CONSERVATION PLAN

OMANAIA MARAE + OMANAIA WESLEYAN CHURCH



Omanaia c.1900. Detail of photograph taken by C.P. Dawes, Auckland Public Library, Sir George Grey Collection, AWNS 19021030-9-2

Graeme Burgess + Lilli Knight

BURGESS & TREEP ARCHITECTS 2012

CONSERVATION PLAN

Omanaia Marae + Omanaia Wesleyan Church Omanaia Road Hokianga, Taitokerau



Northern facade of the Wharenui building. Burgess & Treep, July 2012

Prepared for Omanaia Marae by Graeme Burgess & Lilli Knight

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It has been a great privilege to assist with this process. The conservation plan is intended to be factual and to be functional, to be used as a guide and a tool. The report has been created using available published sources. Any errors or misapprehension created by this work are solely the responsibility of the writers. I would like to thank a number of people for their assistance and support, in particular the New Zealand Lotteries Commission for providing funding for the process.

In Omanaia, thank you to all the people of Omanaia Marae for giving us the opportunity to become involved with such an important and interesting region of the Hokianga.

In particular, from Omanaia I would like to thank Tanya Filia for her ongoing encouragement, support and willingness to help. Buck (Tapiki) Wayne Lloyd Korewha and Brendan Hauraki for allowing me to read through their affidavits and also to the late Rima Edwards for his affidavit, who passed in 2012 and was Rangatira to the hapu. Also thanks to Steve and Gina for welcoming us onto the Marae and including us in the AGM in July and also in November 2012. Thank you to all those who were present on those days and who gave us their korero and hospitality.

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Graeme Burgess December 2012



Sky. Burgess & Treep, July 2012

1.1 INTRODUCTION/ EXECUTIVE SUMMARY

Burgess and Treep were commissioned by the committee of the Omanaia Marae at the end of 2011 to carry out a conservation plan for the Marae. This conservation report focuses on the Omanaia Marae and, separately, the Methodist Church and the urupā Tapiki Tu.

Graeme Burgess and Lilli Knight visited the Omanaia Marae in July 2012 and met with the members of the marae committee to introduce themselves and begin the project.

The mahi has since expanded. Initially the Marae was the sole subject of the Conservation Plan. At the request of the marae committee the 1884 Wesleyan church on the urupā property above the marae has also been researched, described and assessed.

The urupā itself (Tapiki Tu), the Omanaia School which sits behind the church, the All Saints Catholic church Hato Anaru and the other local urupā known as Wherehia, have not been assessed for heritage value in this document, however these places are an integral part of the heritage landscape of Omanaia and have significance to the tangata whenua. Unfortunately this project has been limited by time and budget constraints and we have not been able to incorporate these other significant places into this report.

The document follows a standard format. The first section (Cultural Significance) establishes the history of the Marae, the church and of the community at Omanaia, and includes assessments of the heritage values of the place and the components of the place. The history has been set out from the general through to the particular. The Marae has been described generally, then the parts of the Marae, the buildings in particular are described. From this we have made an assessment of heritage values. Following the description and assessment of the Marae and its parts, we have described and assessed the church and urupā.

The heritage values are based on the physical evidence of these places and on the intangible values that they represent (association with the community, events, people, Tangatawhenua/Tikanga values).

The second part of the document (Conservation Policy) considers the many factors that may influence the conservation of the heritage values of the place. This section should also provide a template for how the Marae and church may evolve and remain a vital part of the life of Omanaia through improvements and other change.

A copy of the ICOMOS (NZ) Charter is included as appendix 1. This document is used to define and describe conservation processes. In the course of our investigation we have found a lot of supporting material, plans, letters, and photographs. These have been included as appendices.

This Conservation Plan has been commissioned by the people of Omanaia Marae. The report has been funded partially by the New Zealand Lotteries Commission as well as by funds raised by the Omanaia Marae committee and whanau. The Omanaia Marae, Omanaia Church and the associated urupā called Tapiki Tu are owned by Nga Uri O

Omanaia Incorporated. Together these buildings and places have a proud and long history among the tangata whenua in the region, in particular the tribe of Nga Puhi and the local hapu; Ngati Hau and Ngati Kaharau.

The Wesleyan church at Omanaia was erected in 1884 and, although there is no definitive record, the Wharenui, the oldest surviving building on the Marae, was most probably built around that time.

The Marae is situated on alluvial flat land at the edge of the Taukahawai River, an inlet of the Hokianga Harbour. The Church stands upon a ridgeline above the Marae, within the urupā, Tapiki Tu. The urupā has not been assessed for heritage values in this document.

Within the urupā there are also some intricately carved wooden head boards. These are the work of Nutana Mapi who carved these timber grave markers for prominent Māori in the late 19th century. The wooden headboards have recently been restored. Discussions were held with the then Kaumatu; the late William Hauraki, Kuia; the late Mere Cassidy and Heather Aryton from the Historic Places Trust which prompted the restoration of the headboards. In 2010 the restoration work was carried out by Dean Whiting from the Historic Places Trust and Wayne Robinson of Ngai Tahu who is married to Alecia Robinson (nee Hauraki) of Ngati Kaharau.

Both the Church and the Marae are prominent places within the settlement of Omanaia. They are significant to the history of the Hokianga and wider Northland region.

In addition to the places that are the subject of this study the local area has many places and features that have considerable cultural significance. These are places associated with the Tikanga of Ngati Hau and Ngati Kaharau.

There are a number of other surviving historic buildings from the 19th century, and early 20th century, within the broader Omanaia landscape, and other places that have cultural significance for the local iwi. The Omanaia School was established in the 1880s. Around that time a telegraph office, which no longer exists, was opened.

The heritage value of the Native School building has not been assessed in this report as the scope of this report has been limited to the Marae and church buildings. The archival records of the school have provided a substantial amount of evidence about the community at Omanaia from 1881. This record has been invaluable to us. The school is deserving of its own heritage study. The establishment of the school pre dated the construction of the Wesleyan church at Omanaia.

The Church and urupā have been acknowledged as a place of heritage significance by both the New Zealand Historic Places Trust and the Far North District Council. The NZHPT and FND Council have registered an interest in maintaining the heritage value of the church.

The Marae is not registered as a heritage item by the NZHPT or the FND Council. The Marae was not found to have significant heritage value except to the people of Omanaia for whom it represents a place associated with events and people over many generations. As such it is a place imbued with those intangible values as it represents the continuous occupation and use of the Marae by Ngati Kaharau and Ngati Hau.

The New Zealand Historic Places Trust and the Far North District Council have no current interest in the Marae as a place of heritage value. The heritage values given in this report are intended to be used as a guide by the people of Omanaia for their own purposes. The authority for decision making for building or other projects on the Omanaia Marae rests with the people of Omanaia.

1.1 (a) SUMMARY OF CULTURAL SIGNIFICANCE

Omanaia is a rural settlement in the Hokianga District of Northland. It has been a significant place for Nga Puhi from the earliest of times. Māori legend traces the history of Nga Puhi arrival in the Hokianga to the Polynesian explorer Kupe. Before European colonisation, Omanaia was a thriving Māori Settlement with a large population. The land was shared between two prominent families who resided there. These were the Nga Puhi sub tribes known as Ngati-Hau and Ngati Kaharau.

Christianity was introduced to the Hokianga with the arrival of missionaries in the 1820s, The Wesleyan missionaries, with local support, established the Church (Whare Karakia) at Omanaia. The Omanaia church building is an excellent example of a diminuitive timber Gothic church. The building embodies the beliefs of the missionaries and their commitment at the time to local communities, and clearly demonstrates the engagement of the community at Omanaia with the Wesleyan Church.

The Marae is a place of considerable cultural significance to the people of Omanaia. It is a place that has long association with people, events, and cultural practices in Omanaia. The oldest building on the Marae is the Wharenui. The architectural significance of the Wharenui building lies in its contribution to telling the story of the more modest examples of New Zealand's architectural history, which are often simple, yet significant. The lack of traditional Māori detail and the plainness of form of the Wharenui demonstrate the adaptation of European building techniques and architectural style to traditional Māori culture.

Both the Wharenui and the Church (Whare Karakia) demonstrate the evolution and transformation of Māori architecture during a very dynamic period, the late nineteenth century. The use of the contemporary architectural style of the time demonstrates a general engagement by local Māori with the European culture and technology at that time. The Wharenui also demonstrates how these evolutions and architectural transformations came at the cost of customary Māori architectural arts.

The setting of both places is deeply meaningful on several levels. Omanaia was a major population center for Māori in the Hokianga and remained a focus for local Māori throughout the nineteenth century. The changes that resulted in the building of the Marae and the establishment of the Church demonstrate the impact of the timber trade and other aspects of colonization on the landscape at Omanaia and are evidence of the changing lifestyles of the community at Omanaia.

Omanaia, as a settlement, has great historical significance as it is also closely associated with Papahurihia, the famous 19th century Māori prophet and with the connected spiritual movements, which evolved as a reaction to the emerging presence of Christianity within Māori culture. This place has an association with many prominent Māori leaders including Hone Toia. His involvement in the Dog Tax Wars was a result of Māori reaction to Pakeha dominance in the Hokianga in the 1880s.

Both the Marae, and the 1884 Church within the Urupā, Tapiki Tu, are focal points of heritage significance within the broader cultural landscape of Omanaia.

The Urupā, known as Tapiki Tu, is of great importance to the history of Omanaia, as a long established place of burial.

There are many other significant places, which contribute to the understanding of the history and heritage significance of the Omanaia settlement; the Urupā, Wherehia, the landing place Te Piiti, the Omanaia School site and buildings, the Catholic Church, the Marae, the telegraph office and store and various colonial houses all contribute to the broader heritage value of the Omanaia.



Omanaia Headstones, Hokianga, Lee-Johnson, Eric, 1954. Tepapa Collection

1.1 (b) LEGAL STATUS OF THE PROPERTIES

1.1 (b) i. THE OMANAIA MARAE; 1 OMANAIA ROAD, OMANAIA.

The current legal title for the Marae land is Omanaia A2 Block. The status of the land is Māori freehold with an area of 6070 m sq. There are 10 total shares and 6 total owners. *Refer Appendix 8.*

The property is zoned as Rural Production Zone by the Far North District Council and is not listed as a heritage site. The land has been listed in the District Plan as having a hazard zone overlay indicating that it is a flood zone.

The oldest surviving building on the Marae, the Wharenui is not registered by the New Zealand Historic Places Trust nor by Council.

The site upon which the Marae stands is within a place of known activity and occupation by both Māori and Pakeha before 1900 and hence is defined as a archaeological site under the Historic Places Act 1993.

On 13 December 1956 the block of land where the Marae currently sits was gazetted and set aside as a Māori reservation. In 1964 there was an order to amend the gazette in order to make the land legally a reservation for the purpose of a meeting place, recreation ground and sports ground for the common use and benefit of the Māori people. In 1992 the status of the land was determined as Māori freehold land, a title which currently stands as its legal status.

1.1 (b) ii TAPIKI TU URUPĀ, OMANAIA SCHOOL ROAD, OMANAIA.

The current legal title for the Tapiki Tu Urupā (the property on which the Church stands) is Omanaia A3 Block II Waoku SD. Taitokerau District. The land is listed as Māori freehold land with an area of 2.974 ha. There is a total share of 1 and 4 total owners.

The property is zoned as Rural Production Zone by the Far North District Council.¹ The Church is registered as heritage site # 214 in Appendix 1E Schedule of Historic Sites, Buildings and Objects as part of the Far North District Plan.²

The Church is listed as a Methodist Church; Register #429 Category 2 Historic Building by the New Zealand Historic Places Trust and is protected under the provisions of the Historic Places Act 1993. It was first registered by the Trust on the 25 November 1982.

The entire site upon which both the church and burial ground stand is within a place of known activity and occupation by both Māori and Pakeha before 1900 and hence is defined as an archaeological site under the act.

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¹ Refer Appendix 19. The Far North District Plan. Section 8.6 Rural Production

² Refer Appendix 20. The Far North District Plan Section 12.5 - Heritage



The Omanaia Church. Photo Burgess & Treep 2012



The Wharenui. Photo Burgess & Treep 2012



Google Map of Omanaia showing the Marae at the top of the photograph with the colonial house to the north and the church and urupā pictured below.

1.1 (c) SETTING

1.1 (c) i. THE MARAE SETTING

Omanaia Marae is located on the southern bank of the Taukahawai River, an inlet of the Hokianga harbour, at Omanaia. The Marae is positioned on the low lying land north of the Church, below the ridge on which the church and burial ground sit. The Marae itself consists of 5 separate structures; the Wharenui/meeting house, the wharekai/eating house, the wharepaku/toilet block and two other buildings.

The Wharenui, the oldest structure on site, is orientated facing north, away from the road and towards the river, which was once the main means of transportation and the arrival and departure point for visitors to the Marae. The current Wharenui is called Taitamatane. Before Taitamatane there was a whare called Te Whare Porowhita (or Porohita as referred to by some whanau) on the property. Local korero states that this was located further west of the current whare, closer to the landing site, Te Piiti, on the opposite side of the river, was the bench where bodies would be laid when brought up the river, returning to the whare for tangi.

Current access to the Marae is now is via the Omanaia Road off State Highway 12. To the north of the Marae sits a 19th century historic homestead. This is not on the Marae property.

1.1 (c) ii. THE CHURCH SETTING

The Church sits in a commanding position above and opposite the Marae on an elevated North/South ridge that runs parallel to State Highway 12. The Church is sited within the Tapiki Tu Urupā, an ancient burial ground that extends along the ridge.

The burial ground, which predates the church building, contains some elaborately carved headboards that were erected in the late 1800s which are the work of the Māori carver Nutana Mapi who carved timber grave markers throughout Northland for prominent Māori in the late 1800s. Other examples of these headboards can be found in the Catholic cemetery in Omanaia and in other cemeteries in Northland.

The Omanaia School is located directly behind the church building on Omanaia School Road. A historic native school building once stood on this site. This has now been relocated to nearby farmland. South of the school, stands Hato Anaru St Andrews 'All Saints Catholic Church'. Carved head boards similar in style to the Methodist church can be found at The Catholic cemetery known as Wherehia which is visible across the valley to the east.⁴

³ From The Brief Evidence of Buck (Tapiki) Wayne Lloyd Korewha in support of the claim filed on behalf of Ngati Kaharau me Ngati Hau ki Omanaia (Wai 1354). Pg 1-4

⁴ NZHPT visit report dated 15 May 2002 by Stuart Park *HPT Report on Omanaia Methodist Church in Appendix 15.* Churches of Northland A record of churches and places of worship including histories and photographs by John and Shelia House



Omanaia Marae. Photograph Burgess & Treep 2012



The Church and urupā, Omanaia. Photograph Burgess & Treep 2012

1.1 (d) ARCHITECTURAL CHARACTER

The designers of the Wharenui, and the Church are unknown but it can be assumed that both were built by the local Māori community. The Church was built under the guidance of the missionaries and the Wharenui appears to be influenced by the form and appearance of the settler's halls, church buildings and school houses of the late nineteenth century. The aesthetic qualities of both structures demonstrate an engagement by the local Hokianga tribes in the late 19th century with mainstream Pakeha culture and technology of that time.

Both the Church and the Wharenui demonstrate the evolution and transformation of Māori architecture during this dynamic transitional period in New Zealand history. Changes occurred at this time through the introduction of new political challenges, religious ideas, construction technologies, architectural conventions and changes in social conditions that together generated new forms of Māori architecture. This also led to the development of new forums for meeting and debate, and as a consequence the rise of the Māori meeting house occurred. The architectural style of the Wharenui in Omanaia is a direct result of these events. It is also an example of how these innovations and architectural transformations came at the cost of customary architectural arts.

The concepts of appropriation and indigeneity, as represented by the timber Gothic style Church and the very Europeanised aesthetic of the Wharenui, are examples of the revised, distinct and politically charged architectural movements, which arose from the effects of European contact with the Māori settlement in Omanaia, Hokianga.

The church building has a relatively high degree of authenticity and remains virtually as first built. The Wharenui has been through various renovations and reconstructions since it was first built.

1.1 (e) PURPOSE OF THE CONSERVATION PLAN

The conservation plan is intended to be a template to assess the impact of change on the future care and interpretation of the Omanaia Marae and Tapiki Tu Urupā, in particular the Wharenui and Church buildings.

It is a document that, as accurately as possible, from available records and examination of the physical fabric of the place, establishes the history of a place and from this, sets out a record of its development. From this evidence an assessment is made of the cultural significance of the place and its component parts.

The conservation plan also discusses processes for appropriately protecting the most culturally significant fabric of the place, and considers other factors that may influence the future of the place as a whole.

The heritage assessments, set out at the conclusion of the first section of the document, are intended to clarify which components of the property are fundamental to the cultural value of the place. There is a hierarchy of values and a defined set of appropriate conservation processes which may take place according to the particular value. These processes are defined in the ICOMOS (NZ) Charter (Appendix 1 of this document.) Enhancing and protecting those parts and aspects of the property which connect most strongly to the significant early history of the place must be considered in the process of establishing future uses and development on the property.

The purpose of the Conservation Plan is to guide future processes on the property to ensure that the cultural value of the place is protected and enhanced. Change is inevitable and should be positive. This property must be useful and able to be used.

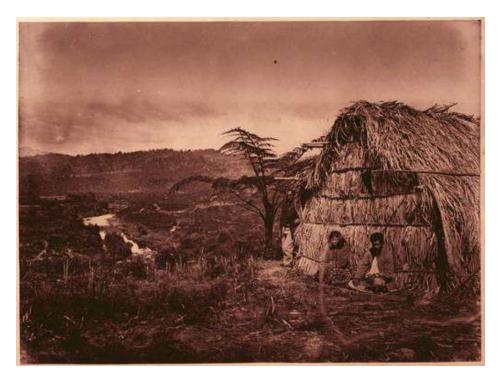
1.2 METHODOLOGY

This document is based on "The Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Heritage Significance, National Trust (N.S.W.), 1990" by James Semple Kerr, and on the principles and practices set out in the "I.C.O.M.O.S. New Zealand Charter For The Conservation Of Places Of Cultural Heritage Value, 1995,"and on the "N.Z.H.P.T. Guidelines for the Preparation of Conservation Plans, 2000". This document is intended to provide as full as possible a record of as it stands today, from readily available archival sources and based on a survey of its state at the time of survey (July 2012). The conservation plan is in two sections: Section One: Cultural Significance and Section Two: Conservation Policy.

The first section, Cultural Significance, establishes the history of the place, its relationship to broader events, and how the building contributes to the understanding of the place and its relationship to the community. This is summarised in the "Statement of Cultural Significance" at the end of the section.

The second section, Conservation Policy, is intended as a management tool to guide the future development and care of the Omanaia Marae with its Wharenui, and the Omanaia Church (Whare Karakia) within the Tapiki Tu Urupā, in a manner that will protect and reinforce the significance of these places.

The policies are also intended to allow for the buildings to be restored to community use, if this is possible, and to provide guidance as to how this can best be done.



Māori Scene in the Hokianga. Mundy, Daniel Louis 1825 – 1881. Auckland War Memorial Museum



A group of Māori on the banks of the Hokianga River. Auckland Weekly News 14 May 1898 p004. Sir George Grey Special Collections, Auckland Libraries, AWNS-18980514-4-1

PART I. CULTURAL SIGNIFICANCE

1.3 HISTORY

1.3 (a) NGA PUHI ARRIVAL

The Hokianga is a harbour framed by bush clad mountains, and fed by tidal rivers reaching far inland. It is the cradle of Nga Puhi, a tribe Jack Lee in his book *Hokianga* describes as perhaps the most politically and military successful tribe among the Māori of New Zealand. Forceful expansion allowed them to master most of the land from Hokianga to the Waitemata. Oral history provides a rich range of traditions impossible to summarise. The accounts of the subsequent populating of Hokianga, and developing tribal groups are described briefly below. In his evidence in support of the Waitangi claim filed on behalf of *Ngati Kaharau me Ngati Hau ki Omanaia (Wai 1354)*, Buck (Tapiki) Wayne Lloyd Korewha speaks of the history and establishment of Nga Puhi in the Hokianga and of Te Piiti Marae in Omanaia.

When Kupe set out to discover Aotearoa he lashed his waka Matawhao with Turi's waka Aotea to form a more stable craft for the open seas. Matawhao then became a double hulled waka and was referred to interchangeably as Matawhao and Matahourua. After discovering and circumnavigating Aotearoa, Kupe returned to Hawaiiki. Nukutawhiti then came to Aotearoa on Kupe's waka. However, before doing so, Nukutawhiti realized that he needed to shallow out the inside of the waka to make it larger. The waka were then known as Ngatokimatawhaorua and Ngatokimatahourua.

After arriving in Aotearoa, Nukutawhiti and Ruanui settled with their people on opposite sides of the Hokianga Harbour. Both began building whare wananga. The descendants of Nukutawhiti are Nga Puhi, while Ruanui's descendants are Te Rarawa and Te Aupouri.

Nukutawhiti built his on the northern side of the harbour and called it Te Whatu Pungapunga. Ruanui built his on the southern side and called it Te Pouahi. Te Pouahi was completed first but Nukutawhiti asked Ruanui to delay the opening until Te Whatu Pungapunga was complete so they could be opened together. Ruanui agreed but by the time Te Whatu Pungapunga was complete all the food that Ruanui had stored up for the opening of his whare had been eaten.

Ruanui decided to do a powerful karakia to lure a tohora (whale) into the harbour for their hakari (feast). Nukutawhiti took exception to this and recited another powerful karakia to bring the whale to his side of the harbour. Ruanui countered this with another karakia and this was again countered by Nukutawhiti. This contest went on for many hours until both rangatira had exhausted all their karakia. From this incident the harbour took the name "Hokianga Whakapau Karakia" or "Hokianga which exhausts incantations".

