

CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
BOULDER BAY BACHES

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

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

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

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

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

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

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

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

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

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

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1393**

**BACH AND SETTING (STONE END) - 1 TAYLOR'S
MISTAKE BAY, SCARBOROUGH**



PHOTOGRAPH: D. McEWAN, 16 MAY 2013

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.

Stone End has historical and social significance as a reflection of aspects of changing patterns of recreation and leisure in early twentieth century New Zealand; for its association with returned soldier and sometime lighthouse keeper, Hugh Yardley, and the Roberts family; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time, and tourist resorts and bach communities grew rapidly. The connection of Sumner to Christchurch by tramway in 1888 saw the sea-side suburb develop as a popular tourist destination in this period. The improved accessibility of Sumner also meant that nearby Taylor's Mistake was also 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. Twenty years later 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 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. At the exposed eastern end of Boulder Bay, a little apart from the others are two stone baches. The first of these, *Rosy Morn*, is reputed to have been constructed in c1916. In c1927 it was joined by *Stone End*.¹

Stone End was constructed by Hugh Arthur (Hughie) Yardley (1883-1949) for his own use. Yardley grew up in Richmond and was an active member of the Richmond Swimming Club between 1904 and WWI. In 1913 Yardley was presented with a proficiency certificate and bronze medallion from the Royal Lifesaving Society and was part of a club life-saving team which travelled to Wellington to give a demonstration at Lyell Bay. In 1916 he enlisted as a Rifleman with the 18th Reinforcements of the NZ Expeditionary Force, and saw service overseas. In 1918 he suffered a head wound and was reported as a severe case in hospital, but recovered and was welcomed back to Christchurch at a function at the Coronation Hall in Spreydon in November 1919. On his return Yardley resumed work as a driver, and was working for coal merchants McClatchie and Co when his two-horse van bolted and damaged a telephone box at the corner of Bealey Avenue and Colombo Street in 1925.

Yardley's association with Taylor's Mistake began in the early 1900s when he started visiting the area for holidays. He joined the Taylor's Mistake Life Saving Club soon after its foundation in 1916. Ernest (Ernie) Velvin - who had been part of the Richmond delegation to Wellington with Yardley in 1913 - was also a club member. After constructing *Stone End* in c1927, the unmarried Yardley moved to Boulder Bay on a permanent basis. In the aftermath of WWI, bach communities like Boulder Bay would have provided a peaceful and affordable environment for the damaged and traumatised to retreat and recuperate. Yardley's head wound had clearly been serious, and he was discharged in 1919 as unfit for active service. In a letter to the Sumner Borough Council in 1931 he noted that he was unable to undertake heavy work. To support his isolated lifestyle he secured a position at the Godley Head Lighthouse as emergency man and fog signaller.

During the Great Depression of the 1930s, Yardley was joined at Boulder Bay by a resident population of the unemployed. Gardens were established that provided Christchurch with its first daffodils and new season potatoes. In 1937 a boy was accidentally shot and killed outside *Stone End* when a group of friends were target shooting with a rifle borrowed from Yardley.

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. It is not known if Yardley remained at his bach during this period - the lighthouse itself was demolished to allow a wider field of fire for the new battery. Once the threat from the Japanese had receded however, baches were returned to their owners. Yardley resided at his bach until his death at the age of 66 in 1949. His war service record attributed his death to his war injuries.

After Hugh Yardley died, his niece sold *Stone End* to brothers Herbert and Maurice Roberts. After nearly seventy years the bach remains in the Roberts family, and has been used by five generations of the family for holidays. The building sustained substantial damage in the Canterbury earthquake sequence of 2010-2011.

¹ In a letter to the Sumner Borough Council (18 January 1931), Yardley wrote that he had built his bach about three years ago (ie 1927 or 1928). The present owners believe however that Yardley was deliberately understating the age of his bach in order to minimize retrospective license payments, and that he may have built before he departed for war service in 1916. The bach is visible in aerial photographs taken in January 1926.

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.

