned to Christchurch to take up a position in his wife's family business, John Brightling Ltd, cartage contractors.

Alex appears to have retained his bach at the Bay until about 1941, when it was transferred to May and Walter Campbell, who had also been using it since the 1920s. Walter was a participant in the first recorded rescue at Taylor's Mistake on Boxing Day 1915 and was also a foundation member of the TMSLC.

During World War II Bach 39 was one of the baches requisitioned by the army. Walter died soon after regaining the bach in December 1942. May assumed ownership and retained and used Bach 39 for another 20 years. The bach was also borrowed by their good friends Margaret and Barbara Carter (known collectively as 'The Girls') who became Taylor's Mistake identities, living together at Bach 33 for over 50 years. Bach 39 was little used in later years and fell into some disrepair. In 1963 it was transferred to Ian and Sarah (Sadie) Scott, who had family connections with the Rotten Row baches. Ian and Sadie had a large family and undertook substantial additions and alterations in 1965, with Ian, the building supervisor at Maurice Carter Homes, carrying out the work himself.

Four of the Scott brothers took over the bach from their parents, and sold it to the present owners in 2013, who are involved with the TMSLC and the Taylor's Mistake Association.

### **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 39 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20<sup>th</sup> century, the longevity of family ownership that has been part of its history 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. Bach 39 is valued by its present owners who have owned it for nearly a decade, while the length of time it remained in the ownership of the Scott family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 39) 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 20<sup>th</sup> 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 39 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 20<sup>th</sup> 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 39 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Built in c.1919, Bach 39 began (as did most the Rotten Row baches) as a diminutive lean-to weatherboard hut of one or two rooms, constructed of salvaged materials. Until the Scott family took over in the 1960s, the red-painted bach was virtually unaltered – and after 45 years, in poor condition. The Scotts altered and enlarged the bach significantly in 1965, adding a large gabled beach-facing living room at right angles to the original hut – a design strategy pursued by a number of Rotten Row bach owners. This more than doubled the bach's floor area. The whole building was clad in fibre-cement panel at this time. The roof is corrugated iron and the windows are timber framed. The bach sustained some damage in the Canterbury Earthquake sequence of 2010-2011, and has been subsequently re-clad like-for-like.

## **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 39 has technological significance as a vernacular building constructed and altered over time by its occupants to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20<sup>th</sup> century. The changes over time followed the trend of building more substantial 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 80s<sup>15</sup> and is not found in later alterations to baches. The re-cladding of the bach following the Canterbury earthquakes has used a modern, safe version of this cladding material. The timber windows and corrugated iron roof are standard materials for baches of the period.

## **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*

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<sup>15</sup> <https://teara.govt.nz/en/ephemera/38658/fibrolite>

*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 39 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.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 39 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is in the middle of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are 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 39 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 late 19<sup>th</sup> century.

#### **ASSESSMENT STATEMENT**

Bach 39 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 connection with long-standing Bay families the Hazletons, Campbells and Scotts; 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 self-sufficient bach way of life of the early and mid-20<sup>th</sup> century, for the longevity of individual family ownership within its history, connection with surf lifesaving and for 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 20<sup>th</sup> 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 mid-20<sup>th</sup> 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 Rotten Row, 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:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

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

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1417  
*BACH AND SETTING - 40 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 40 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20<sup>th</sup> century New Zealand; for its association with long-standing bay families, the Langes and Goldsmiths; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 40 is in the southern end of the Row.

Bach 40 was built in c.1919 by Charles Lange, with assistance from his cousins Phillip and Carl Kortegast. Charles Lange worked as an hotelier, and from 1920 ran a tobacconist shop. In 1916 or 1917 Lange became an early member of the Taylor's Mistake Life Saving Club (TMSLC), serving as secretary in 1917 and vice-president in 1919. Research suggests this was Lange's second bach in the Bay and that he had previously owned a hut on a different

site. During World War II when many of the baches – including 40 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 40 was tabulated as '1 window broken, 1 shrapnell (sic) mark'. Lange regained his bach in mid-1943.<sup>16</sup>

After the war, Charles Lange transferred<sup>17</sup> his bach to Henry (Harry) Goldsmith. The Goldsmith family came to Auckland from Sydney in 1933. In 1936 they moved down to Christchurch. Harry had been a member of the North Bondi Surf Life Saving Club, and on arriving in Christchurch he joined the CUSC and the TMSLC, where he quickly made a mark. While still an active member of the TMSLC as both a competitor and life saver, Goldsmith took up administration at club and provincial levels, serving as club captain (1945-1948), club president (1960-1967) and Canterbury Surf Life Saving's treasurer (1945-58). He was awarded with life memberships of the TMSLC (in 1966) and the CSLS, and received a Distinguished Award for his contribution from Surf Life Saving New Zealand. When Harry passed away at the age of 94 in 2013, he had been a TMSLC member for 77 years.