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⁵ Lee, Jack. Hokianga. Pg 18

On Kupe's original voyage to Aotearoa he landed at Kapawairua (spirits bay). Kupe circumnavigated the North and South island naming various places as he went. His final destination was at Hokianga. He arrived in the afternoon when the sun was shining upon a great mountain range. Because of the light shimmering on the mountain range he called this Te Ramaroa (The long sheet of light or the eternal flame).

This mountain range is referred to as one of the pillars in the House of Nga Puhi.

He mea hanga tenei toku whare

Ko Ranginui e titiro iho nei te tuanui

Ko Papatuanuku te paparahi

Ko nga maunga nga poupou

Pihanga tohora titiro ki te Ramaroa

Te Ramaroa titiro ki Whiria

Ko te Paiakao te riri, te kawa o Rahiri

Whiria titiro ki Panguru ki Papata, te rakau e tu papata ki te Tai Hauauru

Panguru-Papata titiro ki Maunga Taniwha-Whakarongorua

Maunga taniwha titro ki Tokerau

Tokerau titiro ki Rakaumangamanga

Rākaumangamanga titiro ki Manaia

Manaia titiro ki Tūtāmoe

Tūtāmoe titiro ki Maunganui

Maunganui titiro ki Pīhanga Tohorā

Ko tēnei te wharetapu ō Ngāpuhi-nuitonu.

A house is constructed thus

The sky father is the roof

The earth mother is the floor

The mountains are the posts

Pīhanga Tohorā faces Te Ramaroa

Te Ramaroa faces Whiria

The taproot of strife, the custom of Rāhiri

Whiria faces Panguru-Papata, the trees bent by the western wind

Panguru-Papata faces Maungataniwha that hears

both the eastern and western coasts

Maunga Taniwha faces Tokerau

Tokerau faces Rākaumangamanga

Rākaumangamanga faces Manaia

Manaia faces Tūtāmoe

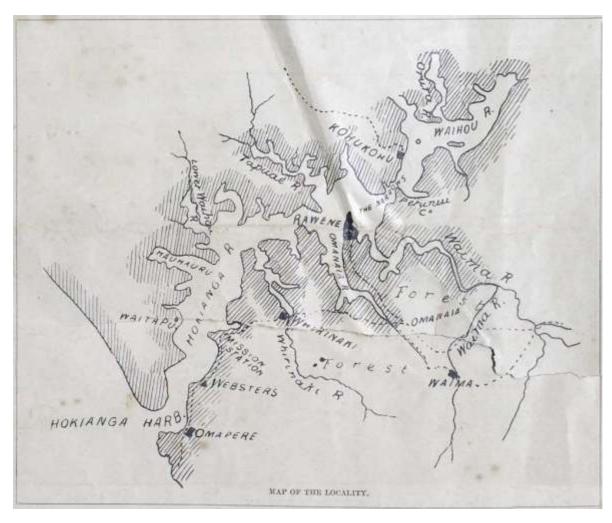
Tūtāmoe faces Maunganui

Maunganui faces Pīhanga Tohorā

This is the sacred house of everlasting Ngāpuhi.

In Te Ramaroa our two maunga our Ngapukehaua and Pukehuia. This is twin peaks on the mountain range directly behind Te Piiti Marae. Pukehaua is on the left, Pukehuia is on the right. These are our maunga within this pillar which is Te

Ramaroa, and is our connection to the House of Nga Puhi.⁶ Mention must also be made of Rahiri, the 17th century ancestor from whom all who call themselves Nga Puhi descend. Born on Whiria, the distinctive and impregnable pa at Pakanae, near Hokianga's South Head and close by to Omanaia, he made two strategic marriages whose offspring form the basis of many of the chiefly lines in the North.



Sketch map of the Hokianga and the district around Rawene.

Auckland Weekly News 14 May 1898 p003

Sir George Grey Special Collections, Auckland Libraries, AWNS-18980514-3-2

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⁶ From The Brief Evidence of Buck (Tapiki) Wayne Lloyd Korewha in support of the claim filed on behalf of Ngati Kaharau me Ngati Hau ki Omanaia (Wai 1354). Pg 1- 4



Image of Nga Puhi Cheif Patuone with Gun www.patuone.com



Wood engraving of Nga Puhi chief Hongi Hika by Arnold Frederick Goodwin Alexander Turnbull Library Reference: A-236-006

1.3 (b) EUROPEAN COLONISATION AND MĀORI ADAPTATION IN THE HOKIANGA

The first European vessel to encounter the Hokianga was the French ship Saint Jean Baptiste, captained by Jean Francois Marie de Surville. A journal records that the ships officer thought the country inaccessible from the sea, but thickly populated judging by the number of fires he saw. The ships log for December 12, 1769 describes a high land with sand dunes along the coast. Captain De Surville and Captain James Cook actually passed by one another unawares not far from North Cape. When Cook passed Hokianga Heads early in January 1770 he described the land as being "sandy, barren, dreary and inhospitable."

Reverend Samuel Marsden, Anglican Chaplain to the convict settlement at New South Wales established a mission in the Bay of Islands in 1814. Five years later, two members of this mission were the first Europeans to visit Hokianga. Thomas Kendall and John King set out in June 1819 from their station at Oihi, in the Bay of Islands, and went up the Kerikeri River in the Chief Hongi Hika's canoe.⁸

John King recorded their tour in his journal, describing a trip in which they held services, preached and catechised, meeting such important chiefs as Matangi, Muriwai and Patuone. The following late September to mid October of 1819, Samuel Marsden led a larger expedition to discover whether the bar at the harbour mouth would allow vessels to enter. He also wanted to see if a mission station could be established in the Hokianga. In March 1820 the Prince Regent, captained by John Rodolphus Kent was the first European ship to cross the Hokianga bar and enter the harbour. This opened the Hokianga to the timber trade and European shipping and trade. It is said that;

Initially Kent was alarmed at the number of war canoes surrounding his small vessel manned by a crew of 9. Murawai placed a tapu on the vessel, which was strictly observed. Everyday Mowhenua, the chief of the nearby tribe presented the crew with baskets of potatoes and traded a few pigs. So although the European had not yet settled, his kai was already being supplied and used in trade. It is known that the chiefs Patuone, Nene and Moetara, all spent time trading in the Bay of Islands"¹⁰

Patuone, was the Nga Puhi chief who invited and welcomed the Wesleyan missionaries to the Hokianga in the 1820s. He later settled at the invitation of the colonial government at Takapuna in Auckland. His substantial estate was called Waiwharariki and was a government reward for his support.

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⁷ Brownson, Drew. RAWENE – Heart of the Hokianga. Pg 7

Lee, Jack. HOKIANGA. Hodder & Stoughton 1987. Pg. 33
 Brownson, Drew. RAWENE – Heart of the Hokianga. Pg 7
 Brownson, Drew. RAWENE – Heart of the Hokianga. Pg 8



Village of Parkuni, River Hokianga, 1838 by Augustus Earle Auckland Art Gallery Toi o Tāmaki, The Ilene and Laurence Dakin Bequest, purchased 1998



Native Village and Cowdie Forest. By Augustus Earle. National Library, Reference Number PUBL-0015-08

Earle's text explains: "After ascending this beautiful river [the Waihou River, Hokianga] about 40 miles, and at a distance of two miles from the river is this village. It is literally buried in a forest, and is a country residence of Patuoni [Patuone], the chief of the district; here he plants his potatoes, cumera [kumara], and maize, which arrive at a perfection never before witnessed. The mighty forest by which the village is surrounded consists chiefly of cowdie [kauri], the largest and most valuable of the New Zealand trees. We halted at this village on our way to the Bay of Island, and were kindly entertained by the chief" [1827]

Jacky Marmon is regarded as the first permanent European settler of the Hokianga. He lived at Rawhia near Horeke in the mid 1820s. Europeans settlers were eager to exploit the abundant natural resources of the Hokianga with a particular interest in the commercial properties of the Kauri tree. They were also aware of the large Māori population which missionaries were keen to proselytise.

However initiative for settlement was not solely that of Europeans in the Hokianga. Māori were keen to trade with Europeans and took active steps to promote this end. They made it easy for early settlers to travel within the Hokianga area and overland from the Bay of Islands with canoe transport willingly laid on them. The Hokianga and Bay of Islands tribal groups were closely related with some settlements sharing land in both areas.

The Hokianga is enclosed by rugged hills; road travel has always been difficult. The tidal rivers and the harbors were the chief access ways of the Māori and the early settlers. European settlements (Opononi, Omapere, Horeke, Mangungu, Kohukohu and Rawene) were mainly confined to the edges of the harbor. Trading in Kauri timber was the principal early industry for the settlers. Māori tribes occupied the more inland locations as well as the coastal areas, and had significant inland settlements at Pakanae, Whirinaki, Waima and Omanaia. Here the primary means of travel was by canoe, Māori utilized the many tidal rivers and streams that were fed by the Hokianga. These provided essential access routes to the settlements located inland of the harbor.

In a newspaper article from 1853 we are given an early settlers account of the Omanaia area describing the nature of the land occupation by the Māori tribes residing there;

"The Omanaia, south of Hurd's Point, runs four miles to the eastward, and has its banks under cultivation by the natives, and a tribe residing near its source. The hills of moderate height, are cleared on both sides. Its navigation is similar to the other stream and fresh water is met three miles up. The Wirinaki, the last tributary of any consequence on the south shore, and seven miles from the heads, presents a channel deep and broad for the first mile, but has more natives than any of the former, and the creeks meandering through the mangroves from the main stream, lead to their whares."

Early European images of the Hokianga show large standing forest down to the waters edge. By the time photography became common in the second half of the nineteenth century the hills were bare. This massive deforestation within a few short decades had an enormous impact on both the ecology of the Hokianga and on the lifestyle of Māori. It is hard to comprehend how huge that change must have been. Māori had traded land and resources with the early settlers; however, they could not possibly have imagined what the consequences of that change would be.

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¹¹ Daily Southern Cross, Volume X, Issue 590, 22 February 1853, Page 2



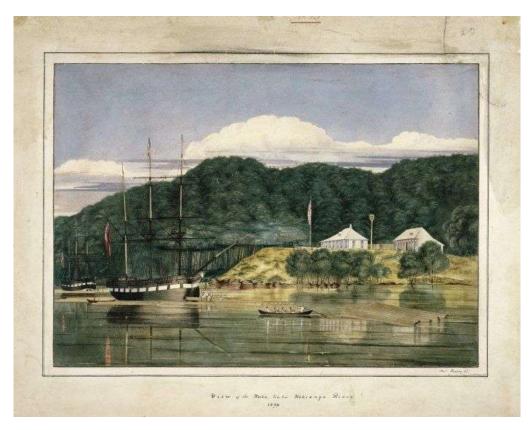
The settlement of Omanaia showing the hills cleared of trees. Photographer Dawes, Charles Peet Date range 1890-1899 Sir George Grey Special Collections, Auckland Libraries, AWNS-19021030-9-2

A report in 1867 states that not a single settler resided in the inland parish of Omanaia that consisted of several thousand acres acquired by the European missionaries and had been intended for settler occupation. The reason European settlers had not occupied the land is described as being because it had been tapued on the forty acre system. 12 We are not certain what tapued means in this context.

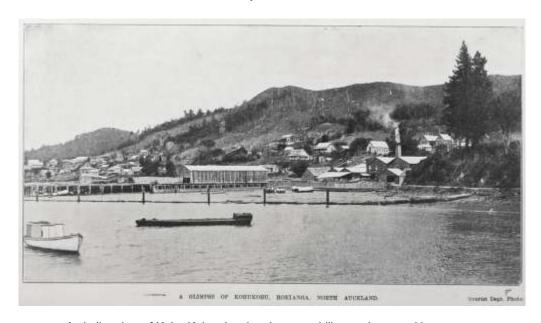
Nearly 10 years later, the area was one of the first places in the Hokianga to have roads, where up until 1876 no roads of any sort had been made in the region, except at Omanaia where Wi Katene, a native member of parliament, secured a small grant for making a few chains of formation.¹³

There continued to be very limited road access in the region up until the 1920s. There were tracks forged through the bush to the Bay of Islands formed by the Māori and the European settlers also made use of these but the rivers and harbours still remained the principal transport routes.

Daily Southern Cross, Volume XXIII, Issue 3078, 29 May 1867, Page 6
 HOKIANGA DISTRICT.Auckland Star, Volume LVII, Issue 143, 18 June 1926, Page 13



View of the Kahu-Kahu Hokianga River December 1839 by Charles Heaphy Shows G. F. Russell's house and timber yard at Kohukohu, Hokianga Harbour, with a ship and a barque, the Francis Spaight (nearer vessel) and the Bolina (on the left) loading kauri spars; and a row-boat hauling spars. On the hill behind is dense native forest. Alexander Turnbull Library Reference Number: C-025-020



A similar view of Kohu Kohu showing the same hills now barren with no trees. Auckland Weekly News 10 NOVEMBER 1904 p002 Sir George Grey Special Collections, Auckland Libraries, AWNS-19041110-2-5



Historical Photograph of a large kauri log on the saw pit in the bush in the Hokianga. Auckland Weekly News 16 January 1902 p011 Sir George Grey Special Collections, Auckland Libraries, AWNS-19020116-11-1



Historical Photograph of the timber mill at Kohukohu. Sir George Grey Special Collections, Auckland Libraries, 1142-D230

Christianity was introduced to the Hokianga following the arrival of the settlers in the 1820s. Catholic and Wesleyan (Methodist) missionaries worked to convert the Māori to their system of belief. The Methodist Church was founded in England during the 1730s by John Wesley, an Anglican priest who sought to reform the Christian religion by instituting greater discipline in spiritual devotion and social work.

The first Wesleyan mission in New Zealand was established at Wesleydale, Kaeo, on the Whangaroa Harbour in June 1823. The missionaries lived in an uneasy relationship with their hosts, Ngati Uru. After four years of difficult and largely unsuccessful evangelism, the mission was abandoned in a period of intense Māori political activity in January 1827 and the Missionaries fled to safety in Sydney.

In October 1827 the missionaries returned, this time to the Hokianga, at the invitation of the Nga Puhi chief Patuone who has been previously mentioned. A Wesleyan mission station was established at Mangungu. The Catholics built their first mission nearby at Papakawau, later in 1838. Many local Māori were supportive of the Wesleyan mission and the enthusiasm was lead by the local chiefs Patuone and Nene who both became Christians. The missionaries instituted the Methodist practice of preaching in a 'circuit' of chapels and meeting places in Māori villages and Pakeha settlements such as the nearby Horeke shipyard.¹⁴

The Methodist church at Omanaia was among a group of similar style and sized churches erected under the control of the Hokianga missionaries during this period. Other similar churches in the region include; the Methodist Church at Rawene built in 1876, the Whirinaki Methodist Church built 1871, St. Philip's Anglican Church at Waimamaku which was built in 1876, the Marae Church at Waima, Hatio Anaru Native Church and the Methodist Mission Church at Horeke.¹⁵

Between the Wesleyans and the Catholics the differing teaching and practices were often contradictory and confusing, with bad feeling shown on both sides. Māori, however, resolved the problem in their own way by adopting whatever practices sat comfortably with their own culture and keeping 'on side' with both parties as much as possible. The various denominations now exist amicably and interchangeably together, easily overlapping family members.¹⁶

The settlement of Omanaia was an example of this and the evidence is in the existence of the Catholic and Methodist churches, which can still be seen, situated on the landscape in such close proximity to one another.

¹⁴ http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=460 Kakaraea Church (Methodist) Historic Places Trust Report

¹⁵ Churches of Northland [electronic resource]: a record of churches and places of worship including histories and photographs / John and Sheila House. Chapter 4

¹⁶ http://www.ourhokianga.com/HokiangaHistoryHHS.htm



A view of the Wesleyan Mission at Mangungu, Hokianga. Sir George Grey Special Collections, Auckland Libraries, 4-2568



Native life on the Taheke River, Hokianga, North Auckland Auckland Weekly News 06 NOVEMBER 1902 p010

1.3 (c) ESTABLISHMENT OF THE MARAE IN OMANAIA

Omanaia is a settlement in the Hokianga District of Northland situated on the south side of the Hokianga Harbour close to the Rawene peninsula. It has been an important place for Nga Puhi from the earliest of times. Māori legend traces the history of the Nga Puhi arrival in the Hokianga. As outlined previously, the Polynesian explorer Kupe went back to Hawaiki on his canoe Matawhaorua from Hokianga with the intention to return. This provides one possible explanation for the name of the harbour, from the full name Te Hokianga-nui--a-Kupe, the great returning place of Kupe. Nukutawhiti re-adzed Kupe's canoe in preparation for his voyage back to the Hokianga, which accordingly was renamed Ngatokimatawhaorua, and in company with Ruanui in the canoe Mamari sailed to New Zealand.

There are a few variations on the origins of the name Omanaia. One korero refers to the 'o' as a rock which is a place set up for a kai. An ancestor called Manaia stopped there to eat hence the name 'o Manaia'. Another similar korero states that Omanaia is short for 'Te umu o Manaia' and another refers to a taniwha who stopped here called Manaia, the 'o' refering to the sustenance that the taniwha received at this spot.

Before colonisation Omanaia was a thriving Māori settlement with a large population. The land was shared between two prominent families; the Nga Puhi sub tribes known as Ngati-Hau and Ngati Kaharau.

The main means of travel in Omanaia was by canoe. Māori utilized the many tidal rivers and streams which were fed by the Hokianga. The existing Omanaia Marae is located on the banks of the Taukahawai River. The Marae is positioned on the low lying land north of the church and below the ridge on which the church building and burial ground stand.

The name of the river, Taukahawai, comes from a female ancestor who legend has it, used to swim up the river with her children in a way that was reminiscent of a Kahawai fish. Taukahawai is a tidal river and before there were roads in the Hokianga, this waterway was the main highway for the local whanau and hapu. The river was also used to bring the dead back to the Marae for tangi. When the tupapaku were brought back to the Marae they were brought up the Taukahawai on a waka. There was a platform where they would lay the body after unloading it from the waka (te taunga o nga tupapaku). This platform was called te Piiti (the bench) and today the Marae is known by some as Te Piiti after this.

The existing Wharenui called Taitamatane is orientated facing north, away from the road and towards the river, welcoming visitors to the Marae. It has been suggested that it was called Taitamatane because the settlement was a patriarchal society. However korero tells us that the sign displaying the whare name was never hung because of the fierce presence of many revered Kaumatua who were women within the whanau and hapu.

According to local history, before the current Wharenui was constructed there was another whare called Te Whare Porowhita (or Porohita as referred to by some whanau). This was located further west of the current Whare closer to the original site of Te Piiti, the bench.¹⁷

The ownership of the land on which the Omanaia Marae currently sits was first recorded in 1885, however, the Marae had been in practical existence long before the introduction of European settlers to the area and for a long time before the partition of 1912 even if not defined. The land covering the area was clothed with title on investigation in 1885 (Horotiu B7 – order on investigation of title 18/4/1885 – 100 acres). These 100 acres were awarded to Hariata Ngamanu (female) and Hare Ngamanu (male) equally. The Marae is part of the above, and Horotiu B7 was partitioned by the court in 1912 (Judge Wilson)

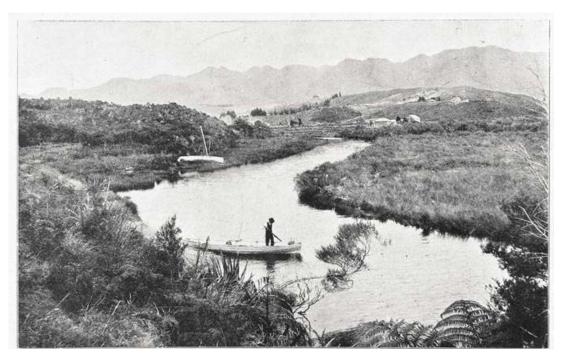
The subdivisions which emerged from this were; B7A, which was given to one set of owners equally as successors to Hare Ngamanu. These were Korewha Ngamanu (male), Hana Hone Mohi (female) and Ngamere Ngamanu (female). B7B was given to another set of owners equally as successors to Hariata Ngamanu. These were Hare Tuku Rewiri (male), Rati Rewiri (female) and Whatu Rewiri (female). B7C, which was the Marae, was recorded as 1 acre but surveyed as 1 acre 0 roods 20 perches. (Partition order dated 05.02.12 including all above owners equally) This piece of land extended from the road running through B7 to the stream forming the eastern boundary of the block- surrounded on both sides by B7B. 18

Evidence of a whare erected on the Marae first appears in the form of a letter to the Education Department from 11th January 1883, the author, presumably the school master writes that; "A Hui in Omanaia last June conducted by Manuka a Māori "Prophet" which lasted three weeks, costing not less than 50 pounds for food and the cost of erecting a wooden runanga house for the occasion (and future use) have so crippled the means of our natives as to necessitate a large number of them proceeding to the gum fields to ... their resources. This will account for the small average school attendance this quarter".

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¹⁷ Buck (Tapiki) Wayne Lloyd Korewha

¹⁸ Meeting Houses – Marae – Omanaia Meeting House 1938 – 1956 BBDL 1030 3274/e 9/2/21



A view of the Omanaia settlement from the eastern bank of the Omanaia River, 1902. The Māori settlement can be seen in the top right hand corner of the photograph. Photograph from Sir George Grey Special Collections, Auckland Libraries, AWNS-19021030-9-2



The settlement of Omanaia. Photographer Dawes, Charles Peet 1890-1899 Sir George Grey Special Collections, Auckland Libraries, AWNS-19021030-9-2

1.3 (d) Description of the Omanaia Settlement in 1899

An article published in May 1899 called "A Day at Waitangi and its Sequel with Hone Toia and the Ex Rebels" recorded a visit by a European group to the Omanaia region after the Māori Uprising of the previous year. The European group most likely consisted of the Governor Lord Ranfurly, Premier Richard John Seddon and Colonial Secretary, James Carroll as part of as what is described as the 'Governor's Tour'. It gives an incredibly descriptive account of their encounter of the Omanaia Māori settlement and of their meeting with Hone Toia, a spiritualist leader who had been recently released from Mt Eden Gaol. The writer describes him as;

"...a young man of about twenty-five years of age, possessed of remarkable ambition and considerable talent. That he succeeded in deluding his followers is proved by their having given up to him nearly all their possessions. The bank-notes which he was supposed to burn to appease the poverty stricken ancestors in Hades have of course disappeared; the cows and the horses have gone the same way, but the whare whaka-wharau - no temporary erection, but a substantial building of great size remains to show how earnestly the deluded fanatics believed in their young chief and in the religious functions which he instituted and carried on within its walls." 19



Full length portrait of Mr Hone Toia Sir George Grey Special Collections, Auckland Libraries, 31-70773

¹⁹ Evening Post, Volume LVII, Issue 124, 27 May 1899, Page 1 A Day at Waitangi, and its Sequel.