Stone End 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. *Stone End* is esteemed by its owners, the Roberts family, who have cherished and protected it since the 1940s in spite of intermittent official opposition. Local and central government agencies have attempted to regulate and/or remove the informally-built baches at Taylor's Mistake since the early years of the twentieth century. Relationships with bach holders have therefore been complex and 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.

Stone End 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 remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of whatever was immediately to hand. Many of the first generation of baches in the locality were formed from shore-line caves. In the case of *Stone End*, Yardley built his home of boulders gathered from the adjacent beach and cemented them with loess clay from the hillside at the rear. A shallow mono-pitched corrugated iron roof channels water into tanks for domestic use. The unlined irregularly-planned interior consists of several small inter-linked spaces. Neighbouring *Rosy Morn* was built in a similar fashion. With their white-painted stone walls and small casement windows, the squat baches resemble crofters cottages, firmly anchored in their exposed seaside situation. The Roberts family has made some alterations to *Stone End* over the last seventy years, including a weatherboard bedroom at the western end. Whilst larger in scale, this room is still very much in the broader bach vernacular, and illustrates the accretive nature of these 'homes away from home'. *Stone End* remained in good repair and regular use until the Canterbury earthquake sequence of 2010-2011, when it sustained moderate damage.

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.

Stone End has technological and craftsmanship significance for its construction of stone boulders cemented with clay. Whilst consistent with the vernacular traditions of bach building, the labour-intensive use of stone is highly unusual, and reflects the early provenance and isolated and exposed location of this dwelling. Neighbouring *Rosy Morn* is constructed in the same fashion.

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.

Stone End has high contextual significance on its site and within its setting. The bach is located on a small beach-side terrace below the cliffs of Godley Head, looking straight out into Pegasus Bay. The contextual significance of the bach is derived partly from its location in what is an elemental coastal landscape, from its close association with neighbouring *Rosy Morn* - a similarly stone-built bach from the 1920s, and as part of Boulder Bay, an isolated and distinctive small community within the larger Taylor's Mistake area. The baches of Boulder Bay 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 an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Stone End 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

Stone End 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 changing patterns of recreation and leisure in early twentieth century New Zealand, for its association with returned soldier and sometime lighthouse keeper, Hugh Yardley, 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 that were typically built to serve as baches in the early decades of the twentieth century. The bach has technological and craftsmanship significance for its construction of stone boulders cemented with clay. The bach has high contextual significance on its site and within its setting, a spectacular sea-side location at the far eastern end of the Boulder Bay/Taylor's Mistake bach community. *Stone End* 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:

G. Ogilvie *The Port Hills of Christchurch* Wellington 1978.

P. Thompson *The Bach* Wellington 1985.

R. Cairns, B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Lifesaving Club, 1916-1991* Christchurch 1991.

K. Male *Good Old Kiwi Baches and a Few Cribs Too* Auckland 2001.

R. Foster 'Landscaping Boulder Bay, Canterbury, New Zealand: The emergent and contested classification of authentic heritage baches and an endangered species of penguin', PhD thesis, Lincoln University, 2012.

P. Carpenter; 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

Heritage New Zealand Pouhere Taonga - Taylor's Mistake files

A. McEwan – draft *Stone End* Statement of Significance, 2015

REPORT DATED: 26 NOVEMBER 2015; REVISED: 16 MAY 2016

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1392
*BACH AND SETTING (ROSY MORN) - 2 TAYLOR'S
MISTAKE BAY, SCARBOROUGH***



PHOTOGRAPH: D. McEWAN, 16 MAY 2013

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.

Rosy Morn has historical and social significance as a reflection of aspects of changing patterns of recreation and leisure in early twentieth century New Zealand; for its association with tradesmen and returned WWI servicemen Wally Caldwell and Eric Beumelberg, and later owners Harry Reading and the Dunbar family; and as a part of the Taylor's Mistake bach community – well-known in Christchurch.

Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time, and tourist resorts and bach communities grew rapidly. The connection of Sumner to Christchurch by tramway in 1888 saw the sea-side suburb develop as a popular tourist resort in this period. The improved accessibility of Sumner also meant that nearby Taylor's Mistake was more accessible to excursionists - who would take the tram to its Scarborough terminus then walk over the headland to fish and camp. From the 1880s, weekend baches gradually began to appear in the bay and along its flanking coastline. After the electrification of the tramline to Sumner in 1907 and the construction of a road to 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 the community of Boulder Bay, which housed a dozen baches at its peak - of which nine remain today. At the exposed eastern end of Boulder Bay, a little apart from the others are two stone baches. *Rosy Morn* and *Stone End*.

It is believed that *Rosy Morn* was built by carpenter Eric Beumelberg (also spelt Beumelburg, 1894-1954) and plasterer Walter John (Wally) Caldwell (1892-1973), who were both residents of St Albans at the outbreak of WWI. Caldwell joined the newly-formed (January 1916) Taylor's Mistake Surf Life Saving Club prior to enlisting in May that year, and it has been suggested that his bach was built then. Beumelberg had however enlisted in June 1915, so if he was involved in the construction, it must have taken place at another time - possibly in the early 1920s. The building was extant by 1923 when Caldwell corresponded with the Sumner Borough Council regarding his toilet. The similar and adjacent *Stone End* was apparently built by Hugh Yardley as late as 1927 or 1928.

In c1929 Beumelberg and Caldwell both left Christchurch and sold their bach to builder Henry Charles (Harry) Reading (1882-1976). During his tenure it was known as *Waikikuparau*. Reading had earlier associations with Taylor's Mistake; in 1922 he had been fishing from rocks in the bay when his companion drowned. During the Great Depression of the 1930s, Boulder Bay had a resident male population and gardens were established that provided Christchurch with its first daffodils and new season potatoes. 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 and holiday-making resumed.

In c1957 the bach was purchased from Reading by N Dunbar. It remains with his family. The building sustained moderate damage in the Canterbury earthquake sequence of 2010-2011.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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Rosy Morn 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. *Rosy Morn* is esteemed by its owners who have cherished and protected it against intermittent official opposition since the mid-1950s. 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 has 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.

Rosy Morn 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 remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of whatever was immediately to hand. Many of the first generation of baches in the locality were formed from shore-line caves. In the case of *Rosy Morn*, Caldwell and Beumelberg built their bach of boulders gathered from the adjacent beach and cemented them with loess clay from the hillside at the rear. A shallow mono-pitched corrugated iron roof channels water into tanks for domestic use. The unlined interior consists of several small inter-linked spaces. Neighbouring *Stone End* was built in a similar fashion. With their white-painted stone walls and small casement windows, the two squat baches resemble some misplaced Scottish crofters cottages, firmly anchored in their exposed seaside situation. As Harry Reading aged, *Rosy Morn* was neglected and the building required substantial repair when N Dunbar took over in the mid-1950s. The bach sustained moderate damage in Canterbury earthquake sequence of 2010-2011, but has been repaired and is in regular use. One of few alterations to its form and appearance has been the recent removal of much of the chimney and its replacement with an additional window.

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.

Rosy Morn has technological and craftsmanship significance for its construction of stone boulders cemented with clay. Whilst consistent with the vernacular traditions of bach building, the labour-intensive use of stone is highly unusual, and reflects the early provenance and isolated and exposed location of this dwelling. Neighbouring *Stone End* is constructed in the same fashion.

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.

Rosy Morn has high contextual significance on its site and within its setting. The bach is located on a small beach-side terrace below the cliffs of Godley Head, looking straight out into Pegasus Bay. The contextual significance of the bach is derived partly from its location in what is an elemental coastal landscape, from its close association with neighbouring *Stone End* - a similarly stone-built bach from the 1920s, and as part of Boulder Bay, an isolated and distinctive small community within the larger Taylor's Mistake area. The baches of Boulder Bay 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 an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Rosy Morn 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

Rosy Morn 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 changing patterns of recreation and leisure in early twentieth century New Zealand, for its association with returned soldiers Wally Caldwell and Eric Beumelberg, 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 that were typically built to serve as baches in the early decades of the twentieth century. The bach has technological and craftsmanship significance for its construction of stone boulders cemented with clay. The bach has high contextual significance on its site and within its setting, a spectacular sea-side location at the far eastern end of the Boulder Bay/Taylor's Mistake bach community. 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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K. Male, *Good Old Kiwi Baches and a Few Cribs Too*, Auckland, 2001.

