



NAPIER
CITY COUNCIL
Te Kaunihera o Ahuriri

NAPIER ART DECO DESIGN GUIDE



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AIMS AND OBJECTIVES

This guide aims to reinforce the heritage character of the Napier City Heritage Precinct and Art Deco heritage by:

- » Enhancing public awareness of heritage buildings
- » Assisting building owners and tenants to identify the architectural style of their building
- » Enabling building owners and tenants to recognise the heritage characteristics of the city
- » Providing design guidelines for signs
- » Providing links to other relevant information

The objectives of the guide include:

- » Encouraging re-use rather than replacement of buildings which contribute significantly to the character of the heritage district
- » Encouraging building owners and tenants to upgrade existing buildings in a manner appropriate to the building's style

- » Encouraging designers of new developments to respect the heritage character of the city and create new buildings which sit comfortably with their older neighbours and add positively to the city as a whole
- » Providing information to building owners, developers and designers, to encourage their awareness and understanding of Napier's Art Deco style and its significance to the city
- » To facilitate inner city development which respects and enhances the style of the city

In these ways, the architectural heritage of central Napier can be recognised, maintained and improved. Enhancing the visual appeal of the city will promote it as a compelling place for shoppers, visitors and investors alike, stimulating the economic, tourism, cultural and social wellbeing of the city.

THE DESIGN GUIDE IS COMPRISED OF THE FOLLOWING SECTIONS:

- » The rules applicable to heritage buildings in Napier
- » The architectural heritage and prevailing styles in Napier
- » Design guidelines; the important attributes of heritage buildings in the city
- » Design guidelines for new buildings
- » Period houses; styles and attributes
- » Signage Guidelines

This guide has been written specifically for the Napier City Heritage Precinct, but its principles may be applied to other heritage buildings elsewhere in the city and suburbs. It is intended to be used as a working tool for building owners, occupants, designers, developers, resource consent planners and other interested parties, with latitude for individual expression.

The guidance provided is of a general nature; when undertaking any work on a heritage item or within the heritage precinct, you are encouraged to:

- » obtain advice from a heritage professional
- » seek advice from a professional regarding the requirements of the District Plan
- » when earthquake strengthening is required, engage engineering professionals who have specialist knowledge and experience in seismic strengthening of heritage buildings

NOTE: For consistency, buildings are referred to by the name they were known as when they were built.

These guidelines are based on the view that heritage conservation should not act to prevent change, but rather to allow change in an appropriate and sympathetic manner.



WHY DO WE PROTECT HERITAGE?

Protecting and conserving heritage is essential to tell current and future generations the story of Napier and its surroundings, including the story of pre-European settlement in the area. The Resource Management Act requires Council to have particular regard to the recognition and protection of the heritage values of sites, buildings and places or areas.

HOW WE PROTECT HERITAGE?

The heritage significance of Napier's Art Deco buildings is recognised nationally and internationally and is protected by provisions within the Napier District Plan.

The District Plan

The Napier District Plan (The Plan) contains the rules applicable to all activities that take place in the city. These rules ensure that the effects of activities on neighbours and the environment are considered.

The Plan identifies a Heritage Precinct within the CBD and a specific historic area, the Napier City Heritage Precinct. The Plan contains rules for a range of 'activities' relating to all buildings within the Napier City Heritage Precinct, and especially identified heritage buildings. These rules are intended to protect the heritage and streetscape values of the Napier City Heritage Precinct. There is a hierarchy of controls for different activities, from straightforward work such as maintenance, to erecting signs, to proposals to alter or demolish heritage buildings.

The categories of activity applicable to heritage buildings are:

- » Permitted: work that may be carried out as of right, as long as it complies with any requirements set out in the District Plan. Resource consent is not needed.
- » Controlled: Resource consent is required and must be granted as long as the work complies with the requirements set out in the District Plan. Council may impose conditions, but only in relation to specific criteria listed in the District Plan.
- » Restricted discretionary: Council has discretion to grant or decline the resource consent application, and may impose conditions. These conditions are restricted to specific criteria listed in the Plan
- » Discretionary: Council has discretion to grant or decline the resource consent application, and may impose conditions relating to any matter (to control potential adverse effects)
- » Non-complying: Council has discretion to grant or decline the resource consent application, but can only grant the

application if either the effects are minor or the activity is consistent with the relevant objectives and policies.

Conditions may be imposed relating to any matter.

In general, resource consent is required for any activity which changes the appearance of a heritage listed building or buildings within the Napier City Heritage Precinct, such as:

- » external alterations to any Category 1 or 2 buildings or buildings within the Napier City Heritage Precinct
- » internal alterations to Category 1 heritage buildings
- » painting of building exteriors in a colour that is not within the paint colour range specified in the District Plan
- » relocation or demolition
- » some signs in the Napier City Heritage Precinct and on Category 1 or 2 heritage buildings
- » any proposal which does not meet all the relevant conditions
- » construction of new buildings within the Napier City Heritage Precinct

Resource Consent is not required for permitted activities such as:

- » external repairs
- » general maintenance
- » internal alterations (except to Category 1 heritage buildings)
- » signage in the Napier City Heritage Precinct that meets the rules and standards
- » repainting a heritage building, using the approved colour palette

The requirements of the Building Act and Building Code will also need to be met. Issues such as structural integrity, fire protection and egress, insulation and accessibility may need to be assessed and upgraded.

Heritage Listed Buildings

Many buildings in the Napier City Heritage Precinct-and elsewhere in the city- have a heritage listing. Before planning any changes to your building, check whether it is listed with any of the following:

- » Heritage New Zealand Pouhere Taonga; historic.org.nz (formerly New Zealand Historic Places Trust)
- » Napier District Plan, especially Appendix 13
- » The Art Deco Inventory
- » Napier City Earthquake-prone Buildings Register

The Napier Art Deco Inventory contains information about heritage buildings within the Napier City Heritage Precinct and is available as a resource for building owners and tenants. To view the District Plan or Art Deco Inventory see napier.govt.nz or contact Napier City Council's Customer Service Centre.

Steps you should take

Before undertaking design work it is recommended that you:

- » Discuss your proposal with Planning staff at Napier City Council
- » Check whether your building is on the Heritage New Zealand List/Rārangī Kōrero (formerly known as the Register)
- » Check whether your building is identified in the Plan as a heritage item (see Schedule 3 of the Plan)
- » Check the Art Deco Inventory for information about your building (see page 9)
- » Seek advice from a design professional
- » Discuss your proposal with Heritage New Zealand Pouhere Taonga (if a listed building, or a site associated with pre-1900 human activity)

Assistance and information

Contact Napier City Council's Customer Service Centre or napier.govt.nz for information on the following services:

- » Advice from Town Planning staff
- » Napier Art Deco Inventory
- » Napier District Plan Review Heritage Assessment

Art Deco Trust

- » Robert McGregor Heritage Fund
- » Information leaflets and related publications

Robert McGregor Heritage Fund

For many years Napier City Council operated the Heritage Improvements Grant, a fund that contributed to the cost of repainting heritage buildings in Napier. In November 2017 this fund was replaced by the Robert McGregor Heritage Fund; a new initiative in partnership with the Art Deco Trust. The purpose of the Robert McGregor Heritage Fund is to provide financial assistance to owners of heritage buildings and in doing so, continue to support the preservation and restoration of this critical element of Napier's architectural heritage.

Refer to the Art Deco Trust website for details and application forms. artdeconapier.com/Heritage+Fund

HISTORICAL BACKGROUND OF NAPIER

The coastal city of Napier is one of the two major urban areas in Hawke's Bay, about 18 kilometres north of its inland 'twin' city of Hastings.

The tangata whenua of the area are Ngāti Kahungunu, who migrated into northern and central Hawke's Bay in the early sixteenth century. The prior occupants of the area were Whatumamoā, Rangitane and Ngāti Awa.

Although Captain James Cook named Hawke's Bay in 1769, he did not make landfall. Whalers, missionaries and traders began to establish a presence in the area from the 1830s; the earliest European settlement developed in the area now known as Ahuriri, where the estuary provided safe mooring for ships.

Limited land suitable for building was a major constraint for the early settlements in Corunna Bay and Ahuriri and the centre of population began to move to the present CBD area where the first sections were offered for sale in April 1855. The new town was named after Sir Charles Napier who had recently defeated the Indian armed force at Meeanee near Hyderabad, India. This Indian influence is reflected in many of the street names.

Lack of suitable land continued to be a challenge for the growing town and reclamation and drainage of swamps was undertaken from the early days. To combat the problems of erosion along the Marine Parade, a sea wall was built in the early 1890s and the now-iconic Norfolk Pine trees were planted. By the early decades of the 20th century, Napier was a sizeable seaside town, with reticulated electricity and a tram

service. Its substantial buildings were typically constructed of unreinforced brick or timber, many of two or three storeys, made taller by ornate cornices, statuettes, finials and chimneys. A few buildings were constructed of reinforced concrete- an innovative construction method at the time.

On February 3, 1931 Napier's central business district was almost totally destroyed by a cataclysmic earthquake. Most of the buildings either collapsed or were burnt in the ensuing fire. Among the survivors were the former Public Trust Building, the former Dalgety building in Dalton St and the timber courthouse (WH Clayton 1875) and Hawkes Bay Club (WP Finch 1906).



THE NEW NAPIER

Following the devastating earthquake Napier was rapidly rebuilt; a major achievement in the Great Depression of the 1930s. The rebuild was overseen by the Napier Reconstruction Committee, an organisation with representatives from local authorities, business and the professions. Falling cornices and masonry had caused many deaths and the reconstruction architects, including the firms of E.A Williams, Finch & Westerholm, Natusch & Sons and J A Louis Hay, wanted to rebuild the city in a modern style; resistant to earthquake and fire and without the dangers associated with heavy decoration.