Before the war, Harry worked as a book keeper with brewers and soft drink manufacturers Ballin Bros, who figure large in the early history of the TMSLC. After the war, Harry went to work for Charles Lange, the previous owner of Bach 40. As well as being an acquaintance of Lange's from both the CUSC and the TMSLC, Harry had been best friends with his nephew Stan Kingdon and married Stan's sister Pearl. Harry and Pearl's children and grandchildren have continued the family involvement with the TMSLC, and still holiday at Bach 40.

### **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 40 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20<sup>th</sup> century, for the longevity of individual family ownership throughout the bach's history 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. Bach 40 is valued by its present occupants, whose family have had a connection with it since it was constructed nearly a century ago.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 40) 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 20<sup>th</sup> 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

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<sup>16</sup> Taylor's Mistake Hut occupation records, NZ Army (held by TMA).

<sup>17</sup> Formal application was made to the Sumner BC for changing ownership in the form of a 'transfer' – it is unknown whether money changed hands.

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 40 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 20<sup>th</sup> 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 40 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Built in c1919, Bach 40 began (as did most the Rotten Row baches) as a diminutive lean-to hut of one or two rooms. Between 1930 and 1940, the bach appears to have been extended at least twice: firstly an additional space to the east (side) under an extension of the skillion roof; and then an additional room on the north (front). Finally in 1963, a gabled room was added at right angles to the original bach. The whole building was clad in fibre cement sheet at this time. Further alteration was undertaken in 1969.

### **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 40 has technological and craftsmanship significance as a vernacular building constructed and altered over time by its occupants to meet their requirements, and for its reflection of the building techniques and materials of the early and mid-20<sup>th</sup> century. The changes over time followed the trend of building more substantial 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 80s<sup>18</sup> and is not found in later alterations to baches.

### **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.*

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<sup>18</sup> <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 40 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.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 40 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is located towards the southern end of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are 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 40 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 late 19<sup>th</sup> century.

### **ASSESSMENT STATEMENT**

Bach 40 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-20<sup>th</sup> century New Zealand; for its connection with long-standing Bay families the Langes and Goldsmiths; 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-20<sup>th</sup> century, for the longevity of individual family ownership, its strong connection to surf lifesaving and for 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 20<sup>th</sup> 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 mid-20<sup>th</sup> 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 Rotten Row, of which it is a key contributor. The building 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:**

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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*Births, Deaths and Marriages* website

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*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: 14 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 1416  
*BACH AND SETTING - 41 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 41 in Rotten Row 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 World War I veteran Edward Lewis and long-standing bay families, the Steads and the Turpins; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 41 is located towards the southern end of the Row.

Evidence suggests that the first part of Bach 41 was built by Edward Lewis at some point between 1910 and 1915. Lewis was born in Wales and emigrated to New Zealand around the turn of the century. He served on the Western Front during 1917, but was discharged early in 1918 due to illness. On his return to Christchurch, he was given a 'hearty reception' by his Sumner and Taylor's Mistake friends.<sup>19</sup> He died at Diamond Harbour in 1960. Lewis was still

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<sup>19</sup> *Star* 19 March 1918.

the owner of Bach 41 in 1932, but by World War II it was in the possession of Myrtle Forward. Mrs Forward was the mother of motor dealer Norman Forward who owned Bach 64 at this time, and who later had Bach 30.

In the 1950s Mrs Forward sold her bach to Frederick Ward who in turn sold the bach in the early 1960s to Leo Stead and his wife Lily. The Steads became involved with the TMSLC. Two sons served as club captains – Peter (1956-1960) and John (1964-1969) - and were instrumental in the development of the club's surf boating wing.

By the 1970s the Steads were using Bach 41 less, and it was frequently let to TMSLC stalwarts Jim Turpin and Brian Rattray. When Mrs Stead decided to sell the bach in 1976, she offered it to Jim and Brian, and Jim purchased it. The Turpin family have been closely involved with the TMSLC since its inception in 1916 - Jim's Uncle Ollie was a foundation member. Jim himself is a life member, having been a member since the 1950s, and serving variously as president, treasurer (for 30 years), and (currently) club patron. Jim's wife June won several national surf life-saving titles and has also made a significant contribution to the club over the decades. The Turpins continue to holiday at their bach.