R. Foster 'Landscaping Boulder Bay, Canterbury, New Zealand: The emergent and contested classification of authentic heritage baches and an endangered species of penguin', PhD thesis, Lincoln University, 2012.

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Sumner Museum - Sumner Borough Council files

Heritage New Zealand Pouhere Taonga - Taylor's Mistake files

A. McEwan – draft *Rosy Morn* Statement of Significance, 2015

REPORT DATED: 26 NOVEMBER 2015 **REVISED: 18 MAY 2016**

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1427
*BACH AND SETTING - 5 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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 5 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early twentieth century New Zealand; for its association with different owners over time including local identity Dave Kingsland, and long-established bay family, the Roberts; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

In late 1925 Randal Crowley applied for and was granted a hut site in Boulder Bay by the Sumner Borough Council.² Crowley secured a position as a fitter with the Christchurch Tramway Board from 1913, where he remained until his retirement in 1939. A number of Tramway Board employees maintained baches at Taylor's Mistake during the community's early years.

In December 1934 Randal transferred Bach 5 to his son from his first marriage, Athel Crowley. In August 1939 Athel applied for permission to sell Bach 5, but with the outbreak of World War II those plans appear to have been put on hold.

² Press 11/08/1925

After the war, the Crowleys passed³ their bach to family member M. 'Lofty' Watson who then sold it to Charles 'Charlie' Greenland and his wife Edna in c1950. After about a decade, the Greenlands sold their bach to Dave Kingsland. Dave Kingsland was one of the well-known personalities of Taylor's Mistake and was one of the semi-permanent population who lived out at Boulder Bay during the depression years.

After the war, Kingsland began working for William 'Bill' Thoms' St Asaph Street glass and mirror business. Bill Thoms later purchased Bach 8 and married Dave's sister. After his retirement in 1963, Dave settled permanently back in his new bach in the bay and led a somewhat self-sufficient lifestyle. Dave left the bay in 1986 and gave his bach to acquaintance Gordon Thomas in 1987. Bach 5 was sold in the 1990s to Richard Roberts (also owner of Bach 1). Roberts passed it on to his brother Brian and friend Sidney 'Sid' Fergusson. The Roberts family continue to use the bach today.

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 5 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century 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. Bach 5 is valued by its owners, and has been in the same family for over 20 years. Kingsland's time at the bach demonstrates a particular way of life.

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

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 5 has architectural and aesthetic significance as an example of what is now considered a distinctive type of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches across New Zealand in the early decades of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and

³ No record of a sale or change of ownership has been found.

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 5 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and material. Bach 5 is a gabled hut form, built from poured concrete and then stuccoed on the exterior. Concrete construction was unusual at Taylor's Mistake and Boulder Bay at the time when most baches were timber. Boulder Bay later became particularly notable for its stone and concrete baches. Baches 9, 31 and elements of 32 were built in a similar fashion in later decades. Windows are small and simple and framed in timber. The compact interior consists of two principal rooms (living and bedroom) and a store room entered through a separate door. Original joinery remains. The bach has been little altered in the century since construction and retains a high degree of 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 5 has technological and craftsmanship significance as a vernacular building in poured concrete. The employment of concrete in this remote context is unusual as it is a labour-intensive method of construction that required the transport to the bay of materials from outside the area. At this time it was normally used for domestic buildings in residential areas. The novelty of the material is highlighted by the fact that most baches at Taylor's Mistake in this period were timber-fronted caves or lightly-framed board and batten-clad huts. The bach can be understood however as a response to place given gravel for the concrete was readily available from the beach, which was not the case elsewhere at Taylor's Mistake. This is also reflected in the employment of boulders in the construction of Baches 1 and 2, and concrete for Bach 9.