The preferred construction material was reinforced concrete; Art Deco, Spanish Mission and Stripped Classical were selected as appropriate styles. Art Deco was the fashionable style world-wide and efficient to build with its sparse, geometrical decoration and crisp forms. Spanish Mission was already established in Hawke's Bay and equally capable of being designed and built in a clean, simplified manner suited to the needs of a speedy reconstruction programme. Stripped Classical, with a classical facade but simplified decoration, suited those architects and clients seeking a more familiar, formal style. Unique to Napier, the work of JA Louis Hay shows the influence of American architects Louis Sullivan and Frank Lloyd Wright.

These styles were economic to build during a period of financial hardship, suited to concrete construction, did not have heavy, unstable decoration and were perceived as modern and progressive, which epitomised the aspirations of the rebuilt city. Construction was typically reinforced concrete columns and beams with non-structural brick infill between the columns.

The city blocks were mainly made up of individual small buildings, although adjoining buildings were occasionally designed with a contiguous facade to create an integrated

streetscape. Financial constraints plus an understandable nervousness about safety generally limited building height to no more than two storeys. In addition to the new architectural styles, other changes were adopted to improve the rebuilt city and ensure it had an uncluttered, modern look. These innovations included verandas being suspended from the building façade rather than supported on kerbside posts; installing the power and telephone cables underground; widening some of the streets and introducing splayed street corners. Street widening caused some sites to be drastically reduced in size, which is reflected in the narrow facades of some buildings.

Building activity was rare in the depression so Napier and nearby Hastings are virtually unique in being almost entirely planned cities in the architectural styles of the 1930's. Much of the central business district of Napier still dates from this period. The consistent style, height, scale and age of the buildings contribute to the special character of the city. Owners of these buildings are heirs to a rare and valuable legacy.



ART DECO: 1920S-1940S

The term 'Art Deco' has only been in use since 1968 although it comes from the title of a major exhibition held in Paris in 1925, the 'Exposition des Arts Decoratifs et Industriels', where the style first became evident. "Art Deco" is now used to describe a wide range of design, from the vivid 'jazz' designs of the 1920s to the streamlined 'moderne' style of the late 1930s.

Art Deco was a 'total style', used in the fine arts (painting and sculpture), the decorative arts (glass, ceramics, fabrics, jewellery, furniture, advertising and graphics) and also in architectural and industrial design. The influences on this decorative style were extremely varied and included historical references (especially Egyptian and Mayan designs), cubist art, jazz music and the themes of progress, speed and travel. Underlying these were the fundamental concepts of functional design suitable for mass production and the use of newly-developed materials, notably plastics and metals.

When applied to building design, the clean lines, streamlining and symmetry of Art Deco had great appeal for the reconstruction architects in Napier, symbolising the modern and progressive city and well-suited to reinforced concrete construction. Under this design aesthetic, decoration was refined to become the abstract geometric designs (sunbursts, chevrons, zigzags and speed lines) and stylised natural forms (plants and female figures) which were incorporated in so many of Napier's buildings of the 1930s. Some architects incorporated Māori motifs which show a uniquely New Zealand influence.

Building features include:

- » Simple forms and roof shapes
- » Large expanses of plain wall
- » Smooth plastered finish
- » Simple decoration, usually geometric or stylised plant forms
- » Consistent skyline (1 or 2 storeys, roofs not visible from the street, parapet may be stepped)
- » Windows often in pairs or groups of three
- » Window frames dark in colour so the entire window appears as an opening in the light wall surface
- » Horizontal proportions emphasised by verandas, bands of decoration, low height, shop front design

Examples include:

- » Masonic Hotel
- » Former Hotel Central, corner Emerson and Dalton St;
- » Former Daily Telegraph



SPANISH MISSION: 1910-1930S

What is now called the Spanish Mission style developed in California from the simple adobe buildings of the early missions. Adobe walls were thick, with deeply recessed window and door openings giving the buildings a solid and massive appearance. Because of the heavy building materials, window openings were relatively narrow to minimise the lintel or arch required to span the opening. Tiled roofs, parapets and window hoods protected the walls from the elements.

In the early 20th century the Spanish Mission style became popular in new world countries, especially those with climates similar to California. The earliest example of Spanish Mission style in New Zealand is Auckland Grammar School (1913) and in Hawke's Bay Iona College (1914) and the Hastings Municipal Theatre (1915). Following the Santa Barbara earthquake in 1926 the style was promoted as being 'earthquake-proof' and suited to reinforced concrete construction. These attributes made it an attractive option for the reconstruction architects in Hawke's Bay following the 1931 earthquake.

Spanish Mission buildings in Napier typically have smooth or textured plaster walls, sometimes with barley twist columns or plaster detailing. Terracotta tiles are common on parapets; Cordoba or half round tiles are traditional although other flatter types such as Marseilles tiles are also used. Alternatively, the roof may be concealed behind a curved parapet (espadana).

Other materials typical of Spanish Mission style include bricks, stonework, ornate plasterwork (on limited areas of facade only), Spanish inspired decorative ironwork for balustrades, veranda ties and window grilles.

Some buildings with Spanish Mission exteriors had interiors in the Art Deco style; research is recommended before embarking on interior restoration.

Building features include:

- » Simple forms and roof shapes
- » Large expanses of plain wall
- » Smooth plastered finish
- » Terracotta tiled roof/parapet/window hoods
- » Barley twist columns and flat pilasters
- » Balconies or galleries at first floor
- » Windows relatively tall and narrow, or in groups of three, sometimes with arched heads
- » Windows recessed from the surface of the wall
- » Decorative ironwork; balconies, grilles, tie rods

Examples include:

- » Criterion Hotel (with Art Deco influence)
- » Provincial Hotel
- » Harstons
- » Former: State Theatre, Gaiety Theatre (Moorish, Dickens St)



CHICAGO SCHOOL AND PRAIRIE STYLE: JA LOUIS HAY 1920S-1940S

Napier's commercial buildings designed by JA Louis Hay (1881-1948) show the influence of Chicago architects Louis Sullivan and Frank Lloyd Wright. Perhaps the best-known of Hay's 'Chicago School' buildings is the National Tobacco building in Ahuriri, with its wide, semi-circular arch over the entry and stylised raupo and rose decoration. The former AMP building is also in the 'Chicago' style.

Chicago School features include:

- » Semi-circular arch
- » Plaster finished to resemble blocks of stone
- » Plaster decoration often inspired by plant forms

Examples include:

- » Former AMP (1935)
- » National Tobacco (1933)
- » Hawkes Bay Museum (1936-37) Herschell St

The influence of Frank Lloyd Wright's Prairie houses can be seen in other Hay buildings, typified by:

- » projecting flat roofs
- » horizontal ledges protecting deep-set windows
- » brick veneer
- » geometric decoration with Mayan influence

Examples include:

- » Former Women's Rest (Clive Square, 1925)
- » Former Soldier's Club (1916),
- » Former Fire Station (1926, reconditioned 1932),
- » Kinross White (Art Deco Trust) and Bowman's building (1932).



ART DECO
CENTRE

TENNISON ST

HELSLEY

ART DECO
CENTRE
DECO SHOP
WALKS & TOURS
EVENTS & INFO
OPEN 7 DAYS
9 am - 5 pm
FREE ENTRY

ART DECO
CENTRE
DECO SHOP
WALKS & TOURS
EVENTS & INFO
OPEN 7 DAYS
9 am - 5 pm
FREE ENTRY

dentists

Anderson

ts UPSTAIRS



STRIPPED CLASSICAL: 1920S-1930S

“Stripped Classical” design evolved from the more ornate Victorian and Edwardian Classical and gained popularity from the mid-1920s, especially for banks, government and professional offices where its restrained but traditional decoration provided an appropriate image of respectable solidity. Reinforced concrete was the common type of construction, with windows positioned between relatively slender structural columns. Decoration was stylised and restrained, usually restricted to column capitals, spandrel panels (between the bottom of one window and the top of the window below) and perhaps as a feature on the parapet to emphasise the main entrance. In Napier, some stripped classical buildings incorporate “indigenous, modern or even Art Deco ornament, to a point where [they] might be termed by some to be an Art Deco building.” (McGregor)

Building features include:

- » Vertical emphasis, columns expressed, often two storeys
- » Often no veranda
- » Simplified classical decoration; pilasters, fluting, low-relief motifs
- » Windows placed between columns
- » Symmetrical facade
- » The evolution of the stripped classical style in Napier is illustrated by comparing the Public Trust Building (1922), the former State Insurance Building (1932) and the former T&G Building (1936), revealing a progression from fully-expressed columns to low relief pilasters, and less ornamentation.

Examples include:

- » Former Government Building (modern/deco ornamentation).
- » Former Post Office, corner Hastings and Dickens Streets.
- » Former BNZ (now ASB), with Māori decorative elements
- » Former Public Trust Office (1922), corner Tennyson and Dalton Streets
- » Former Bank of New South Wales, Hastings Street (currently known as Crombie Lockwood).



PUBLIC

TRUST

OFFICE

OTHER ARCHITECTURAL STYLES

Colonial: 1870s-1900

The earliest buildings would have been simple wooden cottages and shops. As the town prospered, more substantial buildings included hotels, shops and offices, schools, churches, villas and grand houses. They were mostly constructed of timber, some with features designed to resemble stone detailing, notably parapets and corner details. Typical features were weatherboards, timber veranda posts with carved brackets and turned or diagonal balustrades; double hung timber windows; timber doors with side and/or top lights; corrugated iron roof (and sometimes side walls).