### **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 41 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20<sup>th</sup> century, for the longevity of family ownership that is part of its history, 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. Bach 41 is valued by its owners whose family have looked after it for over 40 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 41) 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 20<sup>th</sup> 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 41 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 20<sup>th</sup> 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 41 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. The first Bach 41 – built by Edward Lewis around WWI – was a small skillion-roofed weatherboard hut. This was extended on several occasions over the next fifty years, into a structure with a pitched roof and a small monopitch section to the front, creating an L-shaped structure. It was reclad in Fibrolite. As a consequence, Bach 41 is an archetypal mid-century bach. There have been no substantive alterations since the 1970s.

### **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 41 has technological significance as a vernacular building built and subsequently altered by its owners as needs dictated and means allowed, and reflecting the building techniques and materials of the early and mid-20<sup>th</sup> 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, 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 80s<sup>20</sup> and is not found in later alterations to the baches, meaning this bach is very much a product 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 41 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 towards the southern end of the linear group of baches known as Rotten Row. The ground rises immediately behind the bach.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of

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<sup>20</sup> <https://teara.govt.nz/en/ephemera/38658/fibrolite>

fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 41 relates strongly 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 41 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 late 19<sup>th</sup> century.

### **ASSESSMENT STATEMENT**

Bach 41 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-20<sup>th</sup> century New Zealand; for its association with WWI veteran Edward Lewis and long-standing bay families, the Steads and the Turpins; 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-20<sup>th</sup> century, for the longevity of individual family ownership associated with it, for its connection with surf lifesaving and for 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 20<sup>th</sup> century, more permanent than their predecessors but still 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 mid-20<sup>th</sup> 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 Rotten Row, of which it is a key contributor. The building 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:**

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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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*Births, Deaths and Marriages* website

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*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:** 14 OCTOBER 2021

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1415  
*BACH AND SETTING - 42 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 42 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20<sup>th</sup> century New Zealand; for its association with the long-standing bay family, the Eastwicks; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 42 is located towards the southern end of the Row.

The first part of what would become Bach 42 was a small hut built around the time of World War I by Lyttelton port worker Henry Eastwick and his friends. The group had previously spent their weekends camping in a disused cow shed on the site at the edge of the sand dunes. In 1932 the bach was held in the name of R. W. Evans but by the end of the decade

Henry and wife Rosina had assumed ownership, and the Eastwicks were holidaying there regularly.

During World War II when many baches – including 42 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 42 had three windows broken.

Henry and Rosina had a large family with five children and many grandchildren. Many of the family have been members of the Taylor's Mistake Surf Life Saving Club (TMSLC) through the years – grandson Ken and brother Noel were in the first intake of 'midgets' (or juniors) in 1949. To ease the overcrowding at 42, Ken and Noel's father Henry and his brother Hector bought Bach 36 in c.1961. Bach 42 was consequently left to daughter Ivy (known as Connie) and her husband Ronald Peek on Henry's death in 1963. After Connie Peek's death in 1996, the bach was sold to John McKeown, a stalwart of the New Brighton Surf Life Saving Club. After the Canterbury earthquake sequence of 2010-2011, John sold it in turn to Kenneth Jones, a long-standing TMSLC member and recent president. Ken's sister and brother-in-law Rayleen and Darryl Neate also own Bach 55, demonstrating the interconnected family ownership that is prevalent in the Taylor's Mistake community.

### **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 42 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20<sup>th</sup> century, for the length of time it was owned by one family, for its demonstration of the interconnectedness of family ownership within this bach community 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. Bach 42 is valued by its owners whose family have a lengthy relationship with the area.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 42) 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 20<sup>th</sup> 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 42 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 20<sup>th</sup> 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 42 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. The first Bach 42 – built by Henry Eastwick and companions around WWI – was a small weatherboard hut. This was enlarged and altered substantially during the 1930s, and then again in 1964 after the Peeks took ownership, when a large gabled addition was made to the front elevation. Windows are large and timber framed, and there are glazed doors. A small concrete porch is located within the L shape of the two wings. Unlike many other baches in the row that were altered around this time, the building has continued to be clad in weatherboards, rather than one of the commercially available alternatives of that time. There have been no substantive alterations since the 1960s.

### **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 42 has technological significance as a vernacular building built and subsequently altered by the members of the Eastwick family as needs dictated and means allowed, and reflecting traditional building techniques and materials of the early and mid-20<sup>th</sup> century. The changes over time followed the trend of building more permanent baches. The use of weatherboards materials may have been a response to building regulations, and their retention rather than subsequent replacement in light weight Fibrolite (as was common for many baches) may be a reflection of their quality and condition, as well as the owner's material preferences.

### **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 42 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 towards the southern end of the linear group of baches known as Rotten Row. The ground rises immediately behind the bach to a row of large macrocarpas.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and

the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 42 relates strongly to this group in terms of its design, scale, form, materials 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 42 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 is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19<sup>th</sup> century.