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 5 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 neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. Bach 5 is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay. A small shed boathouse is located to the north. The bach overlooks the stony beach, and across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 5 relates strongly to this group in terms of its design, form, materials and location and is a key contributor to the group. The group of baches of Boulder Bay 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 an understanding about social

historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 5 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 19th century.

ASSESSMENT STATEMENT

Bach 5 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand, for its association with different owners over time including local identity Dave Kingsland, and long-established bay family, the Roberts; 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-20th century 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 notably intact example which typifies bach design of the early decades of the 20th century. The bach has technological and craftsmanship significance as a vernacular building in poured concrete. 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, of which it is a key contributor. Bach 5 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. Carpenter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

J. Abbott *At the Bay* 2016

Taylor's Mistake Association files

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 1391**

**BACH AND SETTING (*HUCKLEBERRY'S HIDEAWAY*) - 6
TAYLOR'S MISTAKE BAY, SCARBOROUGH**



PHOTOGRAPH: G. WRIGHT, 14 DECEMBER 2015

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.

Huckleberry's Hideaway has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-twentieth century New Zealand, for its long association with the Robertson family and as an element in the bach community of Taylor's Mistake – 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. 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 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 distinct identity apart from the rest of Taylor's Mistake.

The first baches at Boulder Bay were probably *Rosy Morn* and *Stone End* (baches 1 and 2), both built by returned soldiers in the early 1920s. A further ten followed over the next couple of decades, giving the bay a peak total of twelve baches - of which nine remain today. During the Great Depression of the 1930s, many of the baches were permanently occupied and gardens were established that provided Christchurch with its first daffodils and new season potatoes. 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 and holiday-making resumed.

The original Bach 6 was constructed by R. A. Jorgenson around WWI. In 1939 he sold the bach to brothers Bruce and John Robertson, who demolished and replaced it with the present building in 1956. It remains a Robertson family holiday home. Behind the bach is a WWII-era hutment, employed as a sleep-out. Linked with (and probably hauled down from) the WWII-era Godley Head Battery, the hut recalls the WWII occupation of the Bay by the military.

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.

Huckleberry's Hideaway 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. *Huckleberry Hideaway* is esteemed by its owners who have cherished and protected it against intermittent official opposition since the mid-1950s. 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.

Huckleberry's Hideaway 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.

Huckleberry's Hideaway is a representative mid-twentieth century bach, a simple fibrolite-clad gabled timber structure located on a poured concrete sub-basement - which serves as ablution block, utility space and boatshed. The hardboard-lined first floor contains three rooms: a small kitchen, a bedroom and a living room. The living room, which opens out on to a large balcony, has a lightly varnished pine feature wall - a clear pointer to the baches' mid-century origins. Other than having its chimney and fireplace removed, the bach is little altered and retains a high degree of authenticity and integrity. Behind the bach is a small WWII military hutment, probably relocated from the Godley Head Battery high above the bay. This retains its external integrity, including original door, cladding and ventilators.

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.

Huckleberry's Hideaway has craftsmanship significance as a vernacular building, designed and constructed to a high degree of finish by its (probably) non-tradesman owner of materials that would have had to be either boated or carried into this remote site.

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.

Huckleberry's Hideaway has contextual significance on its site and within its setting. The bach is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay. The bach overlooks the eponymous beach, and across to Whitewash Head, Christchurch and the Southern Alps. 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 neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. The baches of Boulder Bay 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.

Huckleberry's Hideaway 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

Huckleberry's Hideaway 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 sixty year association with the Robertson 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. 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 to a high degree of finish by its (probably) non-tradesman owner of materials that would have had to be either boated or carried into this remote site. The bach has contextual significance on its site and within its setting, a spectacular sea-side location within the small isolated Boulder Bay bach community. 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. Carpenter; 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: 18 MAY 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 1426
BACH AND SETTING - 7 TAYLOR'S MISTAKE BAY,
SCARBOROUGH**



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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 7 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand; for its associations with well-known early 20th century historian and cultural figure Johannes Andersen, lighthouse keeper Hughie Yardley, market gardener Bill Matthams, fireman Murray Jamieson, and as part of the Taylor's Mistake bach community – well-known in Christchurch.