At the meeting Hone Toia and other chiefs from Omanaia invited the Europeans to visit them the following week to be present for the unveiling of the tombstone of chief, Hauraki Rewha and to conduct the karakia (service). Another chief asked the visitors to perform the ceremony at the hui for one of their girls who was to be given in marriage at the Marae at Omanaia that same day. A third chief also informed them that many of their tamariki were un-baptized and asked the Europeans to come and receive them into the Church. Previously, with the exception of the departed chief, not one disciple in all the surrounding kaingas had remained faithful to the teachings of Christianity, and it had been the habit of Hone Toia to baptise and marry his people according to the customs of the new spiritualist religion. The church on the hill had been left standing during this time but was entirely unused.

The European party arrived at Omanaia by canoe to the Marae were they were received by *Hone Toia, Mrs. Hone Tawhai from Waima, and other celebrated people.* Their description of the *big house* which had been transformed for the occasion into a wharepuni (sleeping house) is as follows.

"The large building was divided by a broad central walk, the spaces on both sides being spread with raupo, over which mats were neatly laid. This simple provision formed the sleeping-place for perhaps 200 natives, the pathway being flanked by two long rows of boots."²⁰

The party then visited the native school house and;

"...were most hospitably entertained by the mistress. The school is reviving to some extent, but it is most discouraging to the teacher to see the small group now occupying the place of what was at one time a flourishing school. Wherever the new cult exists the children are encouraged to remain away from school, and many of the younger lads and girls cannot write their own names."²¹

After, they proceeded to walk up the hill and;

"...reached the church in time to escape the deluge of rain by which the ceremony of unveiling the stone was appropriately preceded. It had been intended the wedding should take place in the sacred building, but its small size made it more convenient to have the proceedings conducted in the native house. The natives were quite willing the young people should be married in the most orthodox manner, and would have procured a license had time permitted. This desire to conform to English custom in every detail was most significant of the change in their feelings." ²²

Following the Ceremony held in front of the church, which consisted of the unveiling of the headstone which was sacred to Hauraki Rewha, a chief of the Nga Puhi, who lived to aged 90, they descended back to the whare for the wedding festivities. These are described in the article as a scene to behold:

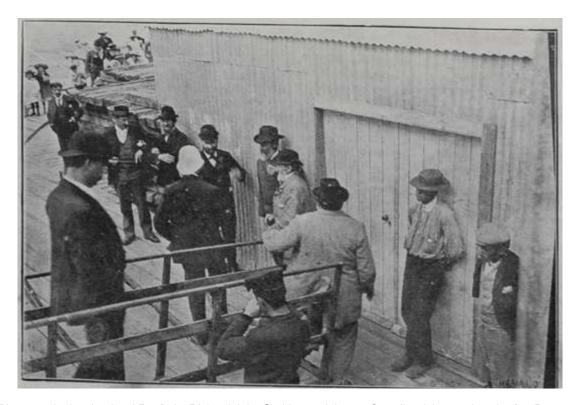
²⁰ Evening Post, Volume LVII, Issue 124, 27 May 1899, Page 1 A Day at Waitangi, and its Sequel.

Evening Post, Volume LVII, Issue 124, 27 May 1899, Page 1 A Day at Waitangi, and its Sequel.

²² Evening Post, Volume LVII, Issue 124, 27 May 1899, Page 1 A Day at Waitangi, and its Sequel.

"It was a remarkable scene Some 300 natives in every variety of costume, reclining in every attitude, of ease. Old woman, eager boys and girls, creeping infants, blooming maidens with head pillowed upon the convenient shoulder of a stalwart companion all decorous and joining in the hymns and panui (responses) with fervour, and gazing with interest upon the bravery of lace and orange blossom of the demure little bride." ²³

Of the buildings at Omanaia that are described in the article written following the Governor's Tour only the church and the homestead clearly remain. It is possible that the current Wharenui existed in 1899, but in a slightly different form. The school house remains but has been relocated to a different site in the area.



Photograph showing Lord Ranfurly, Richard John Seddon and James Carroll arriving on the wharf at Rawene. 24 March 1899. Taken from the supplement to the Auckland Weekly News 24 MARCH 1899 p003

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 $^{^{23}}$ Evening Post, Volume LVII, Issue 124, 27 May 1899, Page 1 A Day at Waitangi, and its Sequel.



Historical Photograph View looking across an expanse of grassland at a church building, wooden carved graves are in sight in the foreground at left.

Lee-Johnson, Eric, 1954. Tepapa Collections

Purchased 1997 with New Zealand Lottery Grants Board funds

In 1901 nominations for the first Tokerau District Land Council under the Māori Land Administration Act 1900 took place in the Whangarei Courthouse on Friday 26nd of April. A large number of Māori were present for this meeting representing the Rarawa, Ngatiwhatua, and Nga Puhi tribes. Hare Tuku from Omanaia was nominated to be on the Council. According to an article in the Northern Advocate reporting on the meeting, the Land Council was introduced in order to place Māori land matters in a more satisfactory condition, and enable large areas of native land presently laying waste to be utilised and be beneficially occupied by Europeans, to the general advancement of the whole of the north. The article goes on to say that;

"...now the natives have the opportunity which they have long and ardently desired of managing to a great extent their own land affairs; henceforward it rests with themselves to make the Act a success." 24

Over the next few decades the marae at Omanaia fell into a state of despair, probably due mostly to lack of funds within the community.

In 1924 Frank Oswald Victor Acheson became judge of the Tokerau District, beginning a long period of close involvement with the Māori tribes of Northland. He also became the president of the Tokerau District Māori Land Board. Acheson was aware of the shocking poverty of the Māori communities of Northland and was determined to ameliorate their poor living conditions. He believed that this could only come about by establishing longterm development schemes through which Māori would be encouraged to develop their remaining tribal lands.²⁵

In Omanaia, the old Wharenui needed serious attention. On the 17 May 1938, Omanaia resident and marae chairman Pae Hauraki, applied for financial assistance for general repairs to the "hui house"; dismantling and renewing foundations, and walls, replacing with new timber, plates, weatherboards and other old timber. The estimated time to complete job was three months with 5 men employed at a cost of 85 pounds. The building referred to was located on Horotiu B7 A and was part of the Marae.

By winter of 1939 progress was not going well on the marae. On the 21st June, Hauraki wrote a letter to the Registrar of the Native Land Court asking for a result for the application for assistance with the renovation of the hui house. He mentions in this letter that the house cannot be completed by these incompetent carpenters.²⁶

In 1941 an another application was submitted to the Native Department for unemployment assistance requested by Pae Hauraki towards the pulling down and re erection of a Hui house at Omanaia. It is difficult to ascertain whether this is part of the same project. In response the department wrote:

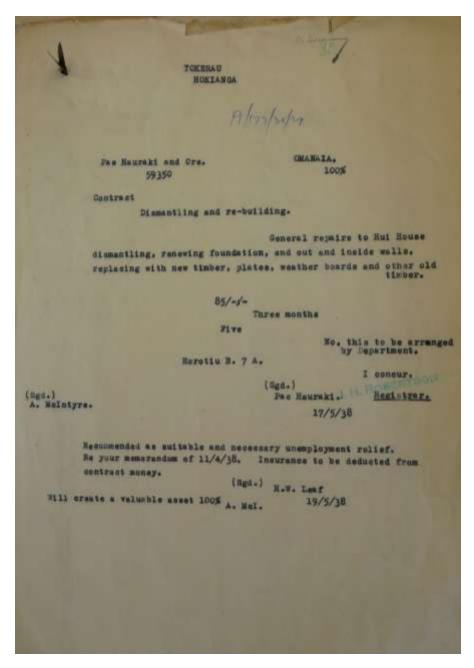
"There is not the slightest doubt that this building was in a bad way and was in danger of being blown over. The present position is that the re erection of the building is about completed. It has been a community job and individually would not cost much. Quite a

THE MĀORI LAND COUNCIL. Northern Advocate, 4 May 1901, Page 5
 http://www.teara.govt.nz/en/biographies/4a2/1
 Meeting Houses – Marae – Omanaia Meeting House 1938 – 1956

BB BBDL 1030 3274/e 9/2/21

good job has been made of the building but with this war on I think that any available money would be better allocated to improving their farms" ²⁷

This substantial repair and maintenance project implies that the building was reasonably old at that time (1938). Photographic evidence from c.1900 shows a whare sited in more or less the position of the existing Wharenui. It is possible that this building was modified or incorporated into the current Wharenui either early in the twentieth century or during the course of the 1940s works.



Contract for general repairs to the Hui House 19 May 1938 Meeting Houses – Marae – Omanaia Meeting House 1938 – 1956 BBDL 1030 3274/e 9/2/21

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²⁷ Meeting Houses – Marae – Omanaia Meeting House 1938 – 1956 BBDL 1030 3274/e 9/2/21

Omanaia June 21/39 Kai Rehita Kooti who

Letter to The Native Land Court from Pae Hauraki regarding the Meeting House at Omanaia 21 June 1939 Meeting Houses – Marae – Omanaia Meeting House 1938 – 1956 BBDL 1030 3274/e 9/2/21

There was no further title activity on the land in Omanaia after 1912 when the marae and Horotiu B7 was partitioned by the court (Judge Wilson) until 1942 when the marae was redefined and enlarged in consolidation proceedings. At this time the marae was described as being unfenced and ill defined on the ground with unclear boundaries. It was also, according to the people on the smaller side. Messrs. Cooper and Mills were actively engaged with the Comissioner Bell, in framing the final scheme of consolidation for all of Omanaia.

Rati Rewiri of Omanaia made a number of gifts, one being a gift of more area for the marae to make it one and a half acres instead of one acre. The new enlarged area was then redefined and made wider and more compact to contain the buildings. It was these consolidation proceedings that increased the area of the present Marae known as Omanaia A2 (comprising parts of the former Horotiu B7C and B7B) the Consolidation order is dated 1942 in the names of the original owners of B7C plus Rati Rewiri for the extra share gifted.²⁸

On the 15th of February 1950 the Omanaia tribunal commission applied for a subsidy to use for the erection of a telephone line for the Māori people of Omanaia as well as for repairs required for the hui house, dining hall "which work is held up for at the moment through lack of materials".

In 1951 the application for subsidy for work on the marae buildings were approved for improvements including; Painting of the meeting house inside and out, buying and installing 66 ft of ¾ inch water piping to meeting house, installing required drainage, the making and installing of a meat safe or storage room, the building and concreting two new conveniences, renewal of lining in the dining room and the laying down of tennis courts.

On the 3rd November the ministry approved funding for the reticulation of the marae with electricity even though marae building had actually been wired sometime the year before in 1955.

On 13 December 1956 the block of land where the marae currently sits was gazetted and set aside as a Māori reservation. On 20th of December in 1956 the Land Court determined 12 trustees to the marae known as the "Taukahawai" or "Ti Piiti" Marae to hold and administer as a marae or meeting place for the people of the sub tribes known as Ngati-Hau and Ngati Kaharau. Omanaia A2 Block was set aside as a Māori reservation for a meeting place. ²⁹

Anne Salmond, in her book *Hui* – *A study of Māori ceremonial gatherings*, explains that once the land has been obtained, a request is usually made to the Māori Land Court to have it legally declared a "Māori Reserve" by an Order-in-Council. Under Section 439of the Māori Affairs Act 1958, land can be set aside "for the common benefit of the owners" as "village site, meeting place, church site, building site, burial ground, or place of historical interest, etc." There are at present 562 reserves in New Zealand, many of them

 $^{^{28}}$ Meeting Houses – Marae – Omanaia Meeting House 1938 – 1956 BBDL 1030 3274/e 9/2/21 Meeting Houses – Marae – Omanaia Meeting House 1938 – 1956 BBDL 1030 3274/e 9/2/21

used as marae. Each marae reserve is vested in a group of trustees appointed by the Māori Land Court, who may not sell the land or lease it for more than 7 years at a time. 30 In 1964 there was an order to amend the gazette in order to make the land a reservation for the purpose of a meeting place, recreation ground and sports ground for the common use and benefit of the Māori people and in 1992 the Marae land was legally declared Māori freehold land. The following is a description of what constitutes a marae in current legal terms:

A marae is a meeting place registered as a reserve under the Te Ture Whenua Māori Act 1993 ('The Māori Land Act'). Each Marae has a group of trustees who are responsible for the operations of the Marae. The Act governs the regulation of marae as reservations and sets out the responsibilities of the trustees in relation to the beneficiaries.

In 1964 the members of the Marae Committee were as follows; T. Morunga, W. Hauraki, W. Pomare, Took Leaf and K. Korewha, with Chairman and Address appointed to Atu Ngakuru and the committee secretary and address being Pae Eruera.

In the early 1960s a large youth club movement sprung up in the south Hokianga. Six clubs were founded including one at Omanaia. The clubs got together with audiences as large as 600 people and gave full length concerts. Cups were awarded as prizes. It is likely that the Marae buildings at Omanaia were used as a venue for these concerts.

Long time Omanaia resident and local character, Mr Epe Porma Wiki Tahi, a rangatira of Nga Puhi had his eulogy published in the September 1964 issue of Te Ao Hou, a Māori magazine published from 1952 to 1974. He was believed to be aged over 90 at the time of his death. Mr Tahi, a bachelor, had lived at Omanaia for most of his life, and farmed and worked in the bush. He had taken part in the famous dog-tax war, centred on Omanaia. His parents were among those who gave the land for the Omanaia School and he was one of its first pupils. He was also the last survivor of a party of 30-odd Māoris who went to London to King Edward's Coronation.

It is reported that immediately after the ceremony Mr Tahi ran back from his group and sat briefly on Edward VII's throne; this incident apparently caused much amusement and comment at the time.³¹

On the 21st January 1974 the Hokianga County Council granted approval for work on the toilet block addition, permit for work was issued and approved. It was reported that the workmanship of the half completed toilet block was of a reasonable to fair standard. On a visit to the Omanaia Marae the previous year, the Hon. Matiu Rata inspected the project and commended the people for their efforts to improve the Marae facilities in particular the toilet and ablution block. On his visit on Tuesday 2nd April the following year he found the toilet block had been completed and paid for as sighted from the cheque book. The total cost of the renovation was \$3770.47 which was mainly for materials. All labour except for plumbers and electricians was voluntary. The plumber

Salmond, Anne. HUI – A Study of Māori Ceremonial Gatherings. Pg 62.
 Te Ao Hou – The New World Magazine No. 48 September issue 1964

W.T.Searell could not get materials and was paid off. Messrs. Harema and Gubb completed that part of the project.

In March 1975 the Minister of Māori affairs approved a subsidy of \$1415.90 towards the cost of the ablution block already erected at Omanaia Marae. At this time other existing structures on the marae were; dining hall, meeting hall and slaughter room. It was noted that there was intention for more construction work and improvements to the marae. These were; Adding a store room to the kitchen, updating the butcher room which was a concrete building, renovating and painting the meeting hall, and painting the dining hall inside and out.

At this time and continuing to this day there has been tension regarding the land which the marae complex currently sits upon. This conflict appears to stem from the transfer of title, associated with the consolidation of titles in1912, and the gifting of land at this time to extend the marae boundaries. Evidence of this continuing controversy associated with the boundaries separating the marae land and the colonial house which backs onto the property is recorded in a letter expressing concern in 1976 to the Department of Māori Affairs dated 2nd February from *Mrs Hana Hohepa on behalf of the Haretuku family*.³²

The original wharekai building was demolished in the 1970s and the existing wharekai is built on its site. From photographic evidence, it appears that the original wharekai was of a similar aesthetic to the existing Wharenui. Both feature the same board and batten cladding and double hung sash windows suggesting that they were probably erected around the same time.



The wharekai building at Ti Piiti Marae now demolished.
Photo from Omanaia Facebook page

³² Meeting Houses – Marae – Omanaia Meeting House 1938 – 1956 BBDL 1030 3274/e 9/2/21



Omanaia Church, Hokianga, Lee-Johnson, Eric, 1954. Tepapa Collections



Omanaia Church Grave marker, Hokianga, Lee-Johnson, Eric, 1954. Tepapa Collections

1.3 (e) THE ESTABLISHMENT OF THE CHURCH IN OMANAIA

The Omanaia Church built in 1884 sits in a commanding position above and opposite the marae on an elevated ridge that runs parallel to State Highway 12. The ancient cemetery/ urupā, in which the church building is situated, extends along the ridge to the north. The urupā called Tapiki Tu contains some intricately carved wooden head boards which are the work of the Māori carver Nutana Mapi who carved these timber grave markers for prominent Māori in the late 1800s.

In 1992 The urupā was gazetted and set aside as a Māori reservation for the purpose of a burial ground for the common use and benefit of Ngati-Hau and Ngati Kaharau whanau and in 2009 the status of the land was determined to be Māori freehold.

The earliest evidence of the establishment of the Wesleyan church in Omanaia first appears in an article in the New Zealand Herald published in 1883. There is an account of the Wesleyan Church annual district meeting where permission is granted for three native churches to be erected in the Hokianga, one of them being at Omanaia.³³

The New Zealand Historic Places Trust, in their account of the history of the church at Omanaia, states that according to a sign on the church it was built in 1884, one year after permission was given for its establishment, and opened under Methodist auspices on 31st January in 1885 with the missionaries Gittos and Hammond in attendance "in all their glory" as described by the local Magistrate.





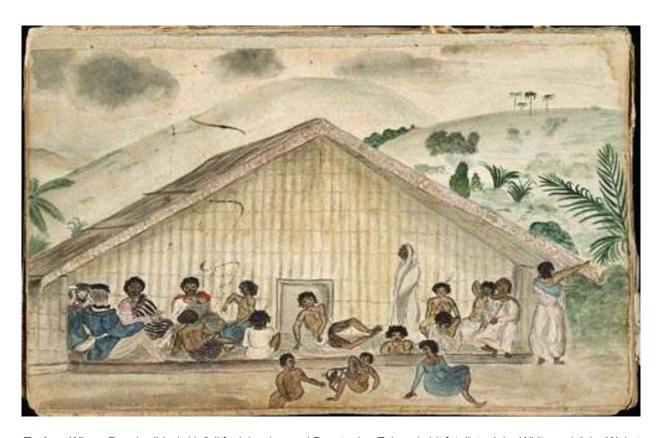
REV. T. G. HAMMOND.

Wesleyan Reverends W. Gittos and T. G. Hammond, Historical Photographs from The History of Methodism pg 180, 149 & 150.

³³ WESLEYAN CHURCH ANNUAL DISTRICT MEETING. New Zealand Herald, Volume XX, Issue 6870, 23 November 1883, Page 6

At some stage not long after it was constructed, the church ceased to be a Methodist building. The circumstances which lead to this move are connected to a resurgence of the spiritualist/religious movement headed by Papahurihia, also known as Te Atua Wera, who was the renowned Nga Puhi tohunga who acted in the 1830s and 1840s.³⁴ This uprising can be attributed to the Māori opposition to European domination with which religion usually played an integral part of political agitation. This opposition manifested itself again in the Hokianga in the form of what was described by the European settlers as the "spiritualist craze".

The original Papa hurihia movement was simultaneous with the missionary expansion of the 1830s and early 1840s, an anti missionary movement known as the Nakahi (serpent) or Papahurihia, had emerged in the Bay of Islands and in the Hokianga districts. Despite the presence of very active Māori clergymen in the district there were many Māori who felt that Christianity demanded the rejection of Māori traditional belief and custom and this to them was an intolerable imposition. 35



Te Atua Whera Papahurihia (with full facial moko, and Penetaui, a Taiāmai chief, talk to John White and John Webster (both far left) in 1847. Sir George Grey Special Collections Reference: NZ MSS 116, p. 97

 $^{^{34}}$ Methodist Church Omanaia. New Zealand Historic Places Trust $\,$ File, Volume 6, Pg 57 35 Historic Buildings of New Zealand – North Island. New Zealand Historic Places Trust. Pg 59 – 62

Later in his life the prophet Papahurihia lived a little upriver from the main Omanaia settlement. There John Webster, one of Hokianga's earliest European settlers, visited him regularly. Webster found him living near Omanaia in a large raupo house which could hold 100 people, with muskets of every size and date of manufacture ranged around the inner walls, some of them very old. In the corner was a raised sleeping place with curtains, where Papahurihia spoke with the spirits of the other world.³⁶ Papahurihia appears in sketches in Webster's journal. In one he is depicted in a conversation on the veranda of a new dwelling. A government report in 1866 said that although he was not a major chief he was the most influential man in this District, Omanaia, Hokianga. He was also believed to be loyal to the government. 37

Aperahama Te Taonui of Nga Puhi was the son of the chief Taonui who was with Waka Nene, one of the main supporters of the Government in the war with Hone Heke. He was appointed to a government position as Native Assessor and he wrote to the government in 1859 to request the Papahurihia also be made an assessor to work alongside him. His affiliation with the Karakia Nakahi apparently did not please his people and he tried to convince them his beliefs were of based on those of Christian origin by placing his foot upon the bible. This moment is commemorated to this day in Omanaia by a stone illustrating the act.³⁸

After Papahurihia's death, Aperahama Te Taonui was acclaimed as his successor, at Omanaia in March 1880. He was a Nga Puhi leader, prophet, historian and teacher and was a Wesleyan convert and in 1856 was responsible for converting Papahurihia to Christianity who was then baptised by the Wesleyan missionary Thomas Buddle, and took the name Penetana.³⁹

Aperahama Te Taonui was enlisted by the European author John White as tohunga from the Mamari canoe tradition, and was among his informants for *The Ancient History of the Māori*, a book published between 1887 and 1890.