### **ASSESSMENT STATEMENT**

Bach 42 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-20<sup>th</sup> century New Zealand; for its association with long-standing bay family, the Eastwicks; and as part of the well-known Taylor's Mistake bach community. 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-20<sup>th</sup> century, for the length of time it was owned by one family, for its demonstration of the interconnectedness of family ownership within this bach community, its connection with surf lifesaving and for 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 20<sup>th</sup> century, more permanent than their predecessors but still individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting traditional building techniques and materials of the mid-20<sup>th</sup> 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 Rotten Row, 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:**

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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)

Pers. comm. Janet Abbott

*Births, Deaths and Marriages* website

*Papers Past* website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

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

**REPORT DATED: 14 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 1414  
*BACH AND SETTING - 43 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 43 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-20<sup>th</sup> century New Zealand; for its century-long association with the McKinley family; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 43 is located in the middle of the Row.

Bach 43 was built by James McKinley, a storeman and commercial traveller, in the early 1920s. After visiting Taylor's Mistake with friends McKinley joined the infant Taylor's Mistake Surf Life Saving Club (TMSLC), which he served as both a competitor and official for over 30 years. In order to be able to overnight at the bay, James built a small lean-to hut. This was initially located at the back of Rotten Row on privately-owned farmland, but when ownership

of the farm changed, he slid his bach forward onto the narrow strip of public land shared by the Row's other baches. Neighbouring bach 44 did the same. During World War II when many baches – including 43 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 43 had a window broken. The McKinley bach was returned in mid-1943.

McKinley and his wife Ada had four children (Lois, Laurence, Wilda and Ronald) who grew up enjoying life at the family bach. In the 1950s the time came for the bach to be passed on to the next generation however, none of the children were in a position to accept it. James and Ada therefore sold it to Ada's nephew R. J. Columbus, with the proviso that it be offered back to the McKinley family if he no longer wanted it. When in 1975 that circumstance arose, Ronald took up the offer.

Ronald McKinley was – like his father and older brother – an active member of the TMSLC. On his death in 2001, the bach was taken over by his sons Owen and Phillip, although Phillip died in 2002.

### **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 43 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20<sup>th</sup> century, for its retention for the entirety of its existence by one family, 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 43 is valued by its present custodians, whose family have owned it for almost a century.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 43) 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 20<sup>th</sup> 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 43 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 20<sup>th</sup> 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 43 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Built in the early 1920s, it began (as did most Rotten Row baches) as a diminutive lean-to hut of one or two rooms. By 1930 this had been altered to or replaced by a more substantial gabled structure. Before 1940 this had been dragged forward on its site to remove it from private land, the porch infilled, and a partial lean-to added to the front elevation. The bach took on its present appearance during the ownership of Jack Columbus, between the late 1950s and the early 1970s. It is currently clad in corrugated iron. The bach is unusual at Taylors Mistake in that it has decorative geometric panels applied to the front wall. The beach frontage is substantially glazed, including French doors. The roof is clad in corrugated iron and the windows are timber framed. Concrete steps and a small landing lead up to the French doors.

### **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 43 has technological and craftsmanship significance as a vernacular building, built and subsequently altered as required over time. It reflects the building techniques and materials of the early and mid-20<sup>th</sup> century. The enlargement over time followed the trend of building more permanent baches. The corrugated iron cladding is a retention of one of the earliest bach cladding materials used at Taylor's Mistake. Metal cladding can be seen on earlier buildings in other bach communities in New Zealand, such as Rangitoto or Upper Selwyn Huts.

### **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 43 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 in the middle of the linear row of baches known as Rotten Row.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of

fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 43 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates strongly to its neighbour Bach 44 in terms of the corrugated iron cladding. 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 43 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 is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19<sup>th</sup> century.

### **ASSESSMENT STATEMENT**

Bach 43 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-20<sup>th</sup> century New Zealand; for its century-long connection with the McKinley family; connections with the TMSLC and as part of the Taylor's Mistake bach community – well-known in Christchurch. The bach has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20<sup>th</sup> century, for its retention for the entirety of its existence by one family, for its demonstration of the interconnectedness of family ownership within this bach community, its connection with the surf lifesaving and for 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 early and middle years of the 20<sup>th</sup> century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, built and subsequently altered over time, reflecting the building techniques and materials of the early and mid-20<sup>th</sup> 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 Rotten Row, 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:**

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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

**REPORT DATED: 14 OCTOBER 2021**

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1413  
*BACH AND SETTING - 44 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 44 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-20<sup>th</sup> century New Zealand; for its long associations with prominent Taylor's Mistake families including the Roberts, Le Crens and Hills; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 44 is located towards the west end of the Row.