Bach 7 - the first at Boulder Bay – is likely to have been built by Johannes Carl Andersen in c.1914. The Danish-born Andersen arrived in Christchurch in 1874. He served as a clerk with the Lands and Survey Department in the city from 1887 until 1915 when he became an assistant at the General Assembly Library in Wellington. In 1919 Andersen was appointed first librarian at the Alexander Turnbull Library, in which capacity he served until retirement in 1937. As a poet, ethnologist, librarian and historian, Andersen was a prominent cultural figure in early 20th century New Zealand. A prolific writer, he edited scientific journals and published more than thirty books on a wide variety of topics – most notably on Māori culture and New Zealand birds.

On leaving Christchurch in 1915, Andersen sold his bach to Hughie Yardley. Hugh Yardley (1883-1949) grew up in Richmond and served in World War I. In 1918 he returned to

Christchurch after suffering a severe head wound. On his return Yardley resumed work as a driver. Yardley's association with Taylor's Mistake began in the early 1900s when he started visiting the area for holidays. He joined the Taylor's Mistake Life Saving Club soon after its foundation in 1916. In c1927 Yardley built himself a new bach – *Stone End* (now Bach 1) and moved to Boulder Bay on a permanent basis. He also secured a position at the Godley Head Lighthouse as emergency man and fog signaller. He resided at *Stone End* until his death at the age of 66 in 1949.

When Yardley built *Stone End*, Bach 7 was bought by former land broker Alfred Allard and his wife Iris. Following the Allard family, Bach 7 was owned during the late 1930s and 1940s by Francis and Ada Pope, and then by Frederick and Julia Black. By the late 1940s it was in the possession of William (Bill) Matthams and his wife Cecilia. Bill Served in World War 2 and after the war he opened a green grocers at the corner of Colombo and Brougham Streets where he sold early spring daffodils from the bay. In 1969, Bill and Cis sold their bach to fireman Murray Jamieson. The bach has remained in the ownership of the Jamieson family for 50 years, and the family still holiday at Boulder Bay in Bach 7.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 7 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership which 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 current owners of the bach, the Jamieson family, value their bach highly and have looked after it for the last 50 years. The longevity of family ownership displayed with this bach is also a cultural characteristic of several of the other baches in the wider Taylor's Mistake group and more especially of Boulder Bay. In Boulder Bay the shortest amount of time a bach has been owned by one of the current families is 20 years or so, and the majority of the baches have been with their current families for between 50 and 80 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 4) 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 club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

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

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 7 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 twentieth 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 7 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It is a simple gabled timber structure with a 'catslide' corrugated iron roof and rusticated weatherboard cladding on some sides. In the mid-20th century, an entry porch was filled in, larger casement windows were fitted and the seaward side was clad in flat iron sheet. More recently the large chimney on the north elevation was removed following damage sustained in the Canterbury Earthquake sequence of 2010-2011. An aluminium box window was fitted to the eastern elevation to replace an existing window about the same time. Many baches across Taylor's Mistake underwent modernisation in the post-war decades as expectations changed and new lower maintenance materials became available. Otherwise the bach has been little altered since construction and is also in reasonable repair. It therefore retains a moderate degree of 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 7 has craftsmanship significance as a vernacular building, constructed of a variety of materials. The use of timber and tin is comparable with the majority of baches built at Taylor's Mistake at this time, and reflects what was affordable and easily transported or readily available. The materials are similar to many other baches around New Zealand and the wider Taylor's Mistake area. Tin was a practical and inexpensive material often employed for cladding where weathering was an ongoing issue, as it required little maintenance. There are examples of its use in Lyttelton, and on Banks Peninsula buildings.

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 7 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 neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. Bach 7 is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay. It overlooks the stony beach, and across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 7 relates strongly to this group in terms of its design, scale, form, materials, texture, colour and location and is a key contributor to the group. The group of baches of Boulder Bay 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 an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 7 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 19th century.