The existing Omanaia church stands in an Tapiki Tu, a Māori burial ground which extends along the ridge to the north. Papahurihia lies there. He belonged to both Te Hikutu and Ngati Hau tribes, and was survived by Kikihu and Heene Whakarongohau,. He was buried at Omanaia before the erection of the church building by the Wesleyan minister William Rowse. The photograph taken at his tangi shows him as a man with fine features and delicate bones, and with a moko on his cheeks and chin.⁴⁰

His headstone features an inscription in Māori which states that Papahurihia had died in the Hokianga on the 3rd of November 1875 and that the government had erected the sandstone headstone in 1878, six years before the church building was even erected.

From this evidence we can deduce that the cemetery was well established before the arrival of the Europeans and used by the Māori people of Omanaia. There is a tradition

³⁷ http://www.teara.govt.nz/en/biographies/1p4/1

³⁶ http://www.teara.govt.nz/en/biographies/1p4/1

³⁸ Mana from Heaven- A century of Māori Prophets in New Zealand. Pg 53

³⁹ http://www.teara.govt.nz/en/biographies/1p4/1

⁴⁰ http://www.teara.govt.nz/en/biographies/1p4/1

that the stone would not accept the direction in which it was placed, and turned itself around to face the north.

Later, in the 1890s Te Atua Wera or Papahurihia continued to live on as an ancestral spirit summoned up in séances. His advice was asked in the Dog Tax War at Waima in 1898 by the new medium, Hone Riiwi Toia of Omanaia.⁴¹ Hone Toia whose cult was known as Whiowhio, the whistling cult, because, as before, Nakahi spoke in what was described as a strange, whistling voice. In the 1890s the community in Omanaia was affected by this infiltration of the new spiritualist movement which was a variation on the Papahurihia Movement of the 1830s and 1840s.

In a telegram to the Education Board on the 1st of January 1896 the writer notes that attendance at Omanaia and Waima Schools have been;

seriously affected by a spiritualist craze among natives they are at present living on the gumfields keeping their children with them and preventing attendance⁴²



Māoris working in the Gum fields, Northland. Alexander Turnbull Library, Northwood Collection (PAColl-3077) Reference: 1/1-009777; G

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⁴¹ http://www.teara.govt.nz/en/biographies/1p4/

⁴² Māori Schools – Building and Site Files – Omanaia 1885-1900

The telegram also notes that the amount of children at the Omanaia school during this time was only 6. As they gradually lost their land, Māori in the north were often forced into manual work to make a living. One of the most common occupations between 1870 and 1935 was digging for kauri gum in wetlands and swamps, where kauri forests had once stood.

In 1891 the death of school master Mr Cockroft occurred, after the native school had been running under his supervision for ten years. In contrast to the anti Pakeha spiritualist movements emerging in the region at the time, the strong connection between the Omanaia Māori and the Europeans associated with the native school is illustrated in a letter written by Hone Mohi Taehi whos hapu was Ngatihau of Omanaia on August 31st 1891.

He writes to The Education Board to express his Hapu's grief on the death of Omanaia school master Mr Cockroft and also to notify them of a request by the elders and all the people to make known to the minister that they wish Mrs Cockroft to be appointed to succeed her husband in the management of the school. It is obvious that she is well respected by the children and committee alike as Hone Mohi Taehi continues to explain that the reason the letter has been written so soon after her husband's death is evidence of the high appreciation of;

"The highly satisfactory manner in which she has been teaching their children" The tribe ask for the support of the education board "...so that the hearts of the people who are living here in peace under the authority of our Gracious Queen may be glad"

As a result Mrs C. Cockroft was appointed head teacher with Annie Cockroft becoming the sewing instructress

Not long after the declaration of appreciation of the native school house and teacher from Ngatihau leader Hone Mohi Taehi, tension in the Māori community at Omanaia escalated with the presence of the leader/prophet Hone Riiwi Toia, his cult known as Whiowhio and their influence over some of the Māori in the district. On May 7 1896 a letter is written by Hone Riiwi Toia at Omanaia to the government in regard to his request for closing of the Native Schools. This reinforces the anti colonisation attitude of his cult at the time.⁴³

To the Government,

Friend, I have received your letter to me respecting the Native Schools upon my application to have them closed it being but a waste of public money for such for the children have no desire for school, therefore I say that those schools should be closed and it is my great wish that these Māori schools should be closed – enough about that.

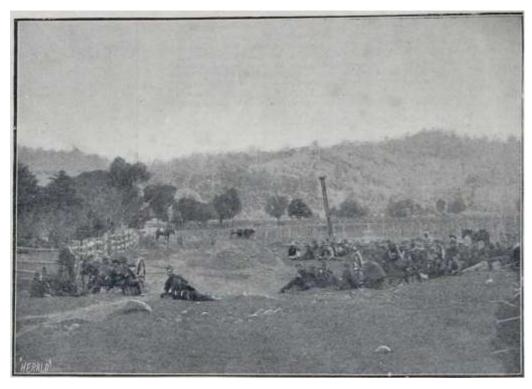
Hone R. Toia

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⁴³ Māori Schools – Building and Site Files – Omanaia 1885-1900 BAAA 1001 391/c 44/4



Romana, Hone Mete, Hone Toia, Te Makara, and Rakene Pahe under guard during the Dog Tax Rebellion in the Hokianga. Auckland Weekly News 21 May 1898 p003. Sir George Grey Special Collections, Auckland Libraries, AWNS-18980521-3-1



Photograph showing soldiers and artillery at Waima after the Māori unrest. Auckland Weekly News 21 May 1898 p003.Sir George Grey Special Collections, Auckland Libraries, AWNS-18980521-3-2'

There were a number of factors which when combined lead to the uprising against Christianity and European settlement in the Omanaia region; The presence (or absence) of a supervising European in the mission area, outbreaks of disease among the population (typhoid) and the reactivation of former family loyalties and animosities by some disaster. This animosity towards the domination of the Māori by the European settlers was fuelled further by the new Dog Tax Law which was imposed on the native populations in the 1890s. The Hokianga County Council imposed a tax of 2/6d (half crown) on each dog in the district. Many people, particularly in the South Hokianga, refused to pay, one of which being the prophet Hone Riiwi Toia and under his leadership it was this encroachment of British colonial laws over Māori autonomy, that instigated an armed protest, the response to which became known as 'The Dog Tax War. It was also described as a bloodless "war" with only a few shots actually being fired. The company is against to the company to the prophet Hone Riiwi Toia and under his leadership it was this encroachment of British colonial laws over Māori autonomy, that instigated an armed protest, the response to which became known as 'The Dog Tax War. It was also

In 1898 a telegraph was sent to the Premier from Rawene, also known as Herds Point which was regarded by the Europeans as the principal township of the Hokianga, stating that 500 armed natives would probably assemble there. Two constables had arrived and the women and children were leaving the settlement as it was feared that the Māoris may burn the township. The European residents at Omanaia and Rawene had abandoned their homes and panic had set in. It was expected there would be a conflict and that the telegraph offices in affected areas would stay open all night in case of emergency⁴⁶

A police inspector and five constables arrived by boat from Auckland and set up a cannon on the wharf at Rawene. Hone Toia from Omanaia, and a following of less than 20 men and led by an elder Romana Te Paehangi arrived, prepared for war. The outnumbered police fled leaving their cannon behind. Rawene was left deserted apart from a few neutral Māori and a handful of Pakeha including the Wesleyan Revered Gittos, who was involved in the opening of the church at Omanaia, and contractor Robert Cochrane. Cochrane described the war party as quiet, expressing friendship to all but the law and as stating that they would not fire first. Gittos and Cochrane eventually persuaded them to return to Waima later that evening.⁴⁷

Four days later on the 5th of May 1898, the government forces marched on Waima Under the command of Lieutenant Colonel Stuart Newall. Hone Toia sent a message requesting Newall wait at Omanaia, which he refused. An ambush was feared at the crest of the hill between Waima and Rawene, after two shots were fired over the heads of the colonial troops. However the soldiers were allowed to pass and carried on to set up camp at Waima School. Toia and his men being camped some distance away. The potential was there for serious conflict.

However the situation was defused by the timely arrival of the Member of the House of Representative for Northern Māori, Hone Heke Ngapua. He was the grand-nephew of the famous Hone Heke. He met with Hone Toia and negotiated a truce and the surrender of Hone, his people and some of their guns. Hone Toia was arrested on the 6th of May with four others 11 more were arrested later.⁴⁸

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⁴⁴ Historic Buildings of New Zealand – North Island. New Zealand Historic Places Trust. Pg 59 – 62

⁴⁵ http://en.wikipedia.org/wiki/Dog_Tax_War

⁴⁶ A NATIVE RISING. Star , Issue 6166, 29 April 1898, Page 3

http://en.wikipedia.org/wiki/Dog_Tax_War

⁴⁸ http://en.wikipedia.org/wiki/Dog_Tax_War



PUPILS AND TEACHERS OF THE OMANAIA NATIVE SCHOOL, HOKIANGA. Auckland Weekly News 30 OCTOBER 1902 p010. Sir George Grey Special Collections, Auckland Libraries, AWNS-19021030-10-1



AN INTERIOR VIEW OF THE OMANAIA NATIVE SCHOOL Auckland Weekly News 30 OCTOBER 1902. Sir George Grey Special Collections, Auckland Libraries, AWNS-19021030-10-2

1.3 (f) ESTABLISHMENT OF THE NATIVE SCHOOL IN OMANAIA

The heritage value of the Native School building has not been assessed in this report as the scope of this report has been limited to the marae property and to the church.

The archival records of the school have provided a substantial amount of evidence about the community at Omanaia from 1881. This record has been invaluable to us. The school is deserving of its own heritage study. The establishment of the school pre-dated the construction of the Wesleyan church at Omanaia.

One of the first European style buildings erected in Omanaia was the native school house and teacher's residence. The original site of the school house according to historic land surveys was in close proximity to where the current 1930s era school house sits, on the ridge to the south of the church.

It is through the recorded history associated with the school house that we can begin to form an idea of what life was like in Omanaia from 1870. The story of the development of the school helps to illustrate the relationships between the two cultures and within the community at Omanaia for over a century.

A significant feature of the native schools system was the extent to which Māori themselves participated in the establishment of schools in local communities. This can be seen as a testimony to Māori eagerness for their children to have access to European style schooling. Under the 1867 Act, a Native School was to be established in a community only after a formal request by Māori, who were required also to provide the land, half the cost of the buildings and a quarter of the salary of the teachers. ⁴⁹

On 19 October 1879 a letter was written from Wiremu Titore and Hori Ngamaunu on behalf of the people of Omanaia to the Resident Magistrate, Spencer Von Sturmner replying to a letter in response to their request for a Native school to be established at Omanaia. The letter also names 7 respectable parents of children to attend the school to make up the school committee. They were listed as being; Hone Wetere, Hori Ngarmaru, Rakewai, Eurera, Kareko, Hone Mete and Wiremu Titore.

They offered to give 5 acres of land for the school site and 1 acre for the teacher's residence and informed the Magistrate that they already had 38 children at Omanaia who would attend the school regularly every week. An invitation was given to the Crown to visit the site so that details could be discussed and so the site for the school could be formally surveyed in preparation for construction.

In May 1880 an invitation for tenders was advertised in the New Zealand Herald by Spencer Von Sturmer, Resident Magistrate in Hokianga, for a new schoolhouse and teacher's residence at Omanaia. ⁵⁰

⁴⁹ Simon, Judith and Tuhiwai Smith, Linda (edited by). A CIVILISING MISSION? – Perceptions and representation of the New Zealand native schools system. Auckland University Press, 2001. Pg 9

⁵⁰ Māori Schools – Building and Site Files – Omanaia 1879-1884 BAAA 1001 391/a 44/4 1

By October in 1880 tension within the relationship between the Māori people of Omanaia and the European settlers was becoming evident. A New Zealand Herald report refers to a situation involving the exchange of the land on which the native school was to be built. The author of the article writes that;

"It is much to be regretted that Māoris do not better appreciate the efforts being made by Government at the present time to raise them in the social scale..... A case occurred here lately which exhibits a great deal of selfishness and a great want of appreciation of kindness. A site of five acres for a native school at Omanaia was put through the Native Land Court, and two persons' names inserted in the memorial of ownership as trustees.

These latter were then called upon to convoy the land to the Governor for school purposes, but they blankly refused to do so, saying that if the Government wished to erect the school, there was the land and they could do so, but they had no guarantee that faith would be kept with them, if they once let the land pass away from them. And all this about a piece of trumpery laud, worth 5 pounds at the most, and on which the Government proposed to erect buildings worth several hundreds of pounds. Truly the ... of caution must be well developed in those two men.

It is only fair, however, to the main body of natives to say that they unanimously condemn the action of the trustees, and lately one named Wiremu Titore has come forward and offered a site from his private estate." ⁵¹

In the Native Schools Inspectors report for the month of March (dated 1st April) 1880 at Russell, Bay of Islands ⁵² the inspector notes that the land had been surveyed by the Crown but it had not yet been passed through the Land Court. He had put in pegs marking the position in which the school house and residence were to be built. In describing the position of the school, he notes it as being between two native settlements. He also gives an impression from his point of view of the relationships between the Māori people who share occupation of the land in Omanaia.

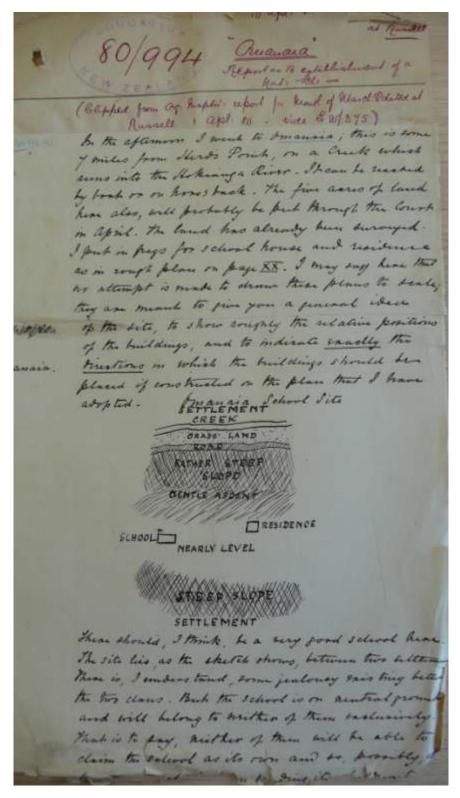
"I understand there is some jealousy existing between the two claims. But the school is on neutral ground and will belong to neither of them exclusively, that is to say neither of them will be able to claim the school as their own."⁵³

In 1881 A deed of conveyance was filed in Crown Land Office. The document reveals, that the land being the Karatia Block in the district of Hokianga, was given to the Crown for a Native School as a gift by Hori Ngamanu and others from Omanaia on the 7th December 1880. On 25th January 1881 Resident Magistrate Von Sturmer informs the Education Board that the timber for the school is being dressed at nearby Kohukohu and that

"...at present there are six carpenters at work on the school buildings ... should be finished by the middle of march. I have given them notice that if not completed by the end of March I shall take the work out of their hands and complete it at their expense" 54

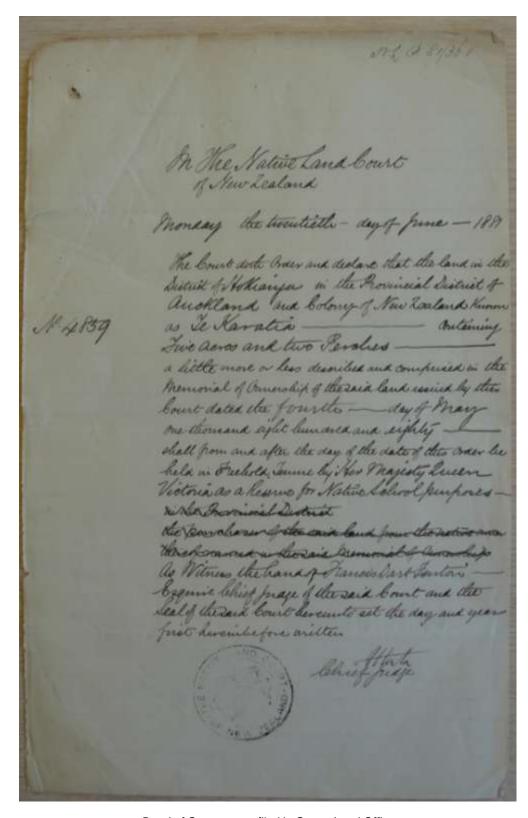
53 Māori Schools – Building and Site Files – Omanaia 1879-1884 BAAA 1001 391/a 44/4 1

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Native Schools Inspectors report for the month of March but dated 1st April 1880 Māori Schools – Building and Site Files – Omanaia 1879-1884 BAAA 1001 391/a 44/4 1

⁵⁴ Māori Schools – Building and Site Files – Omanaia 1879-1884 BAAA 1001 391/a 44/4 1



Deed of Conveyance filed in Crown Land Office Māori Schools – Building and Site Files – Omanaia 1879-1884 BAAA 1001 391/a 44/4 1

By April 1881, the European settler John Cockcroft had been appointed as Master of the Native School in Omanaia. He arrived in the Hokianga with his wife, who was to be the sewing mistress, and family in May on a Schooner which took eleven days passage from Auckland. He officially opened the school on the 24 May, 1881 with a roll of around 30 children, both Māori and Pakeha. The Native school consisted of three buildings; a School house, teacher's residence and shelter shed.

The Native School Inspectors visited Omanaia regularly and recorded the progress of the children under European management and the condition of the school buildings. In 1881 there were nine schools in operation supervised by S. Von Sturmer on the shores of the Hokianga harbour and its inlets.

These schools were under constant scrutiny by the Department of Native Affairs and could be shut down if not performing or reopened again as populations grew or shifted. This was due to the constant activity relating to the shifting occupation of lands by both Māori and European and the consequential changing populations in areas where native schools had been established.

Some of the schools thriving in the Hokianga at that time were Waitapu, Whirinaki, and Upper Waihou on the other hand the school at Rakau Para was about to be closed because lack of attendance and the old School at Waima re opened because of Māori tribes returning to the region.⁵⁵

Under the 1867 Act, when the schools were administered by the Department of Native Affairs, the committee of management was the initial means through which the schools were established. These committees consisted of elected members and had to have a majority of Māori.⁵⁶ In the early part of a native schools existence it was essential to have a link with the community in which the school was to be established as in the beginning most teachers had no command of the Māori language or cultural practice.

The committee played a large role in supporting the teacher and acted as a mediator between the teacher and the community. They were also expected to encourage attendance within the tribe as this was not compulsory under the Native school system. The native school committees were awarded less power than their counterparts in the public school systems. They were given no control over the appointment or dismissal of teachers, or of the school finances, instead their duties were more practical – ensuring there was sufficient firewood for the school house and the cleaning of the building.⁵⁷

In Omanaia the annual elections for the school committee were held in the school house. In 1884 the elected members of the committee for the Omanaia Native School were; Chairman - Mohi Wikitahi, Hare nga Manu, Rameka Wharepapa, Hone Miti, Kereama R.

⁵⁶ Simon, Judith and Tuhiwai Smith, Linda (edited by). A CIVILISING MISSION? – Perceptions and representation of the New Zealand native schools system. Auckland University Press, 2001. Pg 64

⁵⁷ Simon, Judith and Tuhiwai Smith, Linda (edited by). A CIVILISING MISSION? – Perceptions and representation of the New Zealand native schools system. Auckland University Press, 2001. Pg 65

⁵⁵ EDUCATION: NATIVE SCHOOLS. [In Continuation of E.-2, 1882.] Appendix to the Journals of the House of Representatives, 1883 Session I, E-02 pg 3

In 1899 Mrs Cockcroft resigned her position as the head teacher due to ill health. The following is a quote from a letter on the 7th of September 1899 from the Education Department, Wellington. The letter shows that she was highly respected within the community at Omanaia.

"With regard to the teacher's application for leave of absence I should like to say that Mrs Cockroft has taught with untiring assiduity for 18 years, ten as assistant, and 8 as head teacher. Also in school hours and out of school hours the Māoris have always found her services as advisor and nurse available.

She has indeed been as a mother to the settlement. Her blameless life and conversation, too, have served, in spite of many shortcomings and backslidings on the part of the Māoris to sweeten the life of the settlement and make its people better."⁵⁸



A Ngaphui Belle, Hongianga. 10 May 1906 Sir George Grey Special Collections. Auckland Libraries, AWNS-19060510-16-3

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⁵⁸ Māori Schools – Building and Site Files – Omanaia 1885-1900 BAAA 1001 391/c 44/4

Mr and Mrs A. Cotton were appointed to the school with Mrs Burr remaining as assistant in 1897. The attendance during this time was usually good, between thirty to fourty pupils, but differed due to various external influences which prevented the children from attending. The Māori population in Omanaia was struggling with the effects of European colonisation and the introduction of money. Work was scarce and they would have to leave their homes for periods of time, taking their children with them, to earn enough money for food which was scarce.

"The gum fields are a great source of distraction for this school, and the people are being somewhat poor in circumstances the children are not so regular in attendance as one would wish."59

Many Māori had left their homes and slept in the bush for fear of being arrested or attacked during the time of the spiritual unrest (described pg. 45). Through the school records we learn that attendance dropped dramatically and the people of Omanaia completely deserted their settlement. The inspector to the Native school in 1899 reports that

"the Māoris are again beginning to take interest in the school after thier long alienation from it." And also that "the pupils are unremarkably well behaved" An article in the Auckland Star in 1898 also describes the aftermath of the situation. "The friendly natives that reside at Waima and Omanaia are beginning to return to where the trouble prevailed. Omanaia, which is a populous native settlement, had been deserted for over a week."60

Reports of the implications and the aftermath of the troubles at Omanaia continued to be recorded in the native school inspector's reports in 1899.