Research suggests that Bach 44 is likely to have been built by Frank Houselander in the mid-1920s. Frank was a tram motorman (driver) in the early 20<sup>th</sup> century, and later when he built his bach, he was working as a storeman for the Buick Sales Company in Woolston. He married Leonora Erskine in 1902 and the couple had one daughter, Nancy. Unusually the bach was listed under Nancy Houselander's name in 1932 – one of a very small number of female bach 'owners' at this time. Nancy herself was living in Wellington by early 1934.

Baches 43 and 44 were originally located at the back of Rotten Row on privately-owned farmland, but after ownership of the farm changed in the 1930s, the two bach owners slid their huts forward onto the narrow strip of public land shared by the Row's other baches.

By the early years of World War II, Bach 44 had been transferred to Julia Roberts. During the war Bach 44 was one of many Taylor's Mistake baches requisitioned by the army for billeting soldiers.

In around 1950 Bach 44 was sold to Keith Le Cren and his wife Irene. After the war Keith worked as a maintenance engineer at Marathon Rubber Footwear – part of the Skellerup Rubber Group – at Woolston. Irene (known as Rene) had lifesaving and Taylor's Mistake connections. She was the daughter of Lewis Agassiz who is associated with Bach 36. Rene herself was a competitive swimmer with various Christchurch clubs and was a member of the Sumner Surf Life Saving Club for much of the 1920s and 30s.

After the Le Crens purchased Bach 44 they became actively involved with the Taylor's Mistake Surf Life Saving Club (TMSLC). Keith served as president between 1955 and 1960, and Rene supervised the young female club members who were regularly accommodated in Bach 44 and its neighbours. Geoff Le Cren, their son, was a prominent competitor, coach and administrator for many decades, and was created a life member in 2001.

After his mothers' death in 1965, Geoff lived in Bach 44 for a couple of years before selling it to Peter Hill and his wife Joanne in 1968. Peter was a member of the New Brighton SLC. Peter and Jo's sons David and Bruce became members of the TMSLC in the late 1970s, and David has served as Club Captain (1990-1992) and President (2005-2007). David, an architect, has been a persistent advocate for the retention of the baches. His sub thesis for his degree, *Living on the Queen's Chain*, was an early study of the history and typology of the traditional New Zealand coastal bach. He and his partner are the current owners of Bach 44.

## **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 44 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20<sup>th</sup> century, for its demonstration of the interconnectedness of family ownership within this bach community 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. Bach 44 is valued by its current owners, whose family have owned it for 50 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 44) 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 20<sup>th</sup> 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 44 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 20<sup>th</sup> century. These were always individual and particular to their sites, with design and style reflecting the notions and needs of their owners.

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 44 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1920s, Bach 44 was a small gabled hut of probably one room. Around the time it was relocated forward on its site in c1940, the building was extended to the east. Photos of the bach in its early decades show shutters on its small windows. Soon after Keith Le Cren purchased the bach in 1950, he extended the front elevation out by around three metres. The large sliding timber casement window was also put in at this time. A few years later the rear elevation was extended to accommodate a shower and to bring the outhouse indoors. The next owners, the Hill family did not alter its external appearance further. The building is presently clad in corrugated iron.

### **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 44 has technological and craftsmanship significance as a vernacular building that was built and subsequently altered as required over time. It reflects the building techniques and materials of the early and mid-20<sup>th</sup> century. The enlargement over time followed the trend of building more permanent baches. The corrugated iron cladding is a retention of one of the earliest bach cladding materials used at Taylor's Mistake. Metal cladding can be seen on earlier buildings in other bach communities in New Zealand, such as Rangitoto or Upper Selwyn Huts.

### **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 44 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.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 44 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates strongly to its neighbour Bach 43 in terms of the corrugated iron cladding. The bach is located towards the west end of the linear group of baches known as Rotten Row. 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 44 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 is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20<sup>th</sup> century.

### **ASSESSMENT STATEMENT**

Bach 44 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-20<sup>th</sup> century New Zealand; for its long associations with prominent Bay families the Roberts, Le Crens and Hills; 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-20<sup>th</sup> century, for its demonstration of the interconnectedness of family ownership within this bach community, its connection 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 20<sup>th</sup> 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-20<sup>th</sup> 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 Rotten Row, 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:**

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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

**REPORT DATED:** 14 OCTOBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1412  
*BACH AND SETTING - 45 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 45 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20<sup>th</sup> century New Zealand; for its associations with Taylor's Mistake identities the Hodge brothers and long-standing bay family the Gilpins; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 45 is located towards the western end of the Row.