Building features include:

- » Timber construction
- » Timber or wrought iron veranda posts
- » Timber decoration; window surrounds, veranda brackets, finials

Largely due to the effects of fire and weather, there are few surviving examples in the city.

Examples include:

- » Former courthouse (WH Clayton 1875) 59 Marine Parade (Browning St corner).
- » Hawkes Bay Club (WP Finch 1906), 53a Marine Parade (Browning St corner).
- » Methodist Church, Clive Square
- » Cottages, east end of Marine Parade



OTHER ARCHITECTURAL STYLES

Edwardian Commercial: 1900-1920

In the early 1900s it was fashionable to incorporate a variety of decorative motifs and building styles in one building. Construction was usually unreinforced cavity brick and windows were treated as 'holes' in the walls rather than being placed between structural columns. Ornate window surrounds and pediments, classical cornices and open balustraded parapets were often used. Many of these heavy brick and plaster decorations were damaged in the 1931 earthquake, or were removed afterwards.

Building features include:

- » Vertical emphasis, often two or more storeys
- » Often no veranda
- » Ornate decoration; pediments, parapets and cornices
- » Relatively large expanses of wall; structure not expressed

Most of Napier's buildings from this era were constructed of unreinforced masonry and were damaged in the 1931 earthquake. Others were demolished as recently as the early 21st century.

The few remaining examples include: County Hotel (former Hawkes Bay County Council offices 1906); Quest Hotel (former Forester's Hall); Barry Bros (1915). These are all reinforced concrete frame structures, remediated after the earthquake.



OTHER ARCHITECTURAL STYLES

International (modern) style: 1940s-1970s

Characterised by the design principle 'form follows function', the Modern movement was the predominant architectural influence from the late 1930s until the 1970s. These buildings use the rhythm of the structure, rather than applied decoration, to provide visual interest. Spacing of structural columns is used to create an often repetitive facade. Napier's tallest buildings are 'Modern style' office towers which break the long-established one or two storey scale of the rest of the Central Business District.

Building features include:

- » Relatively large areas of glazing
- » Beam and column construction
- » No applied decoration

Examples include:

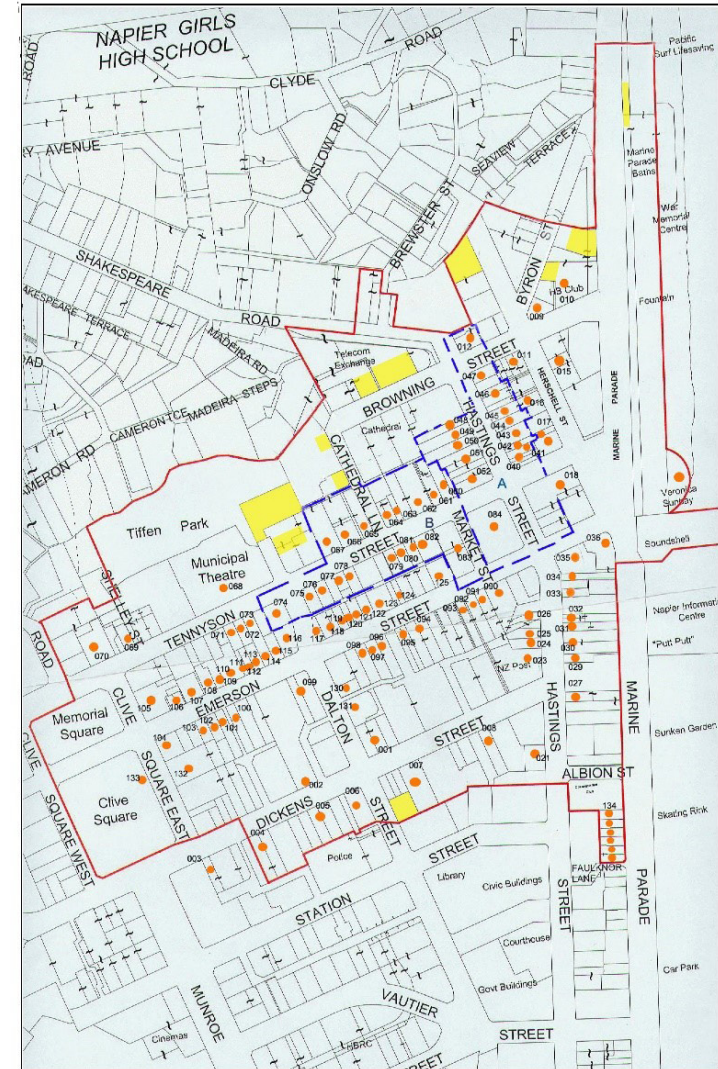
- » Former AA Building, 14 Herschell Street (1939; Lawrence Williams, son of EA Williams)
- » Red Cross Hall, Tennyson St (Natusch & Sons)
- » Shipping building corner Byron and Browning Streets



NAPIER CITY HERITAGE PRECINCT

The Napier City Heritage Precinct replaces and makes changes to the former Art Deco Quarter in the District Plan. The Precinct is a little different to the Heritage New Zealand-listed Napier City Historic Area (List number 7022). The Napier City Heritage Precinct is protected by specific Rules in the District Plan. Key characteristics of the Napier City Heritage Precinct are the number of heritage buildings, the consistent height, scale and design style of the buildings, and the unifying horizontality of verandas. Art Deco, Spanish Mission, and Stripped Classical styles are represented here, forming a vibrant streetscape.

This is not only the heritage centre of the city and the main retail area; it also contains the important tourist destinations of the i-SITE visitor information centre and Art Deco Centre, significant cultural venues such as the Municipal Theatre, MTG Hawke's Bay and noteworthy public open spaces like Clive and Memorial Squares and the Marine Parade. There are important view corridors from the sea to the foothills along Tennyson and Emerson Streets, north along Hastings Street towards Napier Hill and south along Hastings Street to Te Mata Peak in the distance.



LEGEND:

	FOR CONSIDERATION / INCLUSION:		CONSERVATION AREAS		HERITAGE BUILDINGS
A	42 MARINE PARADE (SWAN MEMORIAL)	F	21 BROWNING STREET	K	2 DALTON STREET
B	49A MARINE PARADE	G	21-23 BROWNING STREET	L	89 TENNYSON STREET
C	9 BYRON STREET	H	35 BROWNING STREET	M	128 DALTON STREET
D	30 HERSHELL STREET	I	7 CATHEDRAL LANE	N	138 TENNYSON STREET
E	8-10 HERSHELL STREET	J	11 CATHEDRAL LANE		

PLAN SHOWING THE STUDY AREA JULY 2019

HERITAGE PROTECTION PRINCIPLES

Napier's heritage buildings make a vital contribution to the character and identity of the city. To ensure they continue to be well-maintained and enjoyed by the community, heritage buildings need to be adaptable, useful and relevant to the changing needs of occupants, without compromising their heritage characteristics.

ICOMOS charter

The New Zealand National Committee of the International Council on Monuments and Sites (ICOMOS) has produced a charter of guidelines for conservation of heritage buildings. These guidelines include:

- » Investigate carefully, record findings, document changes
- » Keep change to a minimum
- » Respect the contents and the setting; avoid relocation

For the full charter, refer to the ICOMOS website icomos.org.nz.

Heritage protection principles

Whether a building is undergoing earthquake strengthening, maintenance and repair or additions and alterations, the same general principles of heritage protection apply:

- » Identify why the heritage item is significant, which includes understanding both its physical attributes and its links to the past.

- » Protect heritage character: elements that reflect heritage significance in a visual and material way should be respected, retained and preserved.
- » Avoid creating false heritage fabric: Creating or enhancing heritage fabric which previously did not exist, or altering or adding to the existing fabric where there is no clear documentary evidence, can be misleading and detract from the item's heritage significance.
- » Protect the sense of place: Moving, relocating or altering heritage character will affect the values associated with a heritage item. Preserving the surrounding grounds and associated elements (fences, walls and landscaping) is also important.
- » Maintenance: Ongoing maintenance will minimise the need for major repairs and possible substantial loss of original material, which could be detrimental to the heritage fabric of the item.
- » Repair rather than replace: Only replace heritage fabric when repair is not practicable. Repairs should be done in accordance with original historical records, or if no records are available they must be compatible with the existing heritage fabric.
- » Compatible uses: Existing or ongoing uses of heritage items should be continued if possible. Adaptive re-use may also be appropriate but should involve minimal change to the heritage fabric.
- » New work distinct from original: Alterations and additions should be compatible with the original heritage item, yet be clearly recognisable as a later addition and not visually dominate the heritage item.

Each building will have unique challenges and solutions; advice from a heritage professional is strongly recommended.

Earthquake Strengthening

Napier is classified as a high seismic risk area; the potential risk from earthquake-prone buildings is a significant issue. Council is required to identify potentially earthquake-prone buildings and notify the building owners. Building owners will typically need to engage experts to carry out investigations to understand the existing structural capability of the building and its foundations. Owners must then take action to remediate their buildings within certain time frames depending on the use, construction and location of the building. Buildings which are classified as 'earthquake prone' will be recorded in an online register and have a notice publicly displayed on the buildings themselves.