"Great efforts were made during the Hokianga troubles to close this school but through the courage and perseverance of the teacher all these attempts failed. The examination results were very good indeed, more especially in view of the circumstances in which they were secured." 61 And in 1900 "The people who during the disturbances were hostile, are sending their children back to school. Six of these are regular attendants". 62

Sanitary conditions had also decreased and the outbreak of disease was imminent. Epidemics broke out in the settlement causing children to again become isolated from the school.

"The people appear to have recovered, in part at least, from the effects of bad leadership by tohungas, and the outlook generally is now cheering." 63

⁵⁹ EDUCATION: NATIVE SCHOOLS. [In continuation of E.-2, 1901.]Appendix to the Journals of the House of Representatives, 1902 Session I, E-02 pg 6

Auckland Star, Volume XXIX, Issue 108, 9 May 1898, Page 2

⁶¹ EDUCATION: NATIVE SCHOOLS. [In continuation of E.-2, 1898.] Appendix to the Journals of the House of Representatives, 1899 Session I, E-02 pg 5

EDUCATION: NATIVE SCHOOLS. [In continuation of E.-2, 1899.] Appendix to the Journals of the House of Representatives, 1900 Session I, E-02 pg 6 63 EDUCATION: NATIVE SCHOOLS. [In continuation of E.-2, 1901.]Appendix to the Journals of the House of

Representatives, 1902 Session I, E-02 pg 6



Māori man sitting in front of a large flax bush. Forest in the background. Hokianga.

Auckland War Memorial Museum, Mundy Album, no 1

In 1903 Mr A. Muir was appointed head teacher of the Native School and in a letter dated 13th November 1903 Mr. Muir advised the department that the school had been closed as there had been an outbreak of measles and that he was obliged to keep the school closed until Christmas as fresh cases of measles were breaking out each day and also three cases of scarlet fever had been reported within the settlement.⁶⁴

On November 28 1905 the head teacher, Mr Cotton, wrote to the Education Department explaining that his roll figures were decreasing rapidly and that out of 36 pupils, on the day of writing 18 were absent.

⁶⁴ Omanaia School 82nd Anniversay booklet Saturday 13th April 1963

He also stated that the people of the area were starving and were scattered all over the country cutting flax to make enough money to live. Another letter on the files shows that the Inspector of Schools put before the Department a request for assistance in supplying The department conferred with the Works Department who food for the children. allocated 70 pounds to be expended on the roads between Omanaia and Hokianga heads. It was decided to employ Māoris on this stretch of road so as to give them a chance to obtain money for food so desperately needed. 65

In July 1906 The Education Department decided to take action against the parents who were not sending their children to school. A letter was sent to the Inspector of Police in Auckland, asking him to instruct the constable at Omanaia to visit the Māori people residing there and warn them that they would be liable for prosecution. The department stated that they were prepared to take proceedings against the Māoris who did not heed the warning. Attendances were seen to improve during the following weeks although the department found it necessary to send letters of warning to some parents. be

The next year in 1907 there was a serious outbreak of Typhoid in the Omanaia settlement where the patients were taken to the nearby Rawene Hospital to be treated. The Newspaper article from Auckland Star 9th July 1907 reports that;

"Most of the patients have been brought from the native settlement of Omanaia, where they had been placed in one shed, prior to removal, without treatment or sanitary precautions.... Early alterations are required in the sanitary conditions of many native settlements where the conditions conduce to an extensive dissemination of the epidemic. It is considered that an immediate and thorough inspection should be made of many of the native settlements, and Māoris from these places are in the habit of mingling freely with other people in the township, courthouses and other public places." 67

In June 1908 Mr R.J.Nisbet was appointed as Head Teacher at the native school. In 1913 another epidemic broke out in the township. This time the native school buildings at Omanaia were used as a hospital instead of transferring them to Rawene for treatment.⁶⁸

In 1921 recommendations were made to the Education Department that, on account of increased attendance, additional accommodation was necessary at Omanaia native school.⁶⁹ At that time the School consisted of one room 28ft by 19ft. This space was expected to accommodate sixty two children and two teachers. Recommendations for expansion were made by the head teacher and the committee and the department then settled on a plan for additional accommodation at the school.

It was decided to remove a portion of the Whakapara school buildings and place them at Omanaia. In 1924 definite instructions were given as to this effect.

⁶⁸ Omanaia School 82nd Anniversay booklet Saturday 13th April 1963

Omanaia School 82nd Anniversay booklet Saturday 13th April 1963
 Omanaia School 82nd Anniversay booklet Saturday 13th April 1963
 Auckland Star, Volume XXXVIII, Issue 162, 9 July 1907, Page 3

⁶⁹ EDUCATION OF NATIVE CHILDREN. [In continuation of E.-3, 1921.] Appendix to the Journals of the House of Representatives, 1922 Session I, E-03 pg 6

In 1926 Mr F. C. Bruford was appointed head teacher. In 1934 Mr W. H. Snelling made head teacher and in this year a clay tennis court was constructed at the school and a tennis club formed. The Māori King also visited the district during this period. In 1935 the school was still expanding and the roll growing. Recommendations to the department were made for the erection of a building for home craft and woodwork and a disused historic schoolhouse was shifted from nearby Waima to the school site at Omanaia.

1936 saw Mr W. Timms appointed as head teacher, he lived in the historic teacher's residence building on site with a household of seven. In a letter to the director of education, he gives a description of the condition of the building at this time;

"There are no downpipes from either the washhouse roof or, from the tanks at the residence, consequently when there is any rain the water splashes all over that part of the building nearest, to the detriment of the woodwork. The pipes have at some time been there but there is no trace of them now. I should be very glad if we could have a chip heater installed. There is a household of seven people, and it is too much of an undertaking to boil the copper and carry hot water continually."⁷¹

Interior renovations were carried out as a consequence of this letter. Other evidence from the school files inform us that the building was also severely affected by borer and the brick work in the fireplace was in need of urgent repair.

In 1940 approval was given construction of a timber, open air classroom building of 624 sq. Ft with a cloak room, store and staff room attached. The Design for the school was by Education Board Architect A. B. Millar. Tenders closed on Tuesday 10th October 1940 and completion of the work was to be done from the date 12 weeks from acceptance of tender.

In 1943 Mr O. A. Holyoake was appointed head teacher at the Omanaia School. Through correspondence to the Education Department it becomes clear that the original schoolmasters residence, which was still occupied, was in a current state of disrepair and also in urgent need of upgrading.

The architect for the Education Department Mr A. B. Millar assessed the building in 1943 and he notes that the cost of remodelling the building to conform to the standards of the time would not be justified. He reports that the general condition of the building would suggest that the structure would last for a further 15 to 20 years. The original portion of the building was erected in 1881 and since 1935 had had no less than 400 pounds spent upon improvements and repairs. Millar suggests the erection of a new residence and notes that this proposal would have the added advantage of increasing the space for play activities.

"The playgrounds are definitely restricted by reason of the disposition of the two older classroom buildings and the residence on the site. It would be possible to place the new residence in a position where the playing space would be correspondingly increased." 72

Omanaia School 82nd Anniversay booklet Saturday 13th April 1963
 Residences – Omanaia 1936- 1983YCBD A6885023418
 Residences – Omanaia 1936- 1983YCBD A6885023418



WOODWORK AND COOKERY ROOM, 1935-1963.



OLD SCHOOL AND TEACHER'S RESIDENCE.



Existing Open Air Classroom, Omanaia School Photographs from the Omanaia School 82nd Anniversary Booklet 1963



The native school house and teachers residence as it stands currently in its relocated position in Omanaia.

Photograph Burgess & Treep 2012



The current Omanaia School built in 1940 with new carved gateway.
Photograph Burgess & Treep 2012

In 1948 L.G Chaplin appointed as head teacher. In 1951 A. Bevan was appointed head teacher (relieving) teachers; Mr and Mrs Thomson and head teacher; D V Banks.

In 1955 the original native school classroom buildings were sold by tender and purchased by the Marae Committee Chairman Mr P. Eruera along with Mr T. Ngakuru, who bought the other historic classroom building, which had been moved to site at a later date. 73 By 1956 Tenders were called again for the erection of the toilet block and the painting of the exterior and interior of the existing schoolhouse. Work began in December. That year, an application for subsidy to spend on renovating the hall or meeting house and adding a verandah was put forward.

In 1958 Mr R. H. Davis became head teacher. The present Omanaia school residence was completed and concrete pathways were laid by voluntary labour. The old native schoolhouse was removed from its original site and repositioned, down the hill in Omanaia, on land owned by T. Ngakuru. ⁷⁴ The Omanaia School celebrated its 82nd anniversary on Saturday 13th April 1963.

Today the historic school classrooms lie in a derelict state on the land to which they were moved in the 1960s. Today the buildings are used as a clubhouse.

The current Omanaia School is a thriving institution and is well maintained. The new and beautiful gateway, carved by local iwi for the entrance to the Omanaia School, is a symbol of the continuing social significance of Omanaia into the 21st century and the deep importance of Māori culture which is entrenched in the history of this place

A telegraph and post office was opened at Omanaia in July 1892 with the appointment of W. Burr as Post Master. 75 The government post office and telephone building are featured in an advertisement in the Auckland Star for sale in 1901. It is described as being attached to a farm of 262 acres in Omanaia,

Situated 6 miles from Rawene by good road, all ring fenced with pururi posts and six wires about one third in grass and subdivided into three paddocks. There is a good house with 6 rooms, store, outbuildings, an orchard and school within half a mile. Present stock 500 sheep and 25 head cattle. 76

The store was used up until comparatively recently as can be seen in Eric Lee Johnsons photograph of Madge in the doorway of her store at Omanaia. (Pg 71)

Omanaia School 82nd Anniversay booklet Saturday 13th April 1963
 Omanaia School 82nd Anniversay booklet Saturday 13th April 1963
 Auckland Star, Volume XXIII, Issue 197, 19 August 1892, Page 3

⁷⁶ Page 8 Advertisements Column 1 Auckland Star, Volume XXXII, Issue 298, 28 December 1901, Page 8



Madge in doorway of her store at Omanaia. Lee-Johnson, Eric 1950s. Tepapa Collections

1.4 ARCHITECTURAL STYLE

1.4 (a) MĀORI RESPONSE TO EUROPEAN ARCHITECTURAL STYLE AND **BUILDING TECHNOLOGY**

The mid-nineteenth century land wars were a time of upheaval for many North Island Māori and building work was suspended in most affected areas. Amongst the turmoil some Māori leaders saw the time during and after the conflict as an opportunity to demonstrate the mana and spirituality of their people through building. Consequentially a radically different style of Māori architecture emerged at this time. After the wars, countless Māori had abandoned the missions in favour of developing their own Christian based Māori religions, worshipped in their own architecture of faith. These buildings and settlements appropriated biblical ideas and colonial materials but were still founded on Māori concepts. They did not represent the integration or assimilation of Māori into the larger pakeha population, but were a reaction to the conflict, confiscations and loss associated with the New Zealand Wars. 77

New political challenges, religious ideas, appropriated forms, materials and technologies inspired a dynamic period of architectural transformation. These innovations came at the high cost of customary architectural arts for Māori, most notably in the form of whakairo rakau, kowhaiwhai, tukutuku, plain kakaho linings, and raranga (plaited) mats. decline in the interest in traditional arts was also accelerated by a change in Māori economy. This was moving from a koha system of labour in exchange for gifts, which was the usual reimbursement for architectural work, to the Pakeha way which was labour in exchange for money.⁷⁸

The conflict between Māori and Pakeha caused Māori religious and political leaders to rethink how the architecture could be relevant to their followers and how it could be used to demonstrate Māori land ownership and culture. Despite the conflict between Māori and Pakeha, Māori were still keen to appropriate western ideas, materials and technologies when they saw they could enhance indigenous customs, lifestyles and goals. Concepts of appropriation and indigeneity, as represented by the church and meeting house, were revised in distinct and politically charged architectural movements, which competed to find a new future for Māori. 79

European influence had changed Māori traditional building practice and architectural concepts, through the introduction of new materials, technologies and changing social and economic conditions. The need to form inter- sub tribal and inter tribal allegiances, and to collectively discuss pressing issues of the day such as colonisation and Christianity, led to the development of new forums for meeting and debate, and with this came the consequential rise of the Māori meeting house.⁸⁰

⁷⁷ Brown, Deidre. MĀORI ARCHITECTURE. Pg 58

⁷⁸ Brown, Deidre. MĀORI ARCHITECTURE. Pg 85 79 Brown, Deidre. MĀORI ARCHITECTURE. Pg 79

⁸⁰ Brown, Deidre. MĀORI ARCHITECTURE. Pg 54

1.4 (b) THE MEETING HOUSE

There were two distinct styles of Māori architecture that began to emerge as a result of the interaction between Māori and Pakeha. The first embodiments of architectural development were the large Ringatu meeting houses; a style introduced by Te Kooti with the establishment of the Ringatu Church. These structures were a derivative of the traditional Māori meeting house. They had the added developments of polychromatic carving and figurative painting which was overtly Māori in design but the buildings themselves were much larger in scale and more similar in proportion to the Christian churches.

The second style that materialized, which is evident in the case of the Omanaia Marae, was an architecture, which completely transformed the form of the traditional meeting house. This was achieved by appropriation of western ideas and materials and sometimes resulted in the development of buildings and settlements that had biblical and colonial precedents. 81

In Northland and the Hokianga, the traditional Wharenui began to disappear at a rapid rate and was replaced with formal, European-inspired architecture similar to the settler built community halls of the 1880s. The traditional ornately carved exteriors, heavily decorated tukutuku panelling and high-pitched roofs synonymous with Māori architecture af the meeting houses of the central North Island, the King Country and the Waikato were not used for this type of building in Northland. This absence of carving, kowhaiwhai and tukutuku in these Māori meeting houses, did not lessen the significance of the building to the Māori community.

What was of primary importance was the buildings function as a site for tribal gatherings, a place to discuss and debate major issues and to celebrate weddings and tangi. The Wharenui became vital as a community building for whanau, hapu and iwi, suitable for hosting both traditional and ceremonial occasions, as well as social events.

⁸¹ Brown, Deidre. MĀORI ARCHITECTURE. Pg 58-59

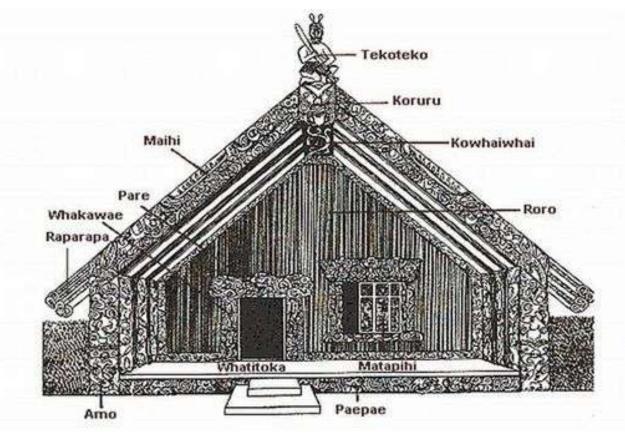


Diagram of a traditional style Wharenui showing the key parts of the whare. http://education-resources.co.nz/whare-nui.html



Northern facade of the Wharenui at Te Piiti Marae, Omanaia. Burgess & Treep, July 2012

According to New Zealand Historic Places Trust Kaihautu (Māori Heritage Manager), Te Kenehi Teira, there were several reasons for the departure from building traditional meeting houses:

"such as the availability of materials, the comparatively low cost of building a hall, trends — the desire to keep up with what others were doing around the country — and government subsidies offered to Māori after both World Wars.the main reason for the hall's popularity was the fact it was large enough for a great number of uses. Halls were an adjustment to the changing social and economic conditions of Māori. They offered functionality, innovation and adaptation." ⁸²

In Northland, meeting houses were almost always unadorned weatherboard structures. The buildings appeared as very plain architectural forms but these new multi-purpose halls allowed Māori to take many traditionally outdoor activities inside the meeting house so now they could operate regardless of weather conditions, and during the night.

Māori used contemporary building types as were being built elsewhere in New Zealand for community purposes, such as the hall and the church, and adapted them to suit their own purposes. This was a relatively new occurrence throughout the country, although more prevalent in Northland region, which became widespread in the late nineteenth century.

Of these Northland buildings, Te Tiriti-o-Waitangi (II), at Te Tii Marae in Waitangi (illustrated on pg76 & 77.) was the best known. It was a venue for the 1884 and 1890 meetings of an independent Māori parliament movement known by the same name. It was opened in 1881 and photographs taken before its collapse in a storm in 1917 reveal that it was a single gable weatherboard building, without any customary embellishments or a recessed front porch.

The author Dedrie Brown, in her book on Māori architecture suggests that;

It could be argued that since the building supported the concept of a national Māori Identity it required a different aesthetic that was distinct from tribally based arts, such as the whakairo rakau, kowhaiwhai painting and the tukutuku. Western architecture was associated with a united pakeha identity and democracy, and may have seemed an appropriate model to illustrate unity and parliamentary power. Furthermore since the practice of wood carving had gone into a decline after the musket wars of 1818 to 1833 there was no tradition of highly decorated whare whakairo in the region. 83

Another important example of the plain hall type structures which were becoming more prevalent in Māori architecture during the end of the nineteenth century was Kauhanganui. This building was the second Māori Parliament building to be constructed. It was built in the Maungakawa hills, moved to Waharoa in 1901 and then transported to Rukumoana Pa, Kiwitahi in 1917.

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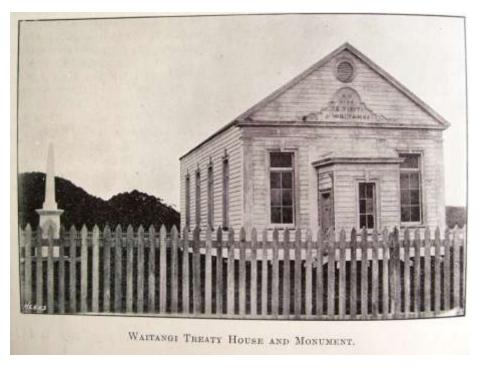
From Heritage New Zealand, Spring 2007 by Pete Kerr NZHPT
 http://www.historic.org.nz/Publications/HeritageNZMagazine/HeritageNz2007/HNZ07-FaceBuilding.aspx
 Brown, Deidre. MÄORI ARCHITECTURE. Pg 70

The principal architectural significance of Kauhanganui lies in its marriage of a Pakeha building format (Victorian secular architecture) with indigenous traditions (Māori meeting houses). The extension of the gable at each end of the building suggests a vestigial porch structure and the high and wide pitch of the roof connotes the traditional style of a meeting house. The placement of two carved wooden decorations at the apex of the roof is the only exterior concession to the building's importance as a meeting place.⁸⁴



Photograph of Waitangi Marae at Te Tii, on the banks of the Waitangi River, showing the hall Te Tiriti o Waitangi and the Waitangi Treaty Memorial. Ref: PAColl-8454. Alexander Turnbull Library, Wellington, New Zealand.

⁸⁴ http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=4155



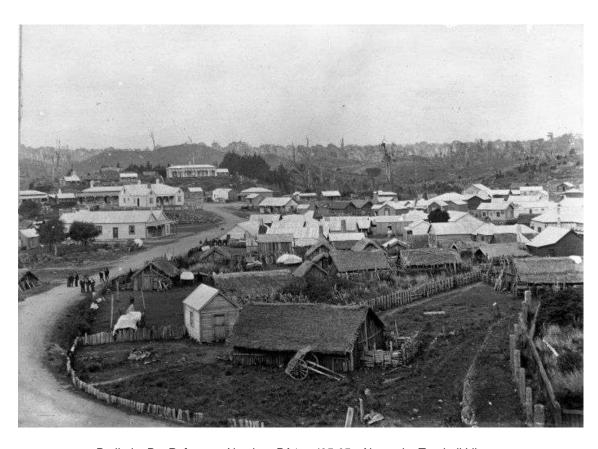
Te Tiriti-o-Waitangi (II),built at Te Tii Marae in Waitangi and opened in 1881. Note the formal hall type building, weatherboards and iron roof. http://timespanner.blogspot.co.nz/search?q=waitangi



Kauhanganui- Māori Parliament Building. Rukumoana Pa, Kiwitahi http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=4155

The northern tribes were revolutionary in developing a model of village planning that was known as *kāinga*. This was where small communities of dwellings were built around meeting houses or churches. These villages continued the tradition of spatial organisation used before European arrival. They were likely also to be influenced by the mission complex model, where life was centred on activity at an assembly building and *tapu* and *noa* were reinterpreted in terms of the Christian values of the sacred and profane. ⁸⁵ Perhaps the best example of this model of village planning is at Parihaka Pa, in the Taranaki region. The pa was founded by Te Whiti – o Rongomai and Tohu Kakahi. They were two local men who had received training in both missionary and Māori belief systems.

Throughout the country, following colonisation, customary Māori art and architecture were in serious decline. By the end of the First World War in the 1920s, Māori buildings had to comply with government building codes. As a result, many traditional materials were either no longer available or did not comply with fire and building regulations. To comply, thatch was replaced by weatherboard, iron and tiles and by the beginning of the twentieth century; Māori were gradually becoming accustomed with the Pakeha notion of the 'house' as an interior space. ⁸⁶



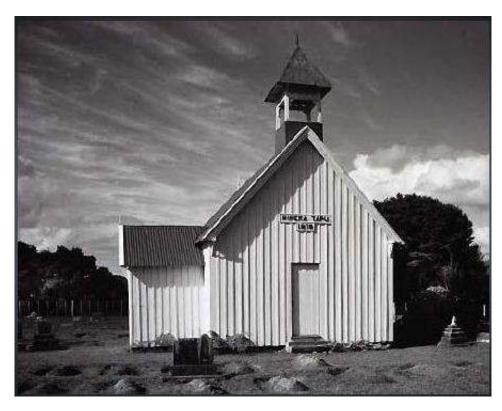
Parihaka Pa. Reference Number: PA1-o-405-05. Alexander Turnbull Library. In this image it is clear that traditional wharepuni have been progressively replaced by weatherboard and iron roofed houses.