Bach 45 was constructed by brothers James and George Hodge for James in the mid-1930s. James Hodge emigrated to Christchurch from London with his wife Lavinia and six children in 1920. They lived in Sydenham, and James was council employee. Research to date suggests that James was granted the vacant plot (45) formerly owned by C. Peters, in 1934, around the same time as his brother was granted adjacent plot 46. Rather than construct new

baches from scratch on their sites, the Hodges purchased a redundant railway carriage (A60) from New Zealand Railways at auction for £20. This was not an unusual undertaking in the mid-20<sup>th</sup> century, as the conversion of redundant tram cars and railway carriages became quite frequent. Concentrations of these conversions can still be found in places like the Coromandel Peninsula. After A60 was bought by the Hodge brothers, running gear was removed and the carriage split in two. The two segments were then transported on two flatbed trucks to the carpark at Taylor's Mistake and then carried across the beach. The task is said to have taken them six months. Once the two segments were in position, each brother adapted them to suit their particular requirements.

Around 1940 both Hodge carriage baches were put on the market. Bach 45 was sold to Malcolm Gilpin and his wife Elsie in January 1941. During World War II when many baches – including 45 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 45 had two windows broken.

Later Bach 45 passed to Malcolm and Elsie's son Malcolm Gilpin and his wife Rosaleen. During the 1960s, the carriage was known to Taylor's Mistake residents as 'the party bach'. The bach is currently owned by the fourth generation of the Gilpin 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 45 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20<sup>th</sup> century, for its longevity of ownership within one family, 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 45 is valued by its owners whose family have looked after it for over 70 years.

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 20<sup>th</sup> 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 45 has architectural and aesthetic significance as an unusual local example of a converted railway carriage and as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the 20<sup>th</sup> 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.

The conversion of redundant railway carriages and tram cars to baches was a common phenomenon in mid-20<sup>th</sup> century New Zealand, and numbers still remain in coastal and river mouth hut communities like Taylor's Mistake. A particular concentration of tram car baches (some 80-90) remain around the Coromandel Peninsula; the 23 at Waikawau are recognized in the Thames Coromandel District Plan as an Historic Area.

Bach 45 reflects the typology and characteristics of the 'kiwi' bach, in that it was formed from half an Edwardian railway carriage in the mid-1930s by its owner builder. After relocating it to its new site, James Hodge added a gabled roof, a porch and additional rooms, but the carriage origin of the bach is still clearly visible in the linear form of the building and surviving elements of detail such as doors, benches, windows and the pressed tin ceiling. The building has been little-altered since its initial adaptation more than 80 years ago.

Between 1904 and 1908 the Wellington and Manuwatu Railway Company manufactured 12 carriages at their depot in Thorndon, following the design of a batch of their carriages built by Jackson and Sharp of Philadelphia in 1902. These carriages were built using timber – mainly Kauri - salvaged from the wooden trestle viaduct that previously bridged the Belmont Valley near Johnsonville. It would appear that the carriage used by the Hodge brothers is one of these locally-built WMR carriages; the number suggests it dates from 1907 or 1908, and would therefore be one of the last to roll off the production line. Control of the WMR passed to NZR in December 1908, and its carriages were dispersed across the country.<sup>21</sup>

### **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 45 has technological and craftsmanship significance as an early and little-altered example of the conversion of a carriage (or tram) to a dwelling. The carriage was domesticated with additional spaces and a neatly bracketed porch, but its origins are unmistakable in the many carefully-crafted carriage features that remain including doors, windows and bench seats. Many trams were similarly converted to baches following the closure of the nation's tramway systems in the 1950s and 1960s.

### **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 45 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.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are

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<sup>21</sup> Merrifield

timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 45 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates to neighbouring Bach 46, also a converted carriage bach in terms of its form, details and materials. The bach is located towards the western end of the group of baches known as Rotten Row. Rotten Row is a linear group which faces the beach and the bay with the hills behind. 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 45 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 is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20<sup>th</sup> century.

### **ASSESSMENT STATEMENT**

Bach 45 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-20<sup>th</sup> century New Zealand; for its associations with Taylor's Mistake identities the Hodge brothers and long-standing bay family, the Gilpins; 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-20<sup>th</sup> century, for its longevity of ownership within one family, for its demonstration of the interconnectedness of family ownership within this bach community and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings built from converted railway carriages to serve as baches in the middle years of the 20<sup>th</sup> century. The bach has technological and craftsmanship significance for the materials and detailing of the carriage that remain intact. 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 Rotten Row, 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:**

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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*

A. Merrifield *An Exercise in Large Scale Joinery: restoration of three historic Wellington and Manuwatu railway carriages* 4<sup>th</sup> Australasian Engineering Heritage Conference, Lincoln University, 24-26 November 2014.