When a heritage building requires seismic strengthening, work should be sympathetic to the design of the building. General principles to consider include:

- » Identify the significant heritage fabric before planning any strengthening work
- » Use design professionals with specialist knowledge and experience
- » Minimise intrusion to heritage fabric, including interior volumes, ceiling heights, decorative elements and significant finishes
- » Minimise visual intrusion, especially on exteriors and across windows and doors
- » Consider expressing strengthening such as steel portal frames in the building interior to tell the story of the building
- » Do only the minimum amount of work required
- » Work should be reversible, allowing for improved protection in the future as new technology and techniques become available
- » Record changes made to the building

For further information, see New Zealand Historic Places Trust Information Sheet: Earthquake Strengthening -Improving the Structural Performance of Heritage Buildings (draft) 2010.

Maintenance and Repairs

Regular, planned maintenance is vital to keep a heritage building in good condition and avoid the need for more extensive repair work. Maintenance might involve patching, restoration or minor replacement of elements. For more than routine maintenance work a resource consent will probably be needed.

Principles for maintaining a heritage building include:

- » Prepare a maintenance plan for ongoing maintenance and repair
- » Undertake regular maintenance
- » Only do as much work as is necessary
- » Retain heritage fabric and features; buildings do not have to look brand new
- » Follow sound conservation practices
- » Repair rather than replace
- » Replace materials with 'like for like'
- » If new material is required, it should be documented, and be distinguishable by experts
- » Record the work, in accordance with best practice principles
- » Employ design professionals and tradespeople experienced in conservation work
- » Only carry out restoration or reconstruction if there is clear evidence of original materials, form and detail
- » Do not paint previously unpainted surfaces

Additions and Alterations

If a heritage building is to be altered or added to, important considerations include:

- » Best practice is to follow a conservation plan prepared for the building by a suitably qualified heritage professional
- » Repair rather than replace (for example windows and decorative details)
- » An upgrade to original windows and doors for thermal or acoustic performance can be achieved using secondary elements located behind original joinery
- » Avoid creating new openings in major facades
- » New windows and doors should match the proportions and scale of the original ones
- » Retain original roof forms and materials (views from above are just as important)
- » Retain details and unique features
- » Make new work reversible if possible
- » Do not create fake 'heritage' details in new work
- » Ensure the additions do not dominate the heritage building
- » Additional floors are not encouraged
- » Maintain the relationship to the setting
- » Record all new work

New work should be:

- » Compatible: proportion, scale, design, form, colour, materials, texture, closely related to the original, OR
- » Distinct: using contemporary materials and detailing,

compatible with the materials,
scale, form and massing of the heritage building

New work can be distinguished from the original by:

- Recessing the new work relative to the original
- Creating a visual break between old and new
- Dating the new work

Adaptive Reuse

To ensure they continue to be well-maintained and enjoyed by the community, heritage buildings need to be adaptable, useful and relevant to the changing needs of occupants, without compromising their heritage characteristics. Ideally a new use will be compatible with historic use/s of the building and involve minimal change to the heritage fabric. Any changes to the building should be reversible and existing fabric should be documented before any changes are made.

When the use of a building is changed, Council must be satisfied that the building complies with the Building Code. If the new use of the building includes household units, it must comply 'as near as reasonably practicable' with the Building Code. For other new uses, the building will have to comply with Building Code requirements around access and escape from fire. Changing the use of a building may also require a building consent.

Relocation and Demolition

The unique character of the city is created by the consistent age, scale and style of the buildings within it. The loss of any

heritage buildings by demolition or relocation is irreversible and will erode the character of the CBD.

Relocation of heritage items is unlikely to be acceptable except where the setting has limited heritage value and relocation is shown to be the last resort to preserve the building.

Demolition of heritage items is discouraged and is only considered in exceptional cases, for example:

- When all other alternatives to the demolition of the heritage item have been explored
- Where the item is considered unsafe and beyond repair due to damage from a natural event or fire

High costs associated with restoration or strengthening is not a sufficient reason to demolish a heritage building.

Partial demolition may be considered if:

- » this would ensure the retention of the majority of the heritage value of the heritage item or
- » the partial demolition reveals fabric with a higher degree of significance.

Retention of the façade only is not consistent with best practice conservation principles, and is discouraged. Buildings and their facades do not exist in isolation from each other, but in fact work together to make up the heritage value of the whole building. Retaining the façade only may be acceptable in cases where the remainder of the building is structurally unsound or beyond repair, but is strongly discouraged in all other cases.

Accessibility and Heritage Buildings

Any alteration requiring a building consent will trigger a requirement to meet accessibility codes, for access to and within the building, and for toilet facilities.

An accessible entry should:

- » Be the main entrance to the building wherever possible
- » Use materials sympathetic in scale, nature and quality to the existing
- » Involve the least possible loss of heritage significance
- » Allow independent, dignified access
- » Ensure no heritage features are obscured or damaged
- » Avoid the need to create new openings in main facades

Where accessible toilet facilities are provided, unisex facilities are preferable.

Interpretation

Interpretation allows occupants and visitors to learn about the history and previous uses of a building and helps to explain not only how and why changes have been made, but also what aspects of the building have been retained or reinstated. Retaining historic signs, the layout of internal spaces and the physical evidence of past uses contributes to greater understanding of the significance of the place.

New buildings and alterations to non-heritage buildings in a heritage streetscape

New buildings, non-heritage structures and other features located in a heritage streetscape have the potential to impact on the heritage significance. New buildings should be designed to relate to the heritage character of the surroundings, be clearly distinguishable as new buildings and not dominate surrounding heritage buildings. Hardstanding and service areas should also complement the heritage setting.

New buildings should not imitate heritage buildings, but complement the heritage setting in terms of:

- » Bulk and location (height, setbacks, spacing, orientation)
- » Style, form and proportions
- » Materials
- » Colour

New buildings should be designed to:

- » Relate to the heritage character of the area, acknowledging the scale and architectural rhythms -such as window placement- of neighbouring buildings
- » Be clearly recognisable as new buildings (avoid copying historic decoration, for example)

- » Be built to the street boundary, to reinforce existing development patterns
- » Allow heritage items to retain prominence
- » Be no more than three levels high. The street frontage should be no higher than the tallest heritage building in the street block within which it is located. However the parapet height may be varied over its length, with any additional height balanced by a corresponding reduction in height over an equivalent length of the frontage
- » No part of a new building should exceed the street frontage height, as described above, within a distance of 6m back from the street frontage
- » Verandas should be horizontal and align with those on the immediately adjacent buildings
- » Avoid monolithic street facades - whether of solid masonry, sheet cladding or glass curtain wall
- » Have a consistent scale with the heritage streetscape - that is, a consistent way in which a range of elements such as windows and sections of wall between windows are designed, so that even in buildings of different size, there is a consistent approach in the way they are composed
- » Maintain existing views to and from the heritage item/s

Alterations to non-heritage buildings within the Napier City Heritage Precinct should:

- » Be contemporary in character, but should reflect the scale and texture of established heritage buildings and historic patterns of development along the street
- » Not result in a building that is more than three storeys high

NAPIER'S HERITAGE: A SENSE OF PLACE

Napier's heritage buildings make a vital contribution to the character and identity of the city. New buildings -and modifications to existing buildings- should be designed to relate to the character of the city, its unique 'sense of place'.

Form and Scale

The form of the city is a response to its setting; constrained by the sea to the east, Napier Hill to the north and the reclaimed land to the west. Most buildings are one or two storeys high and the streets are straight and relatively wide. This results in good penetration of sun into pedestrian areas, few wind flow problem areas and a human scale environment offering significant architectural variety within a consistent range of building heights and sizes. Street frontages tend to be relatively narrow, so that a rhythm of similar sized facades has been established. A strong horizontal axis is established by verandas of a consistent height, reinforced by the low-rise buildings. This rhythm and horizontality should also be achieved by new developments.

Prior to the earthquake, the city blocks had square corners. When the city was re-planned, splayed street corners were

introduced (except where corner buildings such as the former Public Trust and Dalgety buildings had survived the quake) and the streets were widened to enhance the image of a spacious, modern city. Developments of a scale larger than the established norm are mainly located outside the Napier City Heritage Precinct and new developments should respect this tradition.

Often the heritage buildings have a stylish street facade with a simple building behind. These were relatively inexpensive buildings with the money spent where it would have the most impact on the appearance of the street. Art Deco buildings may have a stepped parapet with stylised decorative features and many Spanish Mission buildings have a small tiled parapet, but the bulk of the roof is hidden and may be an inexpensive material. Side walls were often undecorated and have simple windows and finishes. Blank walls facing the street should be avoided.

Context

Whether you are planning alterations or a new building in the Napier City Heritage Precinct, look at the nearby buildings on both sides of the street -the context of your site. You will notice:

- » Consistent height -one or two storeys
- » Buildings abut the footpath
- » Mostly small buildings
- » Entrance given emphasis
- » Verandas of consistent height
- » Fenestration (grouping of windows and doors)
- » Proportions of windows and doors
- » Proportions of solid and void (walls and windows)
- » Building materials; plaster finish, terrazzo, tiles
- » Decorative elements
- » Design of the facade

Skyline



The predominance of one and two storey buildings gives the Napier City Heritage Precinct a consistent skyline, reinforcing the horizontality of the urban form.

New buildings should respect this by setting back upper storeys to preserve the continuity of the skyline as viewed from the street. The proximity of Napier Hill provides a different viewpoint which should also be taken into consideration. Any rooftop services should be located where they do not interrupt the building skyline.

Stepped parapets add punctuation to the skyline and can be used to add emphasis to corner sites or entrances, as well as to conceal air conditioning plant, solar panels and other rooftop services. Flagpoles are also used to add a vertical element to the skyline. A curved false gable is a feature on some Spanish Mission style buildings, but curves are not traditional for Napier's Deco style buildings.