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⁸⁵ Brown, Deidre. MĀORI ARCHITECTURE. Pg 70



St Marys Church, Kohukohu, Hokianga. Sir George Grey Special Collections, Auckland Libraries, 4-5297 Date period 1892-1920



Laurence Aberhart Anglican Church, Rangi Point, Hokianga Harbour, Northland. Auckland Art Gallery Toi o Tāmaki, purchased 1983 1983/67/2/A

1.4 (c) MÃORI CHURCH ARCHITECTURE

The role Marsden's missionaries played in advancing Christianity in the north was modest but they did manage to transmit a substantial amount of information regarding western construction to Māori. Māori would receive training as assistants through apprenticeships in European methods of construction. This introduced them to new materials and taught them new forms and techniques of construction.

As early as the 1830s, Māori trained by missionaries began applying their learning and skills to the erecting of churches in the vicinity of Waimate.

Waimate played an important role in the training of Māori in European building technology. A process which commenced in New Zealand's far north in the early 1830s. Waimate was also influential in nurturing early Māori endeavours in the field of ecclesiastical architecture.

The success of the missionaries can be attributed to a few interrelated factors in particular the support of local Māori. Numerous buildings and various building types were needed to create major missionary stations in the far North and a large contingent of Māori lived on the mission and trained in its schools. In each of these communities, Māori lay teachers were instrumental in erecting chapels suitable for religious services and for providing instruction in the faith.

Although mostly small to modest in scale, they were nonetheless significant as they constituted the first examples of European style ecclesiastical architecture in New Zealand initiated by Māori and built by them without western assistance.87 churches in the Hokianga were erected as a result of Māori initiative, patronage and labour.

The fact that Māori sponsored and erected on their own churches reveals that indigenous builders absorbed and selectively applied forms and structural solutions that they learned while residing and working in the mission stations.

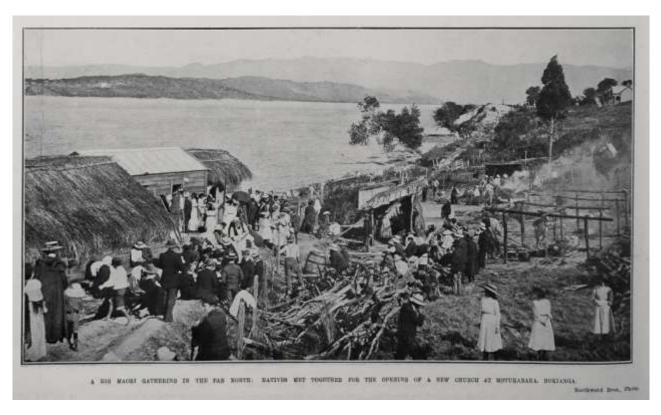
These European inspired edifices owed their construction to the initiative of local chiefs and leaders, who in their endeavour to propagate the Christian faith acted very much on their own, quite independently of missionary direction or control.⁸⁸

The Wesleyan Reverend William Gittos played an integral role in the Wesleyan Māori Mission. He encouraged the introduction of Māori missionaries and by the mid 1880s, all missionary work in the north was in the hands of Māori ministers, with occasional visits by Gittos from Auckland.. With regards to the Māori congregations, the construction of church architecture has not played as important role in Methodism as in other denominations which were acting at the time.

 $^{^{87}}$ Sundt, Richard. A. WHARE KARAKIA, Auckland University Press 2010. Pg 39 88 Sundt, Richard. A. WHARE KARAKIA, Auckland University Press 2010. Pg 8

Often Māori ministers and their congregations were content for services to be held in a private home or in the meeting house on the Marae. Despite this a number of Methodist churches which were built in the Hokianga in the late nineteenth century. Many were run by a "native assistant missionary" and built on "Māori ground" so that, although regarded by all when they were built as being specifically Methodist buildings, the land on which they stood was communally owned.⁸⁹ It is highly possible that the church at Omanaia began its life operating with this missionary model.

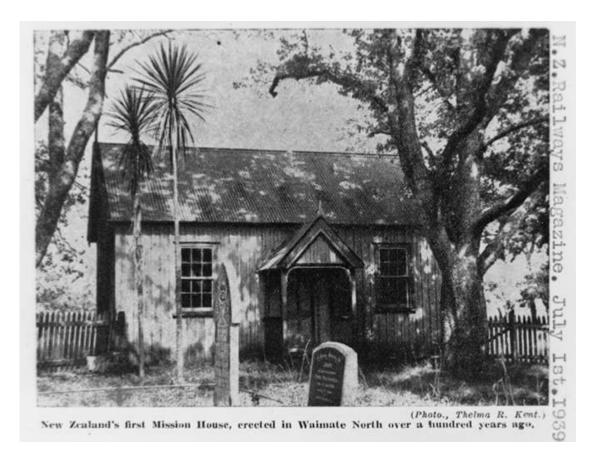
Wesleyan Missionaries were committed to the gothic style of architecture, as demonstrated in Omanaia. Pointed arch windows, already introduced at Waimate, and steeply slanted gable roofs became the common form for the rural church architecture of the Hokianaga.



A big Māori gathering in the Far North: Natives met together for the opening of a new church at Motukaraka, Hokianga. Taken from the supplement to the Auckland Weekly News 14 November 1912 p004 Sir George Grey Special Collections, Auckland Libraries, AWNS-19121114-4-3

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⁸⁹ Historic Buildings of New Zealand – North Island. New Zealand Historic Places Trust. Pg 59 – 62



New Zealand's first mission house, at Waimate North. Sir George Grey Special Collections, Auckland Libraries, 4-3377



View of the church at Maraeroa settlement. Cole, John Reece Ref: 1/2-007752-F. Alexander Turnbull Library, Wellington, New Zealand.

1.4 (d) THE WHARENUI: Architectural Style

The Wharenui at Omanaia Marae is a large single volume, plain timber building of European architectural style, a simple hall. From historical photographic evidence, it appears that in the late 1800s or early 1900s, the Wharenui building was a single gable structure with a more traditional style, gabled recessed verandah and much steeper pitched roof. Although not entirely clear in the photograph (*Pg. 38*) it is possible that this was the original whare called Te Whare Porowhita (or Porohita as referred to by some whanau).

The Wharenui is called Taitamatane. There is historical evidence that the present Wharenui building has been subject to many changes and renovations since it was first built and could possibly have been reconstructed utilizing some original materials, in the 1940s.

The hall is a fairly large, single volume, freestanding timber structure. The scale and size of the hall expresses the status and function of the building on the marae. It is a community building and was intended for multiple uses. This typical style of multipurpose halls meant that many traditionally outdoor activities could now occur inside the meeting house and community events could operate regardless of weather conditions and time of day.

The exterior of the Wharenui at Omanaia is very similar to other Māori hall buildings scattered around the Hokianga district, all erected around 1900. Some examples of these types of buildings can be seen at Taheke, Waima, and Tauteihiihi Marae, all in South Hokianga. Economics in addition to cultural change was a reason for the universal plainness of style in these structures as many of these Māori halls were built with limited budgets.

1.4 (e) THE WHARENUI: Planning and Form

The primary built element on the marae is the Wharenui. It is a single volume gabled space set with its long axis at right angles to the street. There is a lean to roof forming the entrance porch at what is considered the front end of the building (the gable end facing away from the street). There are two recently added ancillary lean-tos either side of the gable end of the building facing the road. The Wharenui is sited, set back but still clearly visible from the Omanaia Road. The primary open space, the Marae ātea, is directly in front of Wharenui and was originally arrived at from the river. It is an important open space used to welcome visitors onto the Marae and for speech making and other activities. A concrete ramped pathway runs down the length of the eastern side of the Wharenui and turns into the porch area.

The heritage value of the exterior of the Wharenui has been somewhat compromised by several obtrusive additions and fixtures. The most visible of these are the two lean to structures at the southern end of the building. They visually degrade the buildings overall appearance from the road frontage. These additional structures overwhelm the simple dignity of the overall form of the Wharenui. The neighbouring, pragmatic concrete block building, the wharepaku obscures the eastern side of the Wharenui.

Examples of Similar Style Whare at Marae in South Hokianga



Whare, Taheke Marae, South Hokianga. Photograph Burgess & Treep 2012



Whare, Tauteihiihi Marae, South Hokianga. Photograph Burgess & Treep 2012



Whare, Waima Marae, South Hokianga. Photograph Burgess & Treep 2012



North eastern corner of the Wharenui at Omanaia Marae. Photograph Burgess & Treep 2012



Southern interior wall of the Wharenui at Omanaia Marae. Photograph Burgess & Treep 2012



Matai Aranui Marae- Note the similar style interior panelling to the Wharenui at Omanaia Marae http://www.facebook.com/pages/Matai-Aranui-Marae/164093816947089

1.4 (f) THE WHARENUI: Description of the Interior

The Wharenui is a hall, a single volume internal space entered through double doors at the northern end of the building via the roro. The interior of the hall is generally very plain in appearance however some attempt at decoration has been achieved through the manipulation of materials and form. The walls are timber lined. Each wall is set out in even panels, a composition of diagonal tongue and groove arranged in chevron form resulting in an overall patterned effect. The ceiling similarly has been divided and is lined in timber board and battens. The overall patterned effect is very subtle. This subtlety is due to the uniformity of materials, the composition, symmetry and the plainness of form. The ceiling is vaulted following the pitch of the roof to approximately just below the midline of the rise.

There are two sash windows on each long side of the building which light the interior. As the Marae did not have electricity until the 1950s these windows would have been the only source of light to the interior. Two new door openings have been formed at the rear of the whare on each side. These open into the lean to rooms on each side of the south end of the whare. The effect of these doorways disturbs the overall symmetry of the interior volume and disrupt the formal placement of the windows.

On the south wall are a multitude of framed photographs of the ancestors and important members of the iwi, hapu and whanau. These photographs are very important to the people of Omanaia Marae.

Printed images of The Stations of the Cross hang on the long walls. These prints came from the now derelict Catholic Church that stands up on the hill south of the Marae, near the Omanaia School.

1.4 (g) THE WHARENUI: Architectural Design

There is no known architect or designer of the Wharenui. The plainness and architectural style of the building and its similarity of form with other Marae in the region suggest that the builders were working off a generic model which was possibly derived from the architecture synonymous with the colonial settler halls being constructed around the country at this time. There are several examples of similar style whare on marae in the Hokianga, all built in the same period under comparable circumstances.

A Marae similar in style to Omanaia Marae is Matai Aranui. This Marae is situated nearbly on Wikaira Road in Whirinaki on the southern shores of the Hokianga. It is one of three Marae in the Whirinaki area, the others being Mōria and Pā Te Aroha. The whare tupuna (itself called Matai Aranui) was built in 1876 by a French Canadian, Jack Flesher, who married the sister of a local chief. Originally designed as a community hall, it commenced use as an ancestral house in 1880s.⁹⁰

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⁹⁰ http://tewehinui.borndigital.co.nz/ArticlePage.aspx?aid=129

1.4 (h) THE CHURCH: Architectural Style

The Hokianga is renowned for its nineteenth century timber churches. The native church at Omanaia is an excellent example of the Gothic revival style timber churches that were constructed in Hokianga District in the nineteenth century. It is a European style church built for and by a Māori community. The detail and form of the building embodies the ideals of the Wesleyan missionaries of the time.

The use of the contemporary architectural style of the time demonstrates a general engagement by the Māori in Omanaia with the missionaries in a changing world. The result is a modest but charming building with some appealing decorative features where certain physical characteristics of the building imply a simplified Gothic revival aesthetic.

It is a symmetrical and balanced building consisting of two volumes – the nave which is the body of the church and the porch or vestibule. In plan and elevation the nave is symmetrical about the center line of entry. The main body of the church was constructed in 1884. The porch was added at a later date sometime in the 1890s. The scale of the church is small and unassuming, appropriate for its fairly isolated rural location and the anticipated congregation size.

The church is built from kauri timber and is of plain frame with board and batten construction. The structure of the building is fully expressed internally. The materials for the building were most likely sourced locally at a time when Kauri logging was the main industry of the Hokianga.

Although the church is fairly utilitarian and modest in design it has some very pleasing architectural features; in particular the form, rhythm, patterning and detail of the buildings structure and the simplicity of the materials used. The round window on the northern façade, the pointed arch windows that light the nave and the tripartite window at the end of the church, which illuminates the altar, all feature colored glass panes in blues, pinks, greens, and yellows which are organized in simplistic yet striking and graphic compositions. The window joinery is casement type timber joinery in a repeated module using the same sash for all windows. The timber pulpit and prayer rail at the southern end of the nave feature detailing which reflects the form of the gothic pointed arch of the church windows.

The entry to the church at the side of the porch. There are a pair of pointed arch doors, set into the eastern side of the porch. The porch, or vestibule, set at the northern end of the church, is made from the same exposed frame construction as the church. The truss timbers are slightly smaller in section to those of the church. In plan, the porch is stepped in and has a lower ceiling height thus creating a volume which is both proportional and sympathetic with the principal structure of the church. The roof of the porch replicates the pitch of the main church roof and the gable end is topped by a basic finial which mirrors the one positioned on the main roof at the southern end of the building.

The church roof features a small bell tower at the northern end above the porch complete with pointed arch windows, characteristic of gothic architecture. This has louvered openings. The bell is no longer housed in the tower.

The walls of the building are timber-framed there is no interior lining and the post and beam construction is exposed inside of the church. The roof is supported evenly set out elegant timber trusses. Small section steel rods act as cross bracing, tying the walls together. The exposed roof trusses and steep roof pitch create for an aesthetically pleasing interior space.

The architecture suggests the ceremony and order associated with life in the community. It achieves this through traditional planning, symmetry and proportion. The steeply slanted gable roof and pointed arch windows that light the nave are signifiers of gothic architectural convention. In appearance the building does not register as a native or Māori church as there are no traditional or decorative features to suggest it was built by a Māori community however, its setting firmly establishes this as a place of great significance to local Māori.

1.4 (i) THE CHURCH SETTING: Tapiki Tu Urupā

The church is sited on the crest of a hill above and opposite the marae and can be clearly seen from the main highway. It's commanding hill top position makes it an established landmark in the district. The church is orientated north, facing towards the marae which is sited across the Omanaia road on the flat below.

The site itself can be read as a powerful gesture. The surrounding area in its broader context clearly relates to the Māori settlement. It sits in the midst of a urupā. Its setting is of great importance to the local iwi. The church's significant position on the land reestablishes the sense of the building, very European in appearance, as being Māori and as part of Omanaia and its cultural life.

The church is sited within an ancient urupā / Māori burial ground in which many of the local community are buried known as Tapiki Tu. Of particular significance within the urupā are the three intricately carved timber headboards. These are of considerable significance in terms of the type of Māori carving and design which was being executed in the Omanaia and surrounding regions at the time. The headboards are the work of Māori artist Nutana Mapi, who carved these decorative timber grave markers for prominent Māori in the late 1800s. His style was in strong contrast to the plainness and overtly European aesthetic of both the church and the associated Wharenui building and retrospect is a startling shift from what is now considered to be traditional Māori carving.

Grave Markers in Tapiki Tu Urupā Photographs Burgess & Treep July 2012









1.4 (j) THE CHURCH: Description of the Interior

Throughout the building there is a consistency of design, detail and a common palate of materials. The church interior consists of two volumes; the small entry porch or vestibule and the larger but still modestly sized nave. It is fairly simplistic in terms of form, materials and detail on the interior yet boasts some striking architectural features. The coloured glass of the windows which perforate all sides of the enclosure illuminate the church with a light that has a surreal quality emphasizing the spirituality of the building. The large tripartite window at the southern end acts as a beautiful coloured backdrop behind the altar and pulpit area.

The nave is furnished with timber pews of two different models and has a raised pulpit area at the southern end of the building. Both the lectern and the prayer rail which make up the pulpit are detailed with ornamental gothic pointed arches which are complimentary to and mimic the style of the church windows.

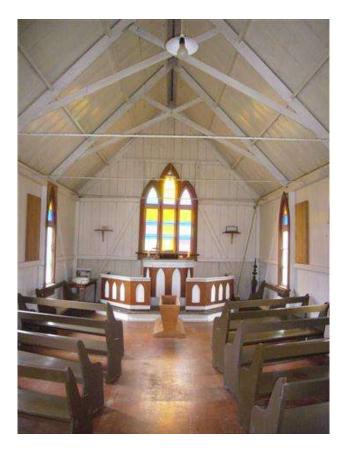
In both the nave and the porch the construction detail of the building, stud framing and exterior board cladding, has been exposed on the interior. This is a direct result of the absence of any wall linings. The detail is further emphasized by the treatment of the posts and stud framing timbers. Where they are exposed in the nave we can see that the members have been given a very subtle but decorative chamfered edge. There has been modern attempt to line the porch walls with tongue and groove boards but it has been executed with a fairly low level of workmanship and detracts from the heritage value of the interior by hiding an intended architectural detail.

The original floorboards have been substituted for particle board in the nave of the church but still exist in the porch area. The exposed scissor trusses draw the eye upwards and as a construction detail create an attractive and decorative architectural feature in the church.

The form of the building is based on the plan and expresses the significance of the spaces within the church. The modest plan consists of two volumes; the nave, which is the main body of the church and most significant of the spaces with the highest ceiling, and the scaled down entry porch or vestibule, which is similar in form and construction to the nave and steps in from the main space.

The building is symmetrical in form. The main space is a small but beautifully proportioned hall with its long axis orientated to point in the direction of Tapiki Tu, the urupā which extends out in front along the hill top towards the Marae below. The south wall of the church is the back wall of the building where the altar is positioned. There is a central aisle down the middle of the nave flanked by free standing timber pews that have been positioned diagonally on either side. Each long side is symmetrical and has three windows situated at even spacings along each wall.

The slab timber pews are a feature of the space. The sizes vary but all are made to a similar pattern. They have utilitarian beauty.



Southern end of the Nave. Photograph Burgess & Treep 2012



Northern wall of the nave. Photograph Burgess & Treep 2012



Western Wall of the Nave. Photograph Burgess & Treep 2012



Painted Timber Pew. Photograph Burgess & Treep 2012



Truss Detail. Photograph Burgess & Treep 2012

Examples of Timber Churches in South Hokianga



Marae Church Taheke, South Hokianga. Photograph Burgess & Treep 2012



Marae Church, Waima, South Hokianga. Photograph Burgess & Treep 2012



Mission Church, Mangungu, Photograph http://paulinespaddock.blogspot.co.nz

1.4 (k) THE CHURCH: Architectural Design

No evidence has been found of an architect or architectural designer associated with the design of the Omanaia Church. The Gothic revival architectural style was favoured by the Wesleyan missionaries in the Hokianga in the late 19th century. The builder's were local Māori, working under the supervision of the missionary William Gittos, constructing what is essentially a European building for Māori purpose. There are several examples of similar style churches in the Hokianga District, all built in the same period under comparable circumstances.

1.5 STATEMENT OF CULTURAL SIGNIFICANCE

1.5 (a) OMANAIA MARAE

Historical / Social Significance

Omanaia was one of the principal population centres of the Hokianga. As one of the principal kainga in the Hokianaga, Omanaia is of particular relevance to telling the history of the Hokianga and Far North. Māori tradition states that the current Wharenui named Taitamatane was built near to the site of an earlier whare called Te Whare Porowhita (or Porohita as referred to by some whanau).

The Wharenui was built during a critical period when Māori culture and architecture was responding to changed conditions. These dynamic changes occurred in response to European settlement, which caused a massive cultural shift in Māori society. The Marae itself represents an important place in the 19th Century as through its location, architecture and planning it expresses the place of local Māori in this evolving world.

The Marae is associated with significant events and persons of great importance in the history of the Hokianga. The remaining structures in Omanaia have the potential to provide more information about the nature of the settlement. The Marae site is particularly notable for its associated urupā known as Tapiki Tu, where historically important Māori figures have been buried, most notably Papahurihia. The visible features on the landscape and historical records provide much detail about the nature of the site.

The Marae has cultural, traditional, spiritual, and social values for Ngati Hau and Ngati Kaharau hapu. The local iwi understand the history and significance of the place and have a strong link with the land through oral tradition. Omanaia also possesses significance to the wider iwi of Nga Puhi and visitors to this historic region.

Archaeological Significance

The general site which encompasses the Marae could be considered as an archaeological site under the Historic Places Act (1993). The property is located within a known area of an established Māori settlement which has been inhabited from the earliest times of Nga Puhi occupation in the Hokianga region.

Architectural / Aesthetic Significance

Generally the buildings on the Marae have little or no architectural significance except for the Wharenui.

The Wharenui, in its plainness of form and absence of decoration is a good example of Māori adaptation of European building technologies and form for their own purposes.

The current Wharenui is a formal, European-inspired building reminiscent of the community halls built by settlers in the 1880s. There are many examples of this style of whare on marae in Northland. The Wharenui at Omanaia is significant as it contributes to the story of how this style of Māori building came to exist.

The 1890s photograph (*Pg.38*) shows a building in the same or close to the same location as the current whare. It is possible that this is the same building however there is a significant difference in roof pitch. The form of the building may have been altered or sections of this earlier building may have been incorporated into the current whare. It is notable that this building also follows the northland style of plain gabled halls.

Cultural Landscape

The Omanaia Marae is a focal point of the broader cultural landscape of Omanaia. The remaining historic buildings, the school, the church, the few remaining colonial houses in the district and the Wharenui on the Marae represent that nineteenth century landscape.

The current Wharenui is a physical symbol of the cultural development of a meeting house as a community building. It signifies the response of the community political challenges, religious ideas, appropriated forms and demonstrates the use of materials and technologies which went on to inspire a dynamic period of architectural transformation.

The Wharenui at Omanaia is the principal focus of the Mare, a place for tribal gatherings, a place to discuss and debate major issues and to celebrate community events. The Wharenui is still used for these purposes today.