ASSESSMENT STATEMENT

Bach 7 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 changing patterns of recreation and leisure in early 20th century New Zealand, for its association with nationally well-known historian and cultural figure Johannes Andersen, its long and ongoing association with the Jamieson 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-20th century, for the generational family ownership which is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological and craftsmanship significance for its use of materials and construction which was characteristic for baches. 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, of which it is a key contributor. Bach 7 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. Carpenter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

J. Abbott; *At the Bay* 2016.

Taylor's Mistake Association files

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 1425**

**BACH AND SETTING - 8 TAYLOR'S MISTAKE BAY,
SCARBOROUGH**



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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 8 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand; for its associations with a succession of families over time, including long term owners the Thom family who have spent their holidays at the bay for more than half a century; and as part of the wider Taylor's Mistake bach community – well-known in Canterbury.

Research to date suggests that Bach 8 was built by Stanley Peryer in the early 1920s. He had become a member of the newly founded Taylor's Mistake Surf Life Saving Club (TMSLC) around 1916/1917. In the mid-1930s, the Boulder Bay bach was sold to James Poland.

After the war, Bach 8 was sold to Mr and Mrs E. Russell. They in turn sold it to the Wendelken family in the mid-1950s. After the Wendelkens applied for but failed to get permission from the City Council to build a new holiday home between baches 5 and 6 (the council ceased granting permission for new baches after WWII), they on-sold Bach 8 to William (Bill) Thom in the late 1950s. Bill Thom and his wife Joan owned a successful glass and mirror business in St Asaph Street. The large Thom family still holiday at Bach 8, continuing a tradition of more than 50 years.

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 8 has cultural significance for the manner in which it signifies the informal do-it-yourself self-sufficient bach way of life of the early and mid-20th century, for the generational 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. Bach 8 is valued by its owners, the Thom family, who have looked after it for the last 60 years. The longevity of family ownership displayed with this bach is also a cultural characteristic of several of the other baches in the wider Taylor's Mistake group and a particular characteristic of Boulder Bay. In Boulder Bay the shortest amount of time a bach has been owned by one of the current families is 20 years or so, and the majority of the baches have been with their current families for between 50 and 80 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 8) 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 club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

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

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 8 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 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code

requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 8 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It appears to have begun life as a simple gabled structure with a cat-slide roof – not dissimilar to the adjacent Bach 7. Before World War II, a low-pitched addition was made to the front. During the 1960s and 1970s, Bill Thom modernized and upgraded the bach to accommodate his large family with assistance from neighbours Lance Robertson (Bach 6) and Dick Bain (Bach 4). The original board and batten cladding was removed and replaced with Polite, and the wooden windows replaced with aluminium. Many baches across Taylor's Mistake underwent modernisation in the post-war decades as expectations changed and new lower maintenance materials became available. The bach still retained its chimney in 2017. The bach is in reasonable condition given that it sustained some damage in the Canterbury Earthquake sequence of 2010-2011, which has not been repaired.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 8 has craftsmanship significance as for its vernacular construction, reflecting the building techniques and materials of the early and mid-20th century. The choice of materials – initially board and batten and timber, and latterly Polite board with aluminium joinery, reflect what was affordable, easily transportable and readily available at the time of construction, and is comparable with many of the baches constructed in New Zealand and the wider Taylor's Mistake area.

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 8 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 neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. It is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay and overlooks the stony beach across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 8 relates strongly to this group in terms of design, scale, form, materials, texture, colour and location and is a key contributor to the group. The baches of Boulder Bay 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 an understanding about social

historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 8 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 19th century.