- » Add emphasis at corners
- » Parapet conceals simple roof
- » New upper storeys are not encouraged
- » Conceal rooftop services
- » Maintain/reinstate flagpoles
- » Change in parapet height to identify entry
- » Consider the full range of viewpoints for the building

Street Edge

Traditionally, buildings were constructed with no setback to the footpath, enhancing the sense of connection with the street. The doorways were frequently recessed between display windows, adding articulation to the street edge. When there is a high proportion of retail frontage and entrances, an 'active edge' is created where people can easily see into and out of buildings and feel part of the city. Good visual connection with the street provides informal security for pedestrians and businesses alike. Large expanses of blank wall do not encourage an active edge.

- » Build up to the footpath
- » Recessed doorways add articulation
- » Avoid large areas of blank wall
- » Clear glazed windows
 - » create interest for passers-by
 - » provide natural surveillance
 - » create an 'active' street edge

Natural light, outlook, ventilation



Setbacks to side boundaries will allow natural light and ventilation, particularly if the setbacks are co-ordinated on adjoining sites to maximise these benefits. Where heritage buildings contain light wells, courtyards or atria, these features should be retained to provide daylight and outlook. It may be possible to adapt existing service yards at the rear or side of buildings to create courtyards, giving private outdoor seating for cafes or as a staff amenity for offices.

- » Retain existing light wells
- » Maximise opportunities for natural light and ventilation
- » Maximise opportunities for outdoor amenity

Architectural Features

Exterior Walls



Many Art Deco and Spanish Mission buildings have simple plastered walls. On other buildings the wall plane was varied to add visual interest, provide articulation and give an impression of greater depth, within a total variation of little more than 100 millimetres.

The major facades of Stripped Classical buildings have very little wall as such, with tall windows positioned between relatively slender columns.

Roof form and materials

Roofs were usually hipped, gabled or occasionally curved forms, concealed behind a parapet and not visible from the street. Original roof forms should not be altered in pitch or shape. The typical

roofing material was corrugated iron, although Spanish Mission style buildings may incorporate terracotta Cordoba tiles along the parapet or occasionally in larger areas. Flat roofs -such as the former Hotel Central which was designed to have another floor added- were typically concrete with bitumen waterproofing.

The roof may be regarded as the 'fifth elevation' of the building; it is important to consider the appearance of the roof when viewed from adjacent buildings or from the Hill.

Windows and Doors



Size and placement of window and door openings reflected the method of construction. Windows in Art Deco and Spanish Mission buildings are often placed within an expanse of wall, in pairs or groups of three, sometimes with the central window wider. In Stripped Classical buildings, tall

windows are located between structural columns. Emphasis was sometimes given to window and door openings by intricate detailing; plaster relief work, ceramic tiles or decorative brickwork.

Post-earthquake commercial buildings usually used steel framed windows, which were the latest technology at the time. These windows have slender frames, relatively small rectangular panes and perhaps top lights or curved fanlights. Slender timber window frames were also used. Doors were timber, often incorporating bevelled glass.

Commercial buildings traditionally had two sets of exterior doors; an outer pair (often panelled timber) opening into a small lobby from which a second pair of doors (usually glazed) opened into the reception space. The outer doors would be kept open during office hours.

Original joinery should be retained where possible, or replacements made from the same materials, based on original drawings or photographic evidence. The spandrel (section of wall beneath windows) and stallboard (below shop front windows) should be retained, and reinstated if it has been removed.

For new buildings, carefully-designed aluminium can reflect the proportions of traditional windows, but aluminium is less easily adaptable as shop fronts. New precast concrete buildings could be designed with recessed windows to indicate

the wall thickness and with openings placed as they would be in traditional masonry construction.

Glazing



In the 1930s, panes of glass were limited in size by production methods. Except for lead lights, the glass was usually clear. Lead lights made wide use of patterned glass such as: reeded, 'sparkle', hammered, hobnail and cathedral, together with small amounts of coloured glass. Red, green and amethyst were popular. Amber and bright colours are not appropriate. Where obscure glass was required, sandblasted glass or reeded, hobnail or cathedral patterns might be used. 'Georgian wired' glass was sometimes used for fire or impact safety.

Reflective glass and modern patterned glass is not appropriate. Sign writing or manifestation film can help give appropriate character to existing 'modernised' shop

fronts, or make a reference to original detailing which may have been lost.

Regulations limit the permissible area and type of glass which can be used in certain situations, such as overhead glazing or for fire or impact resistance.

Shop fronts



Shopfront frames were slender steel, bronze or timber, often incorporating a band of lead lighting at the top. These lead lights were frequently simple geometric designs using plain and patterned glass, with a small amount of colour. The designs were sometimes repeated in the doors. Doorways were set back from the footpath creating an entrance recess known as an 'in-go'. Beside the in-go was a large display window with a raised floor approximately 600 mm above the footpath. Between the sill and the footpath were solid stallboards, usually clad in tiles or sometimes terrazzo.

Hinged timber doors were usual, single or in pairs and often with bevelled or other decorative glass. If the original shop front has been removed and alterations to the shop front are proposed, efforts to restore the original shop front (as near as reasonably practical), or replace in a manner that reflects those which predominate existing adjacent buildings should be made.

Aluminium box section shopfront is not appropriate in a heritage building, particularly when a large sliding door is incorporated. If a new shopfront is required, careful design will be necessary to achieve compatibility with the style of the building; the advice of a design professional is recommended. Research -such as at the Hawke's Bay Museum and Art Gallery or the Alexander Turnbull Library- may reveal a photo of the original shopfront of the building, or original permit drawings may be held by the Council.

Windows, doors and shop fronts on heritage buildings should:

- » retain originals where possible
- » replacements made from the same materials
- » follow the composition of the original design
- » use materials and detailing compatible with the original
- » restore damaged materials where possible

- » reinstate missing detail where possible
- » use glass sizes compatible with the original

Shop fronts should also be designed to have:

- » Slender frames
- » Horizontal band of leadlight above door height
- » Solid panel (stall board) below glazing (ie glazing does not extend to footpath level)
- » Heights and proportions to match traditional dimensions

Wall Tiles

Tiled finishes should match traditional formats.

For stallboards and shop fronts, 150 x 75mm subway tiles or 100 x 100mm square tiles were typical. Traditional colours include subdued greens, mottled fawn, black, maroon and lustre. Bright colours, neutral colours like beige and grey and larger or smaller tiles are not appropriate.

Entrances

The entrance was often given special design treatment. Pilasters or columns, small balconies or a change in parapet detail are architectural devices used to emphasise and identify entrances, whether situated on a corner or along the facade of a building.



Emphasis given to entrance by:

- » Change in parapet detail
- » Variation in wall plane
- » Architectural feature

Verandas



Prior to the earthquake, verandas were typically supported on timber or cast iron

posts. After the earthquake verandas were required to be suspended from the building facade to keep the street kerbs clear of obstructions. In most of the CBD verandas are a requirement for new buildings and can help to make a new building fit in better with its surroundings by emphasising the horizontal axis and providing a consistent line for the eye to follow. Verandas on new buildings should match the height and fascia depth of adjacent verandas. Variations in veranda height –for example to accentuate the building entrance or to accommodate changes in ground level– should be achieved by steps rather than curves, slopes or barrel vaults.

- » Suspended, horizontal verandas (veranda posts are not permitted)
- » Match level and depth of adjacent verandas
- » Variations in veranda height achieved by steps
- » Sloping or curved verandas are not appropriate

When a heritage building requires repairs or alterations, this is an ideal time to repair and restore mouldings and soffits and revert to the original veranda design. The soffits (underside) of verandas were traditionally pressed metal; removal of a later “modernisation” may reveal the original in good or repairable condition. Replacement panels are also available. A wide variety of styles and patterns were used, including geometric, floral and classical motifs.

Removal of signage from the veranda fascia may reveal the original fascia and mouldings. However adding a veranda to a heritage building is not recommended and should be avoided unless this does not adversely affect the heritage value of the building.

Balconies, Window Hoods, Loggias and Awnings



Balconies and small first floor galleries are another feature of heritage buildings in Napier, varying in detail across Art Deco, Spanish Mission and Stripped Classical styles. Some balconies are lightweight, supported on wrought iron or concrete brackets and with delicate wrought iron railings. Others are more substantial features perhaps with balustrades resembling stone or concrete. Iron railings

are traditionally painted a dark colour, while the more solid balustrades are usually finished to match the building.

Window hoods are small tiled roofs over a window or door, supported on timber brackets. They are a feature of Spanish Mission-style buildings, but are rare in Napier.

Timber Loggias at upper floors are another less-common feature, typically used to create sheltered outdoor sitting areas on hotels such as the Masonic Hotel.

Awnings are not traditional on heritage buildings in Napier, but may be appropriate where a building does not have a veranda.

- » Rectangular windows: sloping awning, open at the sides and with a plain or decorative valance.
- » Arched windows: curved awning, set within the arch to allow the arch itself to be seen
- » Canvas is a suitable material
- » Edges scalloped, castellated or plain.
- » No plastic or similar shiny materials

Advice from a design professional is recommended as the style and proportions of the building must be considered before choosing an awning.

Columns and Arches



The structure of Stripped Classical buildings is expressed through columns or pilasters, often with a decorative motif on the capital. However, arches and expressed columns are not typical features of Napier's Art Deco buildings, although some Spanish Mission style buildings have arched openings and ornamental columns such as barley twist.

The proportions and depth of arches should be based on traditional masonry construction. Arches should be semi-circular, not pointed or segmented, and the wall surface above an arch should be large enough to be compatible with masonry construction. Advice from a design professional is recommended to achieve the appropriate proportions of wall, column and arch.