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

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Taylor's Mistake Association files (privately held)

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*Births, Deaths and Marriages* website

*Papers Past* website

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Paul Thompson *The Bach* (1985)

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

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1411  
*BACH AND SETTING - 46 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 46 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20<sup>th</sup> century New Zealand; for its associations with Taylor’s Mistake identities the Hodge brothers and long-standing bay family, the Pratleys; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 46 is located towards the western end of the Row.

Bach 46 was constructed by brothers James and George Hodge in the mid-1930s for George. George Hodge followed his younger brother to Christchurch from London in the 1920s. He became an engineer with the Christchurch Tramways Board, serving as Permanent Way Superintendent (responsible for track work) from 1928 until his retirement. Sanitary inspector Francis Rogerson originally owned the vacant plot 46, which George was granted for a hut in 1934 by the Sumner Borough Council. Research to date suggests that brother James purchased the adjacent plot (45) at the same time.

Rather than construct new baches from scratch, George and James purchased a redundant railway carriage (A60) from New Zealand Railways at auction for £20. This was not an unusual undertaking in the mid-20<sup>th</sup> century, as the conversion of redundant tram cars and railway carriages became quite frequent. Concentrations of these conversions can still be found in places like the Coromandel Peninsula. After A60 was bought by the Hodge brothers, running gear was removed and the carriage split in two. The two segments were then transported on two flatbed trucks to the carpark at Taylor's Mistake and carried across the beach. The task is said to have taken them six months. Once the two segments were in position on their respective plots, each brother adapted them to suit their particular requirements.

Around 1940 both Hodge carriage baches were put on the market. George remained at the bay and built a new Bach 32 for himself in c1945. Bach 46 was transferred to Lionel Gordon Pratley and his wife Rose in February 1941. The Pratley family only had use of their new bach for a year, and then World War II intervened. During the war when many baches – including 46 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 46 had six windows broken.

Following the war Lionel and Rose's older son Graham Gordon joined the Taylor's Mistake Life Saving Club – one of only two juniors competing at that time. Gordon became a club stalwart – competing, coaching, and serving as Club Captain (1949-1956) and President (1967-1972). He was made a life member in 1972.<sup>22</sup> Bach 46 remains in the Pratley 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 46 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20<sup>th</sup> century, for its longevity of ownership within one family 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 46 is valued by its owners whose family have looked after it for over 70 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 46) 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 20<sup>th</sup> 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

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<sup>22</sup> Carpinter & Tutty pp 105, 122

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 46 has architectural and aesthetic significance as an unusual local example of a converted railway carriage, and as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically served as baches in the early decades of the 20<sup>th</sup> 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.

The conversion of redundant railway carriages and tram cars to baches was a common phenomenon in mid-20<sup>th</sup> century New Zealand, and numbers still remain in coastal and river mouth hut communities like Taylor's Mistake. A particular concentration of tram car baches (some 80-90) remain around the Coromandel Peninsula; the 23 at Waikawau are recognized in the Thames Coromandel District Plan as an Historic Area.

Bach 46 reflects the typology and characteristic of the 'kiwi' bach, in that it was formed from half an Edwardian railway carriage in the mid-1930s by brothers James and George Hodge for George. After relocating it to its new site, the Hodges added a gabled roof and additional spaces, and clad most elevations in weatherboard. Initially Bach 46 closely resembled James' adjacent 45, with an open bracketed porch. Later – probably in the 1960s – this was enclosed. Although no elements of the carriage remain visible on the exterior, the height and linear form of the building convey its origins. Inside many original details remain, including windows, panelling and the pressed tin ceiling.

Between 1904 and 1908 the Wellington and Manuwatu Railway Company (MWR) manufactured 12 carriages at their depot in Thorndon, following the design of a batch of their carriages built by Jackson and Sharp of Philadelphia in 1902. These carriages were built using timber – mainly Kauri - salvaged from the wooden trestle viaduct that previously bridged the Belmont Valley near Johnsonville. It would appear that the carriage used by the Hodge brothers is one of these locally-built WMR carriages; the number suggests it dates from 1907 or 1908, and would therefore be one of the last to roll off the production line. Control of the WMR passed to NZR in December 1908, and its carriages were dispersed across the country.<sup>23</sup>

### **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.*

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<sup>23</sup> Merrifield

Bach 46 has technological and craftsmanship significance as a vernacular building and an early example of the conversion of a carriage (or tram) to a dwelling, reflecting the building techniques and materials of the early and mid-20<sup>th</sup> century. The carriage was domesticated with additional spaces, a gabled roof and weatherboard cladding, but its origins are visible in the carriage features that remain including windows, panelling and the pressed tin ceiling. Many trams were similarly converted to baches following the closure of the nation's tramway systems in the 1950s and 1960s.