1.5 (b) THE CHURCH

Historical / Social Significance

The church has regional significance in the Hokianga District. It represents the relationship between the Māori community and the Wesleyan mission in the nineteenth century.

It was most probably built under the direction of the Methodist missionary Rev. William Gittos, to serve as the church for the Māori of the Omanaia Region.

The building is associated with the Dog Tax Wars in the 1890s and the Māori spiritualist movements in the Hokianga which centered on the Omanaia settlement. Not long after the building was constructed, a spiritual dimension was added which took the church beyond Methodism and it ceased to be used for the purposes intended by the missionaries who established it. The building itself is a symbol of important changes within colonial society, including the declining impact of missionary activity among Māori.

The church has had a long association with the Omanaia Marae as a place of significance to Nga Puhi and the sub tribes Ngati Hau and Ngati Kaharau. It has historical significance as the building has played a noteworthy role in the history of the Hokianga; in the spread of Christianity, especially Methodism in Northland, in the transfer of land ownership from Nga Puhi to Pakeha settlers, and in the spread of Whiowhio and other spiritualist derivatives as religious and political movements.

The place has social value for the considerable role it has played in the Omanaia settlement throughout its history. Although the church has been through periods where it has been left vacant it has always had a presence on the landscape and within

community. The church and Tapiki Tu, the urupā, are today administered by the Trustees from the Omanaia Marae.

Tapiki Tu has outstanding historical and social importance as one of New Zealand's earliest churchyards. Its grave markers and other elements contribute towards an understanding of burial, commemoration and other aspects of Māori culture since 1885. The site also has considerable spiritual and symbolic value to Ngati Hau and Ngati Kaharau because of the prominent ancestors who are buried there including the famous spiritual leader Papahurihia who is in a historical sense hugely important to the narrative of Māori culture in Omanaia.

Archaeological Significance

The general site of the church could be considered as an archaeological site under the Historic Places Act (1993). The property is located within a known area of an established Māori settlement which had been inhabited from the earliest times of Nga Puhi occupation in the Hokianga region.

Tapiki Tu, the urupā in which the church building stands is of special significance as death and its associated rituals are of great importance to Māori societies. Burial sites are regarded as highly significant to Māori communities and human remains of Māori origin are of special significance to iwi, hapu and whanau. In Omanaia, the place of burial has both social and historical importance to the local Māori community particularly due to the cultural traditions and customary practices associated with burials and the great respect Māori culture places on ancestors.

Architectural / Aesthetic Significance

The church at Omanaia is an excellent example of a nineteenth century rural church building. The aesthetic significance of the building lies in its contribution to telling the story of the more modest examples of New Zealand's architectural history. It is of architectural significance as evidence of the Wesleyans in Omanaia and their relationship with the local hapu and iwi.

The use of the contemporary architectural style of the time demonstrates a general engagement by the Māori with the Wesleyan missionaries who were committed to the Gothic style of architecture. The detail and form of the building embodies these ideals and is a representation of the use of European architectural style in Māori culture.

The plainness of the church, most notably the absence of traditional Māori carvings and forms represents the rapid adaptation by Māori of European culture and technology.

The architectural style and structure of this building illustrates the level of European influence on the organisation and aesthetics of Māori buildings in the Hokianga at that time and the rapid adaptation of Māori to social and technological change as a consequence of colonisation.

Cultural Landscape

The local hapu/marae and community recognise the significant role that the church building has played in the history of the region. The original gift of land and consequent drive to build the church was due to the efforts of local tangata whenua. It remains a significant and functioning part of the local Māori community in Omanaia.

The Omanaia church has cultural significance as the land on which the building stands was deliberately selected as a church site because of its tapu status in connection with the pre existing urupā and the prominent Māori ancestors who are buried there.

The land and setting of the church are related to the history of the Māori prophet Papahurihia and the Whiowhio spiritualist movement that is closely associated with Omanaia. Papahurihia died on 3 November 1875 and was buried at Omanaia in the Māori burial ground by William Rowse, a Wesleyan minister before the existence of the actual church building. The presence of a burial area and grave markers add substantial spiritual value to the site.

The building was erected under the aegis of the missionary William Gittos and the church was a central part of the Methodist mission in the Hokianga. The land was given by Māori and Māori would have taken on the role of the church's minister and made up most of the congregation. Even though there were European settlers in the region, Omanaia was and remains predominantly a Māori settlement. Many prominent Nga Puhi, have had close links to this church, and the urupā in which it sits.

The church has an ongoing close association with Omanaia Marae. The church trustees are prominent members of the local iwi. It became the focus for milestone events such as baptisms, weddings and funerals for the community of Omanaia. Although the use of the Church declined as religious observance patterns changed, its periodic revival and attempts to restore the building have been specifically linked to community regard for the place. It continues to be used for weddings, baptisms and tangi and is also a sacred place of reverence and respect for the descendants of those who are buried there.

The community has a continuing desire to have an appropriate setting for important events, one that has a connection to their Marae and is of historical significance to their people.

1.5 (c) SUMMARY OF SIGNIFICANCE

The following assessment of cultural significance have been based on our observations of the Marae and the church and Tapiki Tu and supported by the material that we have found through our research. The level of significance has been assessed for each of the criteria given. The level of significance varies and we have used the following terms to describe the level of significance

Exceptional Considerable Some None

In addition to this we have considered whether that significance is local, regional or national. We have highlighted those assessments in the following summary.

OMANAIA MARAE

HISTORICAL/SOCIAL SIGNIFICANCE

Te Piiti o Omanaia Marae is a long established Marae, established by and serving the people of Nga Puhi iwi: Ngati Hau and Ngati Kaharau. The Marae has been a meeting place for many generations, and is associated with local leaders who have had a significant influence on the history of the Hokianga, among others the prophet Papahurihia, Aperahama Te Taonui, Hone Heke Ngapua (first Member of Parliament for Northern Māori).

The Omanaia Marae is a place with a <u>considerable</u> level of historical/social significance in the Hokianga (regional).

The Wharenui is the oldest surviving building on the Marae. This building has been used for events on the Marae for generations and hence has strong association with the people. It is still in use.

The Wharenui building has <u>considerable</u> historical/social significance to the local community. (local)

TANGATA WHENUA SIGNIFICANCE

Te Piiti o Omanaia Marae is a place of **considerable significance** to Nga Puhi, in particular to the people of Ngati Hau and Ngati Kaharau. The Hokianga was discovered by the great voyager Kupe and is associated with the first parties that arrived from Polynesia to settle in New Zealand.

The Omanaia Marae has <u>considerable</u> tangible and intangible values to the tangata whenua and is representative of the continuous occupation of the land at Omanaia by Nga Puhi since that first arrival.

ARCHAEOLOGICAL SIGNIFICANCE

The general site which comprises the Marae could be considered as an archaeological site under the Historic Places Act (1993). Omanaia Marae was established as a Marae before 1900, and is located within an area of Māori settlement that dates back to the earliest time of Māori occupation of the Hokianga.

The Omanaia Marae site may have some archaeological significance.

ARCHITECTURAL/AESTHETIC SIGNIFICANCE

Te Piiti o Omanaia Marae has several built structures, the Wharenui, the Wharekai, Wharepaku, and two relocated units. Of these only the Wharenui has any architectural/aesthetic significance. It is the oldest surviving structure on the Marae. It is typical of Nga Puhi Wharenui, unadorned and practical, built by the community with no known designer. It is not an exceptional example of this building type, however it is representative of the adaptation by Nga Puhi of European building typologies + styles.

The Wharenui has <u>some</u> Architectural/Aesthetic significance.

TECHNOLOGICAL SIGNIFICANCE

There are no features of Omanaia Marae that are of technological significance.

CULTURAL LANDSCAPE

The Marae is a principle component and a focus of the broader cultural landscape of Omanaia. The landscape around is open and rural, a landscape of riverside paddocks between the river and the dramatic hills around. The Marae is set between two estuarine streams that connect to the Hokianga Harbour. The Marae is located by a landing place on the river that is associated with the settlement of Omanaia and has particular association with the urupā. On the spur above the Marae is Tapiki Tu, the ancient urupā with its associated church. Hidden behind this, on a small plateau, is the local school and beyond that a semi-derelict Catholic church.

The Marae has <u>considerable</u> local significance as a component of this broader setting.

As a component of the Marae, the Wharenui stands out as a marker and this building has <u>considerable</u> significance as an element in the local cultural landscape.

1.5 (d) SUMMARY OF SIGNIFICANCE - OMANAIA CHURCH + TAPIKI TU URUPĀ

Historical/Social Significance

The urupā known as Tapiki Tu at Omanaia, as a place of ceremony, remembrance and burial, is of exceptional significance to the local community.

The Wesleyan Church at Omanaia was constructed in 1884 by the community at Omanaia, under the direction of the missionary William Gittos. It is representative of the engagement between the local people and the missionaries, and demonstrates how Māori in the Hokianga responded to European colonisation.

The Church building has <u>considerable</u> Historical/Social significance to the local community, and to the Hokianga region.

Tangata Whenua Significance

Tapiki Tu, the burial ground at Omanaia is a place of wahi tapu. It is of <u>exceptional</u> significance to Nga Puhi, in particular to the people of Ngati Hau and Ngati Kaharau. Of particular significance is the resting place of Papahurihia.

The Wesleyan mission was established in the Hokianga in the 1820s. European religious institutions were considered by Māori, not only as an alternative religion, but also as a vector for accessing desirable elements of European culture and technology. Before 1884 church services in the Hokianga were held in chiefly houses or Wharenui. The construction of the Church in the grounds of Tapiki Tu demonstrates the integration of Christianity into Māori religious cultural practice and social structures.

Both the Church and the urupā also contribute to the understanding of the intangible cultural values of Omanaia, as they embodies the cultural values of the Tangata Whenua of Omanaia.

The Church building is held in high esteem by Ngati Hau and Ngati Kaharau. It is a place that has <u>considerable</u> significance to the Tangata Whenua of the Hokianga.

Archaeological Significance

The general site of the urupā (including the Church) is an archaeological site under the Historic Places Act (1993). The was established well before 1900, and has been in use for many generations. It is located within an area of Māori settlement, Omanaia, that dates back to the earliest time of Māori occupation of the Hokianga. The urupā relates to the landscape around, in particular with the settlement of Omanaia and with the landing place opposite the Marae known as Ti Piiti (the bench) which links the urupā to the Hokianga harbour.

The urupā and church grounds have considerable archaeological significance.

Architectural/Aesthetic Significance

The urupā, Tapiki Tu, has three extraordinary fenced timber headboards. These date from the late 19th Century and are the work of the carver Nutana Mapi. Each is unique and each uses a combination of semi-gothic outline with subtle representational relief carving. The result is a fresh approach that blends Māori and European aesthetics. These demonstrate the assimilation of cultural and aesthetic ideas and also demonstrate how new aesthetics were generated by that assimilation and mix of ideas and cultural approaches. These fenced areas and the headboards within them are of exceptional aesthetic significance at a national level.

The Church building has a clear, simple form. It has not been altered or added to since the 1890s. It has beautiful proportions, it is beautifully constructed and it is elegantly detailed. Both the exterior and the interior of the church are exceptionally intact. It is typical of the 19th Century timber churches of the Hokianga and is an excellent example.

The Church Building, both exterior and interior, has <u>exceptional</u> architectural/aesthetic significance to Aotearoa/New Zealand.

Technological Significance

The church has a structural framework of post, beam, truss and general framing, that is fully exposed on the interior of the building. This form of construction, carried out to the standard of workmanship employed on the church, is rare in Aotearoa. The carefully set out framing of the church and all the connecting details are part of the aesthetic value of the interior.

The Church building has <u>considerable</u> technological significance.

Cultural Landscape

The Church + urupā are functioning elements within the broader cultural landscape of Omanaia, of which they are a principle component and a focus.

The landscape around is open and rural, a landscape of riverside paddocks between the river and the dramatic hills around.

The Church and urupā are sited along the spur of the ridge to the west of the Marae. They are prominent features on that ridge, which itself is a strong geographic feature of the local landscape. The Church is a particularly strong landscape feature, a local landmark with its clear form and simple steeple.

The Church and Urupā have <u>considerable</u> local significance as components within the cultural landscape of Omanaia.

PART II. CONSERVATION POLICY

2.1 INTRODUCTION

The purpose of this document is to provide a tool that can be used to guide the future care and use of Omanaia Marae and the Omanaia Church to ensure that all factors affecting these places are considered. The document is intended to enhance the meaning of the Marae and Church to the community.

It is hoped that the story told in this document will stimulate further research of the history of the Marae and the Church and the role that these places have played in the history of Omanaia. In addition it is hoped that this study will be a catalyst for the study of the other places of heritage significance in Omanaia such as the Native school and Tapiki Tu, the urupā.

This report has been commissioned by the people of Omanaia Marae and has been funded partially by the New Zealand Lotteries Commission as well as funds raised by the Omanaia Marae committee and whanau. The requirements of the owners and those of the Far North District Council are considered.

The future care of both the Marae and the Church may depend on further funding from outside sources. The Church is currently listed by the Far North District Council as a Historic Site and by the New Zealand Historic Places Trust as a Category 2 Historic Place. The Marae is not listed as an historic place or as a heritage item.

If any work is to be carried out on either of the buildings it will be necessary to apply to the Far North District Council for Building Consent and Resource Consent. An application would be assessed against the requirements of relevant Statutory Codes, the Building Act 1991 in particular. It is essential that any organisations involved are supportive in the process and have a clear understanding of the conservation issues involved. The responsibilities of these external authorities, and how their requirements may influence processes of change, have been considered in formulating the conservation policies.

2.2 METHODOLOGY

In order to determine appropriate conservation policies for the buildings assessed in this report, they have been surveyed and described and the existing archival records of the development of the places have been researched. From this information an assessment has been made of the Heritage Value of both the Marae and the church and their component parts.

The Heritage Values are intended to clearly guide which conservation processes (as defined in the ICOMOS (NZ) Charter) are appropriate for each part of the building and to ensure that any changes, including maintenance and repair, will not destroy the cultural heritage significance of the place.

In determining the conservation policies for each place a thorough visual survey has been undertaken. The description that follows is based on that survey and on documentary evidence found, which has helped to explain the history of development of the place. This description incorporates the Assessment of Heritage Value and from this specific recommendations have been developed.

The requirements of regulatory authorities and other interested parties (The Far North District Council, New Zealand Historic Places Trust, The New Zealand Fire Service etc.) are considered in Section 2.4 (b) (*Pg.52*). The Far North District Council is the Territorial Authority responsible for the administration of the Resource Management Act, and the Building Act.

Section 2.4 (c) (Pg.153) considers the requirements of the property owners of Omanaia Marae and Church.

The Summary of Conservation Principles, which comes at the end of the report is a general conclusion and should be read with reference to the more specific Guiding Conservation Principles in Section 2.5 (a) (Pg.165).

Consideration has also been given to the existing condition of each building assessed (2.4(d) Physical Condition & 2.4 (e)Preventative Maintenance) Problems with the existing fabric are identified in the survey of building fabric in addition to discussion in Part 2 Conservation Policy. This information is included as the condition of the building fabric and its proper care affects the heritage values of the place and its parts. Where areas of the building fabric are showing signs of physical decay this has been referred to in the survey of the building to reinforce the need to attend to these problems.

The Summary of Conservational Principles at the end of this document is a summary of the essential processes and principles that should be applied, by all involved, to protect the heritage value of these places and to ensure that the future development of the building is appropriately managed.

2.3 SURVEY OF PHYSICAL CONDITION AND ASSESSMENT OF HERITAGE VALUE

2.3 (a) INTRODUCTION Explanation of Survey Process & Heritage Values

The Omanaia Marae and Church are evidence of the activities and events which gained momentum through the 19th century that led to the establishment of the church by the Wesleyan missionaries and the establishment in the Māori settlement of Omanaia. They are also evidence of the changes in relationships between Māori and Europeans in the Hokianga. Both were created for the purpose of communal occupation and are physical evidence of the social history of the community.

The fabric of the buildings, overall form and finishes are the physical embodiment of the building technologies and design current at the time it was built, and demonstrate the function it was intended to serve and refers to the community that built it.

The assessment is in two parts – the Marae and the Church.

In the assessment that follows describes each place as it stands today. The description of the buildings, in each instance begins with the exterior of the building, starting with its northern street frontage, then each of its other elevations. The roof and roof form are also described. A description of the building interior follows. Below each section of the description is a table of heritage values. These values are intended to guide any processes undertaken on the building, as defined in the section "Conservation Processes" in the ICOMOS (NZ) Charter (Appendix One).

Heritage values represent the assessment of the cultural significance of each element described. These values have been attributed to large elements or spaces. All other elements, unless separately noted, should be considered to have the significance of the space or element in which they occur.

The heritage values are intended to guide conservation processes. The following table sets out the appropriate conservation processes (based on the definitions of the ICOMOS (NZ) Charter (Appendix 1) for each of the given heritage values.

HV3 Of great significance

Work on spaces or elements of great significance is limited to non-intervention, maintenance, stabilization, and repair.

HV2 Significant

These items should be preserved and protected where this does not conflict with the conservation of items of higher significance. Building fabric and spaces with a Heritage Value of 2 may be adapted to new uses; otherwise work must be limited to maintenance, stabilization, restoration, reconstruction and reinstatement.

HV1 Of little significance

It is preferable to retain these items. Removal may be justified where this facilitates the recovery of overall significance. Any modifications must not conflict with items of a higher Heritage Value.

Neut. Of no significance

These items may be retained for practical or functional reasons as long as they do not obscure components or sections of the building with Heritage Values of 2 or 3. If possible parts of the building's fabric rated Neg. should be removed.

Int. Intrusive

Detracts from the heritage significance of the place. These items should be removed or concealed.

2.3 (b) OMANAIA MARAE

23 (b) i. MARAE CONTEXT

The Marae is located at a bend on the Taukahawai River, a tributary of the Hokianga Harbour. Omanaia is at the crossroads between Rawene, Waima and Whirinaki. The Marae is set between the river and the Omanaia Road 80 m from the bridge which crosses the Omanaia just in from State Highway 12. It is a rural community of scattered houses set within paddocks. There are hills all around.

The Marae is located below the ridgeline of a spur in the hills, a ridge that flattens out behind the elegant 1880s church that sits on the ridge. The church is within an ancient urupā known as Tapiki Tu, as this area has been settled for hundreds of years. The site of the Maraeis approximately 6000 square meters and it was legally formalised as a Māori reservation in 1912.

The Marae existed well before this as evidence by the photograph taken in the 1890s. The Marae was sited by the river as that was the primary travel route and means of arrival. The name of the Marae refers to this.

There are paddocks to the west and to the north. A nineteenth century farmhouse sits to the north of the Marae. On the east the property is bounded by the stream. The road runs across the southern boundary then turns at the base of the spur.

From the Omanaia Road, the Wharenui and its surrounding associated structures which make up the Marae are a prominent feature on the rural landscape. The buildings are set back from the road and with a large gravel car park (the septic tank system of the Marae is located within the car parking area)

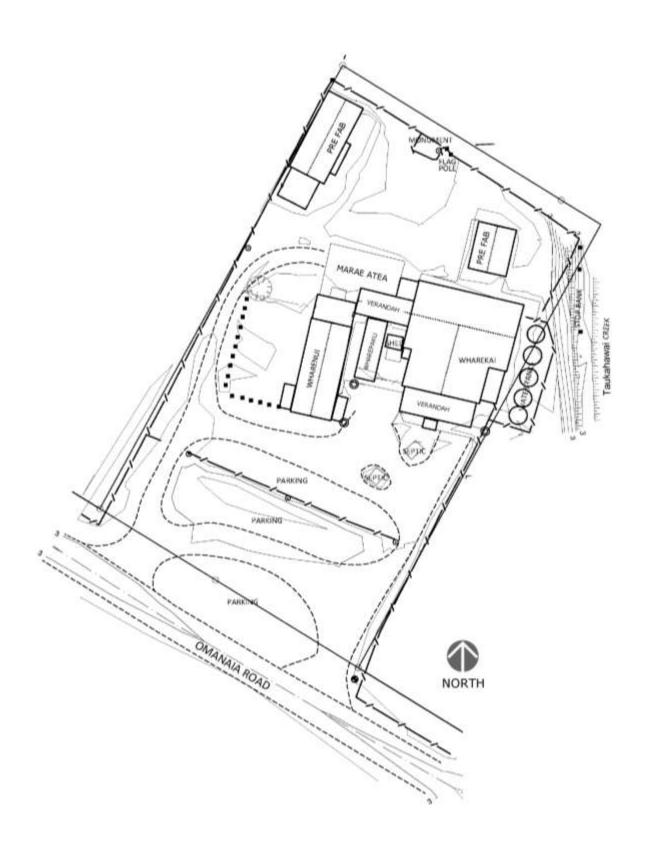
There are a total of five buildings on site which are associated with the Marae. One, in the north west corner, is a small prefabricated single volume structure with an attached verandah. This building lies neglected and in bad repair. There is another similar structure close to the north eastern boundary.

Behind this, to the right of the Wharenui and the immediate right of the toilet block is the wharekai. This is a large building, erected probably in the 1970s or 80s, which has a dining hall, kitchen and food storage area. Its construction consists of concrete block walls which are strapped and lined with a concrete pad floor and iron gabled roof. It is used by the community for the preparation and consumption of food at the Marae. There is a covered verandah on the street facade and an adjoining concrete block structure which houses the LPG tank.

Marae Context

HV₂

Layout Plan of the Omanaia Marae





View of the Wharenui looking east, as seen from Omanaia Road Burgess & Treep, July 2012



Omanaia Marae. Photograph Burgess & Treep 2012

MARAE BUILDINGS

THE WHARENUI Exterior Survey

The spacious site consists of an enclave of buildings serving the Māori community at Omanaia. The Wharenui is the only building that remains from the early period of development of the property.

The Wharenui is at the centre of the marae. It is the oldest structure on site.

Directly in front of the Wharenui, facing the river, is the marae ātea; a significant social and cultural space used to welcome visitors onto the Marae. This area can also be used by the community as an outdoor area to debate issues.