ASSESSMENT STATEMENT

Bach 8 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 changing patterns of recreation and leisure in early 20th century New Zealand, for its associations with a succession of families, in particular the Thom family who have spent their holidays at the bay for over half a century; 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-20th century, for the generational 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 building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological and craftsmanship significance for its use of materials and construction which was characteristic for baches. 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, of which it is a key contributor. Bach 8 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. Carpenter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

J. Abbott *At the Bay* 2016

Taylor's Mistake Association files

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 1424
BACH AND SETTING - 9 TAYLOR'S MISTAKE BAY,
SCARBOROUGH**



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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 9 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand; for its 80-year association with the Storey family; and as part of the wider Taylor's Mistake bach community – well-known in Canterbury.

Bach 9, *The Stone Jug*, was one of the last baches to be built at Boulder Bay. The first owner started building it in the early to mid-1930s, pouring the walls, but sold it before completion to Frederick Storey (Fred), an electrician from Phillipstown.⁴ Fred then went on and finished the build with the assistance of a group of friends. Building supplies were rowed around from Sumner by Fred. During the 1930s, Fred was Club Captain of Te Hapu Koa (later The Christchurch) Tramping Club. In 1937 the club ran a trip to Taylor's Mistake which visited his newly-completed bach. Later Fred married fellow club member Gwladys Mitchell. Their family still holiday at the bach making them the family with the longest unbroken connection to a bach in Boulder Bay.

⁴ The first owner may have been Athel Crowley, whose father Randal built Bach 5. Athel was granted a hut permit in October 1930, but had his license fees written off in December 1932 – suggesting the hut had not been completed. He took his father's bach over in December 1934. SBC Minute Books.

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 9 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational 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. Bach 9 is valued by its owners, the Storey family, who have owned and looked after it for the last 80 years. The longevity of family ownership displayed with this bach is also a cultural characteristic of several of the other baches in the wider Taylor's Mistake group and a particular characteristic of Boulder Bay. No other individual baches in Boulder Bay have a connection this long with one family. The shortest amount of time a bach has been owned by one of the current families is 20 years or so, and the majority of the baches have been with their current families for between 50 and 80 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches 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 club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

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

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 9 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 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated

in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 9 reflects the typology and characteristics of the 'kiwi' bach in its simple forms, lack of embellishment, and material used. It is a simple boxy form with a hipped corrugated iron roof. The poured concrete construction method was unusual at Taylor's Mistake at the time when most baches were timber. Baches 5, 31 and elements of 32 were built in a similar fashion. The form and diminutive scale of Bach 9 remain as built, but the fenestration has been altered. Originally the bach had a central door with windows either side; the door has since been closed off and the northern window replaced with French doors. The original timber windows have also been entirely replaced in aluminium. Despite this change, the bach still retains a moderate degree of 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 9 has technological and craftsmanship significance for its vernacular construction in poured concrete completed by its owner Fred Storey with materials that he boated to the site. The employment of concrete in this remote context is unusual as it is a labour-intensive method of construction that required the transport to the bay of materials from outside the area. At this time it was normally used for domestic buildings in residential areas. The novelty of the material is underlined by the fact that most baches at Taylor's Mistake in this period were timber-fronted caves or lightly-framed board and batten-clad huts. The bach can be understood however as a response to place given gravel for the concrete was readily available from the beach, which was not the case elsewhere at Taylor's Mistake. This is also reflected in the employment of boulders in the construction of Baches 1 and 2, and concrete for Bach 5.

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 9 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 neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. Bach 9 is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay and overlooks the stony beach across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 9 relates strongly to this group in terms of design, scale, form, materials, texture, colour and location and is a key contributor to the group. In particular bach 9 relates to the other

concrete baches in the group. The group of baches of Boulder Bay 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 an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Bach 9 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 19th century.

ASSESSMENT STATEMENT

Bach 9 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 changing patterns of recreation and leisure in early 20th century New Zealand, for its long association with the Storey family who have spent their holidays at the bay for 80 years; 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-20th century, for the generational 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 building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological and craftsmanship significance for its use of poured concrete construction and construction which was unusual at the time but became characteristic for some baches in the group. 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, of which it is a key contributor. Bach 9 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. Carpenter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

J. Abbott; *At the Bay* 2016.

Taylor's Mistake Association files

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

Paul Thompson *The Bach* (1985)

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

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