Decoration

Art Deco motifs



A wide variety of abstract geometric designs were used on Napier's Art deco buildings, including sunbursts, chevrons, ziggurat and stylised plant forms. Other decorative motifs make reference to the building owner (Hildebrandts, Parkers thistle). Louis Hay used variations in wall plane to achieve a stylised decorative effect.

Napier's Toi Deco Māori Heritage

Napier is unusual in having a number of Art Deco buildings which incorporate Māori artforms. Traditional carving masters and their pupils from the Te Ao Mārama School of Carving at Ohinemutu, Rotorua, came to Napier to be part of the 1931 earthquake rebuild.



The designs are largely based on standardised vernacular forms promoted by Sir Āpirana Ngata in the early 20th Century. Each form carries its own symbolism and meaning.

The most richly-decorated building is the former BNZ, which contains the work of more than 20 Maori artists who worked alongside the architects Crighton, McKay & Haughton.

The building is rich in symbolism, including the arero or tongue of the taiaha spear -symbolising protection and security- and other motifs representing strength and determination.

Several kōwhaiwhai patterns have been used on different parts of the building, notably kōwhai ngutukākā which represents the red kākābeak endemic to the Tangoio area, and the mangopare which represents the hammerhead shark.

The only motif known to be used on more than one building is the kaitiaki design, found on the pilaster capitals of the former BNZ and at the rear of the Soundshell. The origins and meaning of this design are unclear, but kaitiaki traditionally represents concepts of care and protection.

Motifs on the Ross & Glendinning building include rauponga along the cornice and stylised koru on the column capitals. Rauponga is a simple carving design featuring dog tooth motifs and incised lines; the koru (from woven tukutuku and painted kōwhaiwhai patterns) symbolises nurturing.

The Biasco's Building features a frieze in māui pattern around the windows, representing movement and continuity towards our evolving future. This pattern comes from kōwhaiwhai and carving designs.

Interiors

The interiors of Napier's Art Deco buildings, including the furnishings and hardware, reflected the design and decoration trends of the day. When working with a heritage building, the interior design should ideally be sympathetic to the style and era of the building. Property files held by Napier City Council may include original drawings of the building. Research may unearth photos showing the interior of the building, or original doors and fittings might have been stored on site.

Wall and Ceiling Finishes

Timber panelling or painted plaster were typical finishes for interior walls, although wallpaper and border papers were also popular.

Panelling was usually varnished rimu, matai or oak, extending to dado or door height with painted plaster above. Panel effects were also created on plastered walls, using timber or plaster beading.

Tiles were a popular wall finish in public or utility areas. Use 150mm x 75mm subway tiles, or square tiles 100x100mm. Larger formats and small mosaic tiles were not used on walls.

Terrazzo was a newly available material for bathrooms, entrances and other public areas; it was applied in precast panels.

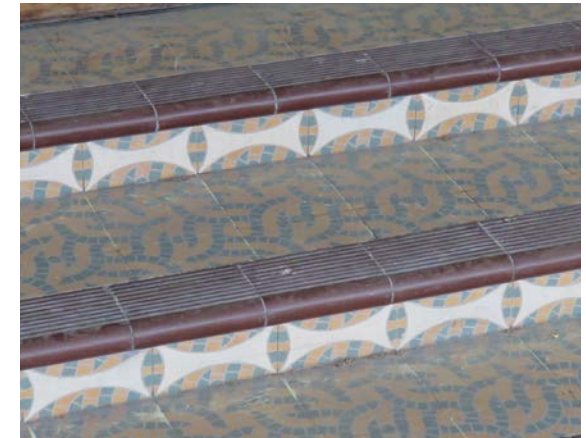


Where original terrazzo has been painted over, the paint can be removed and damaged panels repaired. Exposed or painted brickwork is also a suitable wall finish.

Mirrors were used for dramatic effect; in geometric shapes with scalloped bevelled edges or as butt-jointed vertical strips creating a zigurat shape.

In a single storey building, or upper floor, the ceiling was typically panels of fibrous plaster, while in buildings of more than one storey concrete beams and ceilings were plastered. Suspended ceilings were not used. Plaster decorative mouldings and friezes were popular. Many of the old moulds are still in existence, or remaining plaster work can have a mould taken to enable repair of damaged features. Cornices incorporating concealed lighting (such as in the Municipal Theatre lobby) can be a dramatic feature in an important space.

Floor coverings



Linoleum and timber were traditional floor finishes in shops and offices. Mosaic tiles with a border of larger, square or rectangular tiles were often used at entrances, in shop 'in-goes' and bathrooms. 100x100mm tiles were also sometimes used. Colours include black, white, dark brown, soft greens and blues. Step nosing tiles were usually a contrasting colour, often grooved.

Some 1930's buildings incorporated terrazzo flooring, particularly in entrances. The design often included a contrasting border and central motif, such as the building name. Linoleum was also used in this way. Similar effects can be recreated using welded vinyls, linoleum, ceramic tiles or carpet tiles. Carpet can also be purpose-designed for particular projects.

Internal Glazing



Lead lights were popular in internal as well as external windows and also as skylights, laylights or domes, used to bring natural daylight into internal spaces. Skylights could be incorporated in remodelling projects, with the advantage of reducing artificial lighting requirements. Skylights and laylights may be rediscovered during restoration work, concealed by a later suspended ceiling.

Doors and openings

Interior doors were panelled, often incorporating stepped or ziggurat forms. Glazing in doors was often bevelled. Slender bronze glazing bars were often used to create decorative sunburst or ziggurat patterns, especially in entrance doors and the glazing beside them.

Internal openings in formal spaces were sometimes given emphasis by the use of

free-standing columns, which might be linked to the adjacent wall by a part-height panelled wall.

Hardware and fixtures

Hardware usually reflects the era in which the building was built. Your building may have purpose-made door hardware, or other fittings such as ventilation grilles or light fittings. Some articles may still be available new, could be found in second hand shops or demolition yards, or could be purpose-made.

Compatible or reproduction light fittings are available but modern lighting requirements may mean they are only suitable for display or feature lighting.

The essential approach once again is to choose simple design and quality materials.

Spanish Mission, Chicago School and Stripped Classical interiors

While Art Deco interiors may have been exuberant and enlivened with chrome, glass and other contemporary materials, the interiors of buildings in other styles were frequently simpler and plainer. Conversely, some buildings had an Art Deco interior but the exterior was in a different style.

It is important to research the building so any new interior fitout is compatible with the original.

Building services and other fixtures

Services and car parking should be integrated with the building in a way that does not conflict with the main entrance or compromise the quality of the street edge. If on-site parking or goods service access is required, it should be at the rear of the site.

When a building is being upgraded, where possible existing exposed services should be removed and new services concealed, or at least positioned where building features and proportions will not be compromised. Air conditioning and other plant can be successfully concealed by rooftop features such as parapets.

Outdoor storage, rubbish storage, air-conditioning units, fire escapes, downpipes, satellite dishes, meters, air conditioning units, fire protection valves and similar fixtures should be:

- » Placed in the least visible location and not on veranda roofs (including visibility from vantage points)
- » Located so the parapet line is not interrupted
- » Located where they do not obscure building features (windows, parapets, decorative features)
- » Painted to match the surroundings
- » Installed so cables, wiring or pipe work are concealed

- » Screened from view
- » Removed if redundant

Lighting



Lighting should be considered early in the design process and be integrated with building design. Spotlights or small floodlights can be used to accentuate building features such as plasterwork, niches or a balcony.

LED lights are energy efficient, have low heat output and can also enhance shadow effects on a façade. As well as energy

efficiency, look for unobtrusive fittings and installations and bear in mind that the streetscape will lose impact if all the buildings are equally brightly lit; it is variations in lighting level that create interest.

Although neon lighting was available by the 1930s, it was not widely used in Napier. However, strips of neon lend themselves to the linear decoration typical of many Art Deco and Stripped Classical buildings and can give night-time emphasis to architectural features, as well as to signs, if used with discretion.

Colour

At the time the heritage buildings were constructed, a very limited palette of colours was available. Building colours were generally pale, with doors and windows picked out in a contrasting colour.

Some buildings were finished with a tinted plaster; buff, beige and green were typical hues, with pastel colours being preferred. Stark white and black were not traditionally used in commercial buildings. Window frames were typically dark so the entire window appeared as an opening in the light wall surface. Using a light colour on the walls gives greater emphasis to the three-dimensional effect of the plaster decoration, which can be further enhanced by using tones of the same colour.

Colour scheme planning:

- » Refer to the colour palette in the District Plan
- » Avoid strong colour contrasts
- » Single colour for building plus one or two accent colours



- » Use corporate colours sparingly and sympathetically (may need to be toned down)
- » Light wall colour emphasises plaster decoration
- » Light colours tend to advance
- » Dark colours tend to recede
- » Make any change in wall colour at an internal corner
- » Individual tenancies within the same building should use the same colour, or tonal variations
- » Old photos can indicate original colours by the depth of dark and light tonal variations
- » Original plans may show original colours
- » Paint investigations on the building can help to identify the original colour scheme

If the business operates from more than one building:

- » Individual buildings should be visually identifiable
- » If the veranda is continuous the fascia may be painted the same colour across both premises

Colour selection:

The exterior colour palette for buildings in the City Heritage Precinct is specified in the District Plan. These are universal colours which can be manufactured by any paint manufacturer.

Many paint suppliers also provide heritage paint charts; Victorian or Edwardian colours are relevant for pre-earthquake buildings and Dominion Years or Interwar colours may be suitable for post-earthquake buildings. However, colour schemes which do not use the universal palette will require a Resource Consent.