### **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 46 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 towards the western end of the linear group of baches known as Rotten Row.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 46 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates to neighbouring Bach 45, also a converted carriage bach in terms of its form, materials, details and scale. 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 46 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 20<sup>th</sup> century.

### **ASSESSMENT STATEMENT**

Bach 46 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-20<sup>th</sup> century New Zealand; for its associations with Taylor's Mistake identities the Hodge brothers and long-standing bay family, the Pratleys; and

as part of the well-known Taylor's Mistake bach community. 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-20<sup>th</sup> century, for its longevity of ownership within one family, its connection with surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a converted railway carriage, and as a representative example of the small dwellings commonly built to serve as baches in the middle years of the 20<sup>th</sup> century, and adapted over time. The bach has technological and craftsmanship significance for the materials and detailing of the carriage that remain intact. 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 Rotten Row, 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:**

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1385  
*BACH AND SETTING - 47 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 47 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 Clarrie Heard; 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 Taylor’s Mistake 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.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William (Bill) Stevens, a keen rabbitier. By 1920 there were a dozen baches in this location. At the southern end of the Row is Bach 47.

Bach 47 is believed to have been constructed in 1924. Evidence suggests that it was built by Ernest Clarence Trevail (Clarrie) Heard (1906-1990), who appears to have owned it from the 1920s until the 1940s and possibly beyond. Heard, a confectioner, was an active member of the United Swimming Club and the New Brighton Surf Life Saving Club through the 1920s and 1930s – along with a number of other Taylor's Mistake bach owners of the time. In 1924 he was one of two swimmers who represented New Zealand at the Paris Olympic Games, competing unsuccessfully in the 200M Breast Stroke. Later in the 1930s Heard gave up competitive swimming and lifesaving, and took up tennis, golf and bowls with clubs in Shirley. For a lengthy period in the 1930s, the bach was occupied by Mrs C. Falconer on what appears to be a permanent basis.

In 1961 the bach was purchased by John R Erickson and family. In 1972 the Erickson's sold it to Greg McClurg, whose brother Malcolm had married the Erikson's niece Larry. The McClurg family has been prominent in the Taylor's Mistake Life Saving Association since the early 1970s, and Greg is present president (2016). In 1978 McClurg sold the bach to Arthur Ronald (Ron) and Joan Moore. The current owners purchased it from the Moore's in 2012.

### **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 47 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. As a quintessential seaside bach, 47 has recently been used for the filming of segments for twenty three episodes of the *What Now* youth programme. Bach 47 is esteemed by its present owners who appreciate its heritage and have carried out an extensive restoration.

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 47 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. The diminutive Bach 47 is however unusual in that it displays many of the

stylistic conventions of the interwar bungalow, and is therefore more formal and decorative than other surviving baches of its era at Taylor's Mistake.

Bach 47 was probably built in 1924 by Clarrie Heard. The bach appears to have begun life as a tiny two-room gable-roofed board and batten-clad structure. Although the original building may have had some bungalow affectations (such as the bracketed box bay window in the bedroom), it was probably at a slightly later date that alterations were made that completed the transformation. The living room, for example, was enlarged by the addition of a projecting bay and lined with panelling. This may have been in the 1930s, when it appears the bach was permanently occupied. No further alterations of any significance were then made until the 1970s when Greg McClurg added a small bathroom to the rear of the building.

The bach sustained moderate damage in the Canterbury earthquake sequence of 2010-2011, and the brick chimney was lost. The present owner has re-piled and carefully restored and conserved the building such that it maintains its integrity and authenticity.

### **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 47 has craftsmanship significance as a vernacular building built to a notably high standard of finish, incorporating many bungalow features common to much larger dwellings in the interwar period.

### **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 47 has contextual significance on its site and within its setting. The bach is located on the sandy foreshore behind the Taylor's Mistake beach, at the southern end of (and at a slight remove from) the group of baches known as Rotten Row. 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 47 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 47 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 1924 Olympic representative Clarrie Heard; 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 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. Bach 47 is noteworthy as an interwar bungalow in miniature. The bach has craftsmanship significance as a vernacular building built to a notably high standard of finish, incorporating many bungalow features common to much larger dwellings in the interwar period. The bach has contextual significance on its site and within its setting, a beach-side location at the southern end of the group of Taylor's Mistake baches known as Rotten Row. 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: 7 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.