Funding may be available from the Robert McGregor Heritage Fund -a joint initiative between the Art Deco Trust and NCC- to assist with repainting projects. Applications for funding can be made through the Art Deco Trust, which can also provide advice on colour schemes.

Colour for Toi Deco Māori:

Traditional colours were derived from plants and soils specific to the area where the design originated. Colours associated with Hawkes Bay include yellow, red, orange and deep black. The māui design (Briascó's

Building) has a strong association with Hawkes Bay/Te Matau a Māui and was traditionally coloured red, white and black expressing the interconnected spirals of the pattern.

The kaitiaki motif (seen on the former BNZ and in simplified form on the Soundshell) was traditionally green, signifying bounty.

More detailed advice on appropriate colours for Napier's rich heritage of Maori Deco motifs should be sought from the Iwi Authority Te Taiwhenua o Te Whanganui-a-Orotū.



Finishes and Materials

When extending or refurbishing a heritage building, consider reinstating architectural features that have been removed or damaged over time. Existing materials that may be difficult to source -such as terrazzo panels or leadlights- could be re-used in the most visible areas.

New buildings should use contemporary materials, construction methods and details which are sympathetic to the heritage

character but do not attempt to reproduce heritage design elements or use fake historic details.



Building names and dates

It was common for the name of the building and/or the date of construction to be included on the façade, either raised or incised. This information is historically valuable and if it has survived, it should be preserved rather than removed or obscured. If the lettering is not relevant to the current business, its visual impact can be reduced by painting the name the same colour as the building.

The street number was often displayed on the top light over the doors, which allowed customers to easily find the business.

Landscaping

Urban landscaping in the 1930s was hard-edged and formal; open space around a building was intended to provide a setting to display the building rather than to screen it or provide privacy for the occupants. Opportunity for private landscaping is limited in the CBD, but examples could include evergreen trees and shrubs in planters to flank an entrance, or to define outdoor seating areas.

Using individual pavers, rather than asphalt or concrete surfaces, adds a human scale to footpaths and paved areas and enables repair work to be less obtrusive. Sculpture and water features create a dynamic energy, giving identity to areas within the CBD.

In landscaping, as for other aspects of design, individual buildings should not be considered in isolation but as part of the larger streetscape. The paving and street furniture commissioned by the Napier City Council for central Napier is a good example of cohesive design.



PERIOD HOUSES

Louis Hay bungalows

As well as commercial buildings in the CBD, Louis Hay designed a number of houses in the region between 1910 and the mid-1930s. Several of them can be found on Napier Hill. These houses are characterised by wide porches, round-arched fireplaces, detailed timber panelling and leadlights. It was a tradition for Hay to design a light fitting for the houses; many of them still survive.

Style and materials

Typical features of Louis Hay bungalows include:

- » Terracotta tile or corrugated iron roof, gables, wide eaves
- » Deep porches, French doors
- » Veranda detail; inverted semicircle with vertical slats ('claire-voie')
- » Timber floor on piles, with concrete foundation wall
- » Timber casement windows, in pairs or trios (often with a larger central window)
- » Top lights, lead lights
- » Stucco cladding (occasionally weatherboard); 'shell rock' features
- » Match lining in service rooms; also flat fibre cement sheet linings
- » Semi-circular arched fireplaces
- » Built-in furniture, timber panelled walls

Streetscape, siting and gardens

These bungalows were set back from the street, unlike many of their Victorian neighbours. Car ownership was becoming more common, and in many of his bungalows Hay's design included a garage.

- » Set back from the street, with a lawn in front
- » single garage to side (occasionally in front) of house
- » generous outdoor porches, but limited connection to the garden
- » 'Cottage' garden
- » Low front wall of shell rock, often matching porch or veranda design

Art Deco/Moderne

Houses in the Art Deco or 'Moderne' style were built in Napier after the 1931 earthquake and into the 1940s. They were modest homes built at a time when money and building materials were in limited supply.

Style and materials

Typical features include:

- » Flat or low pitched roof behind a parapet (roof not visible from the street)
- » Shallow, recessed front porch with a flat cantilevered roof
- » Timber floor on piles, with concrete foundation wall
- » Timber casement windows, in pairs or trios (often with a larger central window)
- » Windows may have leadlight or obscure glass fanlights
- » Stucco cladding (rarely weatherboard)
- » Restrained exterior decoration; speed lines, plastered 'eyebrow'
- » Curved corners and canopies
- » Interiors may have plaster ceiling mouldings and motifs, rimu doors,

Streetscape, siting and gardens

Planning regulations required houses to be set back from the street, with front fences no more than 900mm high, creating an open 'garden suburb' character.

- » Consistent setback from street, with spacious lawn
- » Single garage to side or rear (not in front of house)
- » Landscaping simple, uncluttered, hard edged
- » Hedges, not solid fences
- » Low front wall, often matching house design; level or stepped (not sloping)
- » Gates: sunburst or geometric design; wrought iron or timber
- » Limited connection from house to garden

SIGN DESIGN GUIDE

Signs can enhance or devalue the visual integrity of the streetscape. Well-designed signs can add to the vitality of the street while clearly directing or attracting the public, but poorly designed signs can obscure building features and give a cluttered, disorganised impression, detracting from the experience of the city.

Purpose of signs

Signs serve five main purposes:

- » Identification of a site, building, building use, or building occupants
- » Site-related information to promote the goods and services available
- » Third party advertising, such as a brand, a nationwide campaign or to acknowledge a sponsor
- » Direction finding, such as street signs
- » Safety such as traffic signs

The latter two are outside the scope of this guide.

Signs in the Napier City Heritage Precinct

Signs in the Napier City Heritage Precinct are limited in size and subject to controls. All signage on heritage buildings requires approval from the Resource Consents team. Other buildings in the Napier City Heritage Precinct must meet the standards for the zone. The Council offers a rebate scheme for approved upgrades to signage in the Napier City Heritage Precinct.

Refer to the District Plan for full information.

Signs must be sympathetic to the heritage character of the area and Council will consider all signs in relation to the following criteria:

- » Location and placement
- » Effect on the amenity of the area
- » Effect on heritage values
- » Hazards to pedestrian and vehicular traffic
- » Impact on the appearance of the building
- » Design, appearance and size of the sign

As well as these general criteria, signs and their support structures should:

- » Be within site boundaries and only on the site to which they relate
- » Comply with height conditions (the lowest height prevails)
- » Comply with size conditions (the smallest size prevails)
- » Not exceed the height of the building to which they are attached
- » Not advertise brand names (third party advertising)
- » Not obscure any significant architectural feature of a heritage building including -but not limited to- windows, parapets, cornices, decorative features or materials, building name, date of construction.

Location and placement

Signs should integrate with the building where they are located. Signs should not dominate façades, obscure windows or architectural features or extend beyond the building (such as above the roof or veranda fascia).

- » Respect the proportions and composition of the building
- » Locate signs to suit the building elements (windows, columns, parapets, verandas), not at random on the building

Effect on amenity

Signs are part of the wider streetscape, so coordination between the signs in any area is essential. Visual clutter can occur where there are multiple building occupants or a variety of signs unrelated in shape, size or position.

A well designed sign should:

- » Integrate with the architectural features of the building and its neighbours, using shapes and colours in context with the surroundings
- » Be sized and located to integrate with neighbouring buildings and landscape features
- » Avoid a proliferation of signs in a confined area, or overlapping signs
- » Avoid duplicating information
- » Form a cohesive group if there are multiple building occupants
- » Relate to the distance from which it is most likely to be viewed. Generally, signs intended to be viewed from close range should be smaller and contain more information than those viewed from further away

Effect on heritage values

Signage on heritage items and in the surrounding streetscape should be provided in ways that promote the use of buildings without compromising or visually dominating the heritage attributes of the building.

- » Locate signs where original signage was placed (see image, update from extg Guide)
- » Locate signs to maintain visual linkage between the heritage item and the street
- » Signage should not obscure any significant architectural feature of a heritage building, including windows, parapets,

decorative features, building name, date of construction etc

- » Signage should be able to be removed without damage to heritage fabric
- » Colours appropriate to the historic fabric of the heritage item
- » Adapt corporate signage to be compatible with the historic fabric of the heritage item
- » Limit number and size of signs to reduce the impact on the heritage fabric
- » If a sign is to be illuminated, give careful consideration to the location and type of lighting, with regard to the heritage values of the building (see Lighting section following).

Hazards, health and safety, wellbeing

Take care to ensure signs do not obstruct traffic sightlines or road signs, create headlight reflections for road users, obstruct the footpath or create safety issues for pedestrians. Flashing or illuminated signs can be distracting to motorists and are subject to additional rules.

Many people with disabilities have limitations in movement of their head or reduced peripheral vision, so signs should use clear and legible lettering contrasting with the sign background.

Design, appearance and size

Many interrelated factors are important when designing quality signage.

A well-designed sign should have:

- » Dimensions and style that relate to the architecture of the building
- » Individual letters applied or fixed to the building (signs painted on a backing board are not permitted)

- » Materials: low maintenance, high quality
- » Colour and graphic design: clear and simple
- » Lighting: unobtrusive
- » Integration of the sign with the building and its neighbours
- » Supporting structure (where relevant) sturdy, stable, not obtrusive
- » Fixing details which enable removal of the sign without damage to the building
- » Fixing details robust and corrosion resistant
- » Restrained use of corporate colours
- » No jarring colours, flashing lights or moving parts

Design and installation of signs should be undertaken by qualified professionals.

Lettering styles and colours

The style of lettering should reflect the age and design style of the parent building. A wide variety of lettering styles (fonts) were used on Napier's heritage buildings; these are generally traditional in style with upper case lettering. A selection of suggested styles is illustrated opposite, but many others are also appropriate.

A well-designed sign should:

- » Have a lettering style compatible with the building
- » Colour of lettering contrasting with the sign background
- » Avoid use of fluorescent or highly-saturated colours
- » Corporate colours may need to be adapted to suit the heritage environment

Selecting an appropriate font:

- » Your building may still have the owner's or building name visible
- » Look for photos in books, museums or other archives

- » Check with your sign writer or design consultant for a font which is suitable for internet use and printing so you can create a streamlined look for your business

Heritage Signs

Where a heritage sign exists on the building, it should be preserved. It should not be painted out or removed from the building.

Restoration or reinstatement of signs must:

- » Be based on sound historical precedent (such as photos or drawings)
- » Complement the architectural form and relate to the building

Locations and size limitations for signs

[Refer to the District Plan for more detailed information]

General requirements for signs

- » Signs may only be on the site to which they relate
- » Signs may only state the business name or occupant and/or the property name
- » Third-party advertising is not permitted
- » Architectural building features shall not be obscured (including the original name and/or construction date)
- » Unpainted surfaces shall remain unpainted
- » No part of a sign may project above the highest point of the building facade
- » Only one sign per business premises, except where:
 - » the business premises has frontage to more than one road or
 - » the business premise has more than one entrance (for under-veranda signs only)

- » Only signs perpendicular to the facade may be on backing boards
- » The maximum area per site of a sign (or combination of signs) is limited
- » Research original signage and replicate style and location where appropriate.

Signs on Veranda Fascias

In addition to the general conditions above,

- » Only one sign on the veranda fascia per business premises, except where:
 - » the business premises has frontage to more than one road
- » Signs must be individual letters applied directly to the fascia, or painted directly on the fascia
- » Lettering should fit between the fascia mouldings and not obscure them
- » Lettering should not extend beyond the height or length of the fascia
- » Signs must be parallel to the fascia and not project more than 50mm from the fascia
- » No advertising device(s) above veranda

Signs Under Verandas

In addition to the general conditions above,

- » Only one sign under the veranda per business premises, except where:
 - » the business premises has frontage to more than one road
 - » the business premises has more than one entrance
 - » the business premises has a road frontage exceeding 10m.

- » 2.5m minimum from footpath to underside of sign
- » maximum area of sign 1.5m²

Signs on a Veranda Roof

Signs are not permitted on veranda roofs.

Signs on the Building Facade

In addition to the general conditions above, signage may be applied to the building façade with certain conditions:

- » Base of sign 2.5m minimum above the footpath
- » maximum area of sign 1.2m²

Sign parallel to the façade:

- » signs must be individual letters applied directly to the façade, or painted directly on the façade
- » maximum projection of lettering 50mm

Sign perpendicular to the façade:

- » 1.0m maximum projection from the building (includes support structure)
- » maximum thickness 50mm

Signs on a Building Side Wall

In addition to the general conditions above, signage may be applied to the building side wall with certain conditions:

- » Be set back from the corner of the wall a minimum distance of 0.5m
- » Base of sign 2.5m minimum above ground level
- » Area limitations: no more than 5% of the exposed side wall area or 8m², whichever is the lesser
- » Sign parallel to the façade: maximum projection 50mm (includes support structure)

Other requirements for signs on building side walls:

- » Unpainted surfaces must remain unpainted
- » Only one sign per business premises
- » No third party advertising
- » Align signage with significant elements on the main façade, such as cornice or parapet or windows

Signs on Windows

- » Acceptable for upper-storey businesses
- » Acceptable for ground floor windows where the building has no veranda
- » Individual letters, with gilt or shadow outline are traditional

Film, logos, lettering, or frosting may be used to replicate an original sign or to indicate a building feature which may have been destroyed.

Illuminated Signs

Signs could be lit externally (by spotlights or floodlights), or internally such as with neon, fluorescent or LED lights. Neon tubes, fluorescent lights with gel coats and LEDs with brightness controls can be used sparingly to add colour and visual impact.

- » Coloured strip lights can be used sparingly, to enhance building features
- » Only static illumination of signs is permitted
- » External light sources should be focused only on the sign
- » Comply with light spill controls
- » Do not obscure building features
- » Illuminated signs in close proximity to traffic signals should not show red or green

Movable footpath signs

Movable footpath signs must comply with the following conditions:

- » Only one sign per business premises
- » Signs must be located directly outside the business premise
- » Maximum allowable size is 600mm wide x 900mm high
- » Base must be stable, visible and prevent the sign from tipping
- » Safety: signs must not create an obstacle or safety hazard

Freestanding fixed signs

Freestanding fixed signs are useful where a building has several occupants, for example outside arcades or buildings with more than one floor. Because these signs are located in the road reserve, their erection is at the sole discretion of the Council.

A well-designed fixed sign should:

- » Relate to the form and proportions of the buildings in the heritage area
- » Have simple, unified graphics
- » Be designed to allow easy updating of information (for example when businesses move)
- » Use high quality materials suited to the climate

A fixed sign should not:

- » Advertise brand names
- » Have a gap beneath of more than 500mm
- » Compromise pedestrian movement

Signs on Movable Items

Movable items such as umbrellas, tables and chairs and screens provide visual interest in the street, but can also add to visual clutter. These items should be well designed and of good quality

- » The business name or logo may be discreetly displayed
- » Brand advertising on street furniture is not appropriate
- » Signs for Multiple Tenancies (upper storeys/more than 1 occupant)
- » Group names on a single sign, instead of a jumble of individual signs
- » Design signs to allow for easy updating
- » Brass signs are a traditional solution
- » Locate signs at main entry points or in an adjacent window
- » Temporary Signs (Real estate/sale/elections)

Specific rules apply; refer to the District Plan. In general:

- » Temporary signs must be on or within the site to which they relate
- » Temporary signs must not obscure building features or damage the building
- » Time and/or size restrictions may apply



APPENDIX A

Glossary of Architectural Terms

Articulation:	variations in the depth of the building façade such as projecting columns, recessed windows or horizontal banding.
Astragal:	convex moulding, often separating panes of glass
Atrium:	a full height open space within a building, often with a glazed roof and/or large windows
Barley twist:	a column with a twisting shaft like a corkscrew or traditional stick of barley sugar
Character:	The combination of the particular characteristics or qualities of a place.
Context:	The specific character, quality, physical, historical and social characteristics of a building's setting. Depending on the nature of the proposal, the context could be as small as a suburban street, or as large as a whole town.
Corbel:	a stepped, projecting support
Cornice:	a continuous projection at the top of a wall
Dentils:	square blocks used as a repeating ornament in a cornice
Espadana:	ornamental false gable, use on Spanish mission buildings
Fabric:	the materials a building is constructed from

Façade:	the front face of a building
Fascia:	a plain horizontal surface, such as the front edge of a veranda
Finial:	moulded or carved ornament on the peak of a roof
In-go:	Shop doorway set back from the footpath, creating a large, recessed display window
Laylight:	panels of glazing in the ceiling
Massing:	The size and volume of a building.
Parapet:	the extension of a wall above a roof line
Pediment:	triangular shape used above a door or window to add emphasis
Pilaster:	a rectangular column which projects a small distance from the wall
Relief:	a raised design on a surface
Reversibility:	The ability of an adaptation to be removed in the future without damage to significant heritage fabric.
Scale:	The size of a building and its relationship with the surrounding buildings or landscape.
Setting:	The area around a heritage place or item that contributes to its heritage significance, which may include views to and from the heritage item.
Soffit:	the exposed underside of a veranda or eaves
Spandrel:	the panel below a window
Splay:	cutting a corner on the angle

FURTHER INFORMATION

The following may be useful when preparing Resource Consents:

- » Art Deco Inventory*
- » International Council on Monuments and Sites (ICOMOS) New Zealand: Charter for the Conservation of Places of Cultural Heritage Value. www.icomos.org.nz
- » New Zealand Historic Places Trust Guidance Series, developed to help assess alterations to Historic Buildings from a conservation viewpoint. www.historic.org.nz
- » Hawke's Bay Museum and Art Gallery
- » Alexander Turnbull Library
- » Local Public Libraries
- » Napier City Council Archive*

Bibliography and references

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Art Deco Trust <https://www.artdeconapier.com/History/Earthquake+Information.html>

ICOMOS New Zealand: Charter for the Conservation of Places of Cultural Heritage Value. ICOMOS New Zealand (Inc.) / Te Mana O Nga Pouwhenua O Te Ao – The New Zealand National Committee of the International Council on Monuments and Sites, 2010. ISBN 978-0-473-17116-2 (PDF).

Heritage New Zealand Pouhere Taonga: Sustainable Management of Historic Heritage Guidance Series Information Sheets:

- » Information Sheet 11 - Repairs and Maintenance to Historic Places and Areas (2007)
- » Information Sheet 12 - Alterations and additions to historic buildings (2007)
- » Information Sheet 13 - Relocation of historic buildings (2007)
- » Information Sheet 14 - Partial demolition of historic buildings (2007)
- » Information Sheet 15 - Demolition of historic buildings (2007)
- » Providing for Physical Access to Heritage Places, 2011.
- » Information sheet: Earthquake Strengthening –Improving the Structural Performance of Heritage Buildings (draft for consultation), 2010.

Hastings District Council: Hastings City Design Guide, October 2012.

Hamilton City Council: Hamilton City Heritage Design Guide, August 2017

The Heritage Council of NSW and RAIA NSW Chapter: New Uses for Heritage Places, 2008

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