The building itself is primarily a large single volume hall, flanked either side by ancillary rooms within lean to areas at the back of the building. These have obviously been later additions to the structure. The street elevation consists of a tall gable with a single formally place window opening. With regard to the building envelope, an assortment of windows various shapes and sizes pierce the facade. Those windows that are located on the original structure are of the sash and casement variety with timber joinery. The windows in the more recent lean to structures have aluminium joinery. The exterior structure retains its form but not original finishes.

A large enclosed porch marks the entry to the Wharenui on the buildings northern facade. There is a concrete pad, which has been built right up to the timber cladding and ramps down away from the structure to the grassed area out in front.

The side elevations of the Wharenui are practically identical with formally placed openings. The building is very balanced and is symmetrical about the centreline of entry.

The view of the eastern side is partially obscured by the concrete block ablutions building. Between the toilet block and the Wharenui is a ramped concrete strip which runs down the entire side of the building meeting up with the concrete pad at the porch end. The concrete path has been poured along the base of the building down this side.

The rear elevation of the building faces the carpark. The river was once the principal point of arrival and departure for all visitors to the marae. Over time as a result and a consequence of changes made to the land such as the introduction of roads, infrastructure and increased levels of occupation, the Taukahawai River has dwindled in size. Historic photographs illustrate the much larger water volume of the watercourse around 1900. The formal approach for manuhiri to the marae ātea is not well defined.

At the northern end of the property the surveyor noted, after his visit in July 2012, that there is a monument and related flagpole situated near the middle of the open grassed space. To the south, on the ridge of the hill across the Omanaia road, the associated church and urupā are clearly visible.

Wharenui General Exterior / Context Heritage Values

Overall Exterior/ Context	2
Associated Structures	2
Grounds Behind	2
Street Frontage	2
Street Vistas	2
Relationship to Street	2
Exterior Materials and Finishes	2
Form of the Wharenui	2

Condition Notes

The board and batten wall cladding is generally in ok condition though the paintwork is deteriorating and it does require many basic repairs. Some of the exterior boards are split and broken while some are missing battens and there are a few areas where the bottom edges of the boards have rotted away. The entire church needs to be cleaned down and painted following repair work.

Roof

The entire Wharenui has been at some stage re roofed in corrugated iron and painted in green. The roof over the main hall is a long continuous single gable. The entrance porch features a lean to roof supported by steel columns. Further lean-tos have been added to the rear of the hall. They detract from the original form of the building and even though they exist symmetrically they contribute to a disjunction of form. The gutters and downpipes are all ogee profile PVC and not original.

Wharenui Roof

Roof Form	2
Overall Roof	2

Condition Notes

The iron roof in general appears to be sound and watertight even so the entire roof really needs to be checked for leaks and re painted after repairs have been made. Plastic guttering and down pipes have been installed but the drainage system needs to be assessed in terms of how effective it actually is. There are areas that need attention where the spouting is discharging straight into the ground. All plastic spouting should be replaced with metal spouting.

Wharenui North Elevation

This is the principal elevation of the Wharenui, the entrance end of the building. The focus of this facade is the lean-to entry porch. The main form of the hall roof rises behind the porch. The gable end under the porch which forms the front wall of the building is set out formally with central double doors with double casement windows positioned symmetrically, either side of them. The doors, painted in bright red paint, are either over-clad original doors or non original panel doors. The plain facings 145 mm wide are painted in navy blue paint. The side facings on the entrance doors extend up to the top of the porch ceiling and in line with the window facings, beyond the line of the doors top facing. The window joinery consists of paired timber casements with fan lights above.

The floor in the porch area is concrete which has been poured directly up against the board and batten cladding. There is a narrow baseboard which finishes the bottom of the porch walls and the battens have been scribed to it. A small timber ramp has been built from the concrete pad to sit flush with the door sill and the floor ramps backwards, beginning at the line of the steel posts then sloping down towards the grassed area in front of the building. There is a small central section in the concrete ramp which has been replaced with timber boards which sit flush with the pad. The porch roof is supported by three 90 mm diameter steel posts positioned at even spacings as well as the right hand side wall of the verandah which extends out to the line of the posts. The left verandah wall only extends halfway towards the line of posts. Both verandah walls are of timber framing lined on either side with board and batten cladding. There is timber slatted bench seating which wraps around the porch wall perimeter framing the entrance to the Wharenui creating a transitional zone between interior and exterior.

The soffit and ceiling of the porch is lined with fibrolite panels. On the left side of the porch fixed to the beam is a small cast bronze hand bell. The lower walls are clad in timber board and batten cladding. The gable ends are clad in horizontal rough sawn weatherboards. The barge boards are finished with plain rolled metal flashings and a wide board soffit which has been scribed to the weatherboards. The weatherboards on this gable end are continuous. All of the cladding materials have been painted white. On this elevation, all facings, steel posts and bench seats have been painted in navy blue with the entrance doors and barge boards are finished in varying red tones. The roofing steel has been painted green.

Wharenui North Elevation Heritage Values

2
2
2
1
Int.
Int.
Neut.

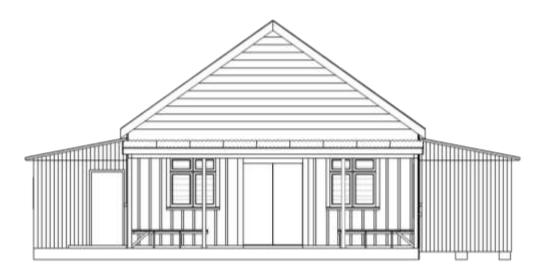
Overall North 2

Condition Notes

Barge boards non original second grade timber with knots and cracks. All flashings and spouting require possible replacement. The whole exterior of building needs repairs to the cladding and should be cleaned down and painted following repair. Generally windows and facings are in ok condition in the undercover porch area. The concrete pad which had been built directly up against the timber cladding needs attention as the two materials are in contact and this is where rot to the timber can occur.



Wharenui North Elevation. Photograph Burgess & Treep 2012



Wharenui North Elevation, Drawing Lilli Knight 2012

East/ West Elevation

Both sides are clad in board and batten cladding.

The entry porch at the northern end of the building is semi-enclosed on each side. The western enclosing porch wall is punctured by a central fixed window opening. This opening consists of a single pane of glass set into a timber frame with a sill and facings that match those of the other windows on the western side.

At the northern end of the eastern elevation a concrete ramping strip has been poured directly against the building. The ramp is in direct contact with the timber cladding causing some of the boards to become rotten. On the grassy western side of the Wharenui the walls stop abruptly just above ground level without any formal or compositional device. Here, the original Puriri piles which support the structure are slightly exposed.

The rafters are expressed and extend out to form the eaves. The eaves soffit is finished in narrow width boards butted together. The roof is corrugated iron. There is a plain fascia. The spouting is ogee profile PVC spouting. There are numerous service pipes and power conduit which have been fixed straight onto the boards. The down pipes are also PVC. Some of the downpipes are not connected to the storm water system discharge onto ground. In general the spouting and drainage systems in place are inadequate and need immediate attention.

The eastern and western elevations both have formal window openings positioned symmetrically about the central axis. The windows are large double hung sashes with heavy sills. There are plain profile facings framing the window openings. The formal placement has been disrupted by the lean-to structures which have been added on either side at the southern end of the Wharenui. The lean-to additions, built using modern materials including aluminum window joinery, interrupt the original setout of the elevation creating an abrupt disjunction in the façade. On the eastern side the lean-to has an entry porch roofed with moulded plastic tiles.

The older windows situated on either long side of the Wharenui are the primary source of light and ventilation to the building.

Wharenui East/ West Elevation Heritage Values

Form and Architectural Composition 2
Original Materials and Finishes 2
Lean-to Structures Int.
Windows 2
Spouting + Downpipes Neut.

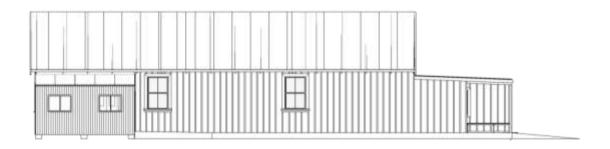
Overall East/ West 2

Condition Notes

The down pipes and spouting are all non original PVC and all spouting require attention and potential replacement. There are two cases where the downpipe is broken and discharging onto the side of building or straight into the ground.

There is inadequate ground clearance on the eastern side especially where concrete path is in contact with the timber cladding causing areas to become rotted out. There are many areas where the boards are split and battens broken. The whole exterior of the building needs repairs to the cladding and should be cleaned down and painted following this. The non original lean-to additions are clad in plywood which is also in bad repair. They should really be demolished as they have no relationship to the original heritage fabric of the building and are of poor construction.

With regards to the openings, in most cases the window frames and sills are broken and rotten and in general the windows and facing as are in very bad condition and need full replacement or immediate repairs. There is no flashing over the porch window on the western facade. On the eastern facade the end of the porch lean-to barge is open. Above this the corner between the side wall and the gable end is not covered. The first sash window in on this side has severe case of rotten timber at intersection of sill and frame.



Wharenui East Elevation, Drawing Lilli Knight 2012



Wharenui West Elevation, Drawing Lilli Knight 2012



Wharenui West Elevation. Photograph Burgess & Treep 2012



Concrete ramp up to eastern lean-to looking south Burgess & Treep, July 2012



Concrete path on eastern side between the Wharenui and the wharepaku looking south, note concrete has been built up against the cladding



Porch window on western façade Burgess & Treep, July 2012



Boarded over window on western façade Burgess & Treep, July 2012



Double hung window eastern façade Burgess & Treep, July 2012



Sash detail on eastern facade Burgess & Treep, July 2012

Wharenui South Elevation

This elevation is the back of the Wharenui building. It is very plain in appearance and features a single formally placed central joinery unit, a paired casement window. The opening has been covered over on the interior so does not actually provide any light of ventilation at all to the space. Each sash has six panes divided by narrow timber glazing bars. It is in very bad condition.

The cladding on this gable end is similar to that on the northern frontage, with board and batten on the lower section of the walls and the gable end finished in horizontal weatherboards.

The cladding ends about 200 mm above ground level. There is no formal or compositional detail used to finish the cladding. The subfloor structure can be seen beneath the cladding. On the eastern corner there is evidence of recently dug open ground works presumably for the purpose of new storm water connections.

On each side the walls have been extended by the side porches. These do not match the general finishes of the main building.

Wharenui South Elevation Heritage Values

Form and Architectural Composition	2
Original Materials and Finishes	2
Window	2
Spouting	Neut.
Porch additions	Int.

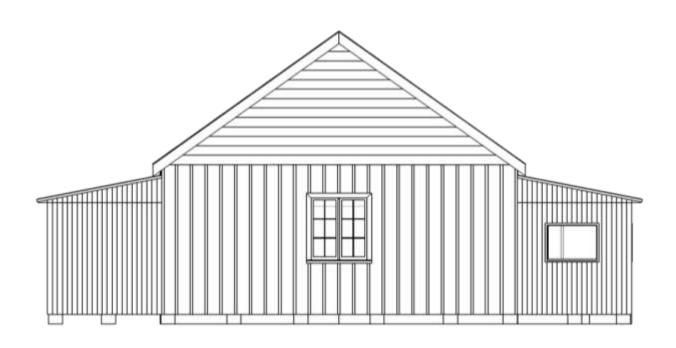
Overall South 2

Condition Notes

Claddings need the same superficial treatment as all other facades. The window is in very bad condition with the sill section and the bottom rail of the sash almost completely rotted away. Barge boards are non original made from second grade timber and feature numerous knots and cracks. The weatherboards under the gable are butted together and not flashed. The ply sheets used on the cladding of the non original lean-to structures are also butted without and visible flashings. The spouting needs attention there is a down pipe which runs along the ground. This does not comply with conventional practice. The end of the soffit has rotted out on the south eastern corner.



Wharenui South Elevation. Photograph Burgess & Treep 2012



Wharenui South Elevation, Drawing Lilli Knight 2012



South window detail with rotted frame, sill and facings.
Burgess & Treep 2012



Weatherboards on southern gable end. Note the lack of flashings on butted boards Burgess & Treep, July 2012

Wharenui Interior Survey

The primary interior space of the Wharenui is a single volume hall space. The ceiling is vaulted and lined with wide boards finished with 70 x 20 mm battens which run from the front to the back of the space. The ceiling is expressed as a three section angled reveal, with the middle section being horizontal and the sizes angling from the top of the walls up towards the central plane. The ceilings cladding conceals the timber structure of the roof above. The ceiling plane has been divided again in the opposite direction, broken up with battens which run adjacent to the boards separating the ceiling widthways in to 6 sections.

There many places where the ceiling boards have been butted together and large gaps or cracks between them are visible. Some of the boards themselves have split. There are a few junctions between the battens which run lengthways and those which run widthways which have not been executed with skill and precision and appear untidy and unrefined.

Later addition florescent lights have been attached to the ceiling boards. The Wharenui was not fitted with electricity until the 1950s so the building would have originally only been illuminated by natural light through the window openings. There is exposed wiring looping through drilled holes in the boards visible on the eastern wall near the entrance doors. The distribution board is fixed to the wall between the two double hung windows also on the eastern side. There are exposed wires running up the wall and into the ceiling from the distribution board. There is a fire extinguisher located to the left of the main entrance doors.

As a general rule the walls are divided horizontally into three sections. The two symmetrical long elevations can be described as follows. The first section of the wall nearest the floor consists of vertical tongue and groove boards 150mm wide. Where the wall meets the floor they are finished with a 75mm wide skirting board with a bevelled top edge. The vertical boards culminate at sill level the junction with the next section is finished with a 130mm wide plain board running the length of the room and interrupted where it meet the window openings. The middle section of the wall lining is made up of 150mm wide horizontal tongue and groove boards which are divided vertically into five segments between openings by a 70 x 20 mm batten.

The upper wall section is separated from the one below by a bevelled board 100mm wide. The top section of the wall employs the same set out as the one below and is the most decorative of the three main wall panels. It features vertical battens which, in conjunction with the horizontal boards create a type of framing device.

Within these frames are tongue and groove boards about 150mm wide positioned on 45 degree angle. The angle alternates within each frame along the wall creating a repeating pattern along the top section.

The hall interior is almost completely devoid of Māori decoration which was traditionally embedded into the architecture of the Wharenui. The angled panelling could be considered as a stylised attempt to introduce and establish some form of Māori patterning or detail within the interior space. The conglomeration of vertical horizontal

and diagonal forms is reminiscent of the stylistic arrangement of the *tukutuku* panel, a prominent artistic detail in Māori culture. The way the boards have been arranged on the interior could also be considered to evoke a sense of weaving or basketry an aesthetic also prominent in traditional Māori culture and design.

The divisions which define the interior lining and which unify all four walls of the Wharenui, although formal are not of even set out. The execution of the wall linings is not of a high standard there are many gaps between the boards and timbers of varying sizes have been used.



Eastern interior wall looking north Burgess & Treep, July 2012



South western corner showing unoriginal doors Burgess & Treep, July 2012

Due to the lack of accuracy in what is really quite a detailed surface treatment it appears as if it may have been built by amateur craftsmen. This lack of quality and precision in the handling of the junctions between boards on the interior linings could be attributed to the lack of funding at the time of construction and one could speculate it is a result of the work of community volunteers as opposed to paid and experienced builders. Despite this, the modest interior of the Wharenui is aesthetically charming and is an important example of rural community architecture built by Māori.

During this time Māori were experimenting with European techniques, aesthetics and materials which were not traditional to Māori architecture and a result created buildings which help to illustrate a historic change in culture and society.

The walls have been punctured on both sides by openings providing access to the non original lean-to additions located on either side at the southern end of the Wharenui. These small volumes are used for storage are unlined on the interior and detract from the heritage value of the building. The entire interior southern wall has been over clad in pegboard lining which is used to displays photographs of the ancestors a very important part of the current occupation of the Wharenui and a cultural need which had not been accommodated for in the original design.

This peg board over cladding has also completely concealed the single southern window, blocking natural light from the interior at this end of the room. At the southern end it is clear the floor has slumped. This is demonstrated by the line of the skirting and the level of the floor which is currently curving beneath this.

The main hall space has with two non original doorways and one set of unoriginal double doors. All original windows appear to be existing. As already explained, it is unclear whether the entrance doors are either over-clad original doors or non original panel doors. The wood panelled double doors with glass windows, connecting the lean-to addition on the western side to the interior, are blatantly unoriginal and are a detrimental element to the interior elevation. The same goes for the opposite door less opening in the east wall. There are built in non original bench seats constructed from particle board on either side of the entrance doors. These break up the composition of the patterned wall linings and should be replaced with free standing furniture which does not detract from the original detailing of the building fabric.

The Wharenui had been painted a number of times during its existence. This is evident in the flaking paint which reveals a number of different colours beneath. Presently the skirting and lower rail has been painted brown. The lower section of the tongue and groove wall is a cream / yellow and the rest of the wall and the ceiling boards are in white. The window facings are an aqua colour, the joinery is white and the sills are brown. The current colour scheme does not reflect the original colours which would have been used on the interior surfaces. New floorboards, currently covered with carpet, have been inserted when repairs were made to the structure and the subfloor area has been repaired at an unrecorded time. The evidence of repairs made to the subfloor is obvious with the introduction of new joists. In the sub floor itself some of the Puriri block piles have become rotten. 100×75 mm bearers run the length of the building with 100×50 joists at 500 centres resting on top.

Wharenui Interior Heritage Values

Form and Architectural Composition	2
Original Materials and Finishes	2
Double Hung Windows	2
Floor	2
Doors	Neut.
Lean-to additions	Int.

Overall Interior 2



Southern interior wall, Burgess & Treep 2012



Northern interior wall, Burgess & Treep 2012



Non original opening into eastern lean-to addition Burgess & Treep, July 2012



Electrical wires exposed on interior Burgess & Treep, July 2012



Corner detail showing uneven skirting, and split boards Burgess & Treep, July 2012



Rough junction between boards around window Burgess & Treep, July 2012

WHAREKAI

The wharekai is a basic concrete block building with a concrete slab floor of no cultural or aesthetic value.

Wharekai Heritage Values Overall

Neg.



View of the wharekai from Omanaia Road, South Elevation

WHAREPAKU

A basic concrete block building with a concrete slab floor of no cultural or aesthetic value and now barely functional. The placement, form and appearance of this building detracts from the general heritage value of the marae.

Wharepaku Heritage Values Overall

Int.



Wharepaku/ toilet block located to the east of the Wharenui Burgess & Treep, July 2012

THE SHEDS

The two prefabricated shed/houses detract from the heritage value of the marae.

Sheds Heritage Values Overall

Int.



Looking east, part of the back of the wharekai is shown on the right, other Marae shed on left, currently unused.

Burgess & Treep, July 2012

FLAGPOLE + MONUMENTAL STONE

The flagpole is a focal point on the marae and the flying of flags and banners is an important cultural practice. The flagpole itself is not historic and has little or no heritage value. At the base of the flagpole these is a monumental stone that commemorates the commitment of the people of Omanaia to Christianity. The monument is recent.

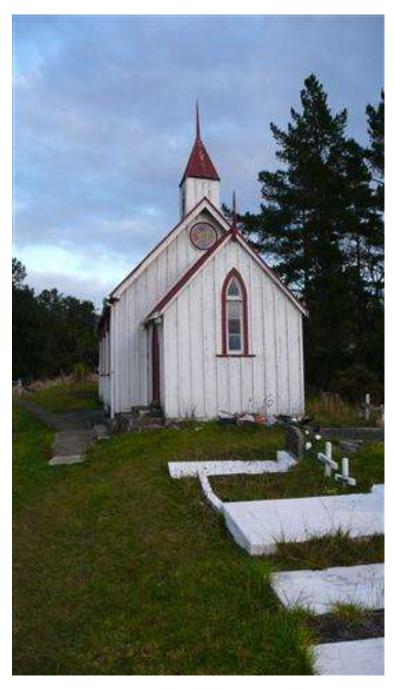
Flag pole Monumental stone

Neut. Neut.



Looking north towards historic homestead, note shed building on left, currently unused, and flagpole on right.

Burgess & Treep, July 2012



The Omanaia Methodist Church Burgess & Treep 2012

2.3 (c) THE CHURCH

Exterior Survey

The church, approximately 12 meters in length and 5 meters in width, is sited at the southern end of the Tapiki Tu Urupā. Entrance to the building is via the Omanaia School Road at the southern end of the site. The church sits high on the crest of a hill rendering it visible almost 360 degrees from the surrounding roads. It is a prominent feature on the Omanaia landscape and visually relates to its location.

Tapiki Tu, the urupā, extends out in front of the building to the north and the church provides an architectural marker on what is considered tapu land. Its setting, style and form contribute significantly to the surrounding settlement. Its form announces its special character as a rural and historic, colonial style church.

The private church, and burial ground are fenced off and there is a sign stating that they are not open to the general public. There is a hand basin situated outside of the fence. Māori consider that urupā (burial grounds) or cemeteries are tapu (sacred) and that tapu is removed by washing hands on departure. Water is now available in most Māori cemeteries because of this protocol associated with visiting this type of site. Food is not permitted in the church ground for spiritual reasons.

There is a narrow concrete path leading to the eastern side of the building originating from the gated and fenced entrance to the property at the south. The path guides the visitor up concrete steps, which have been built directly up against the timber cladding, to the entrance doors.

The fabric and construction of the building is of moderate quality. It is a simple timber frame stud structure. The cladding is of kauri board and batten construction. The boards are all 20 mm deep and are either 275 mm plain boards or 230 mm with a reeded edge. The battens are as a rule 52 mm wide by 14m deep. The joinery is a repeated timber casement module and the roof is corrugated iron. The exterior colour scheme is red and cream.

The iron roof, date sign, window facings and entrance doors and facings are painted red and the board and batten cladding is finished in cream paint. This is probably lead based if it was painted prior to the 1960s. The layers of paint should be sampled to establish the original colour scheme of the building and recorded.

The building sits approximately 275 mm from the underside of the bearers to the ground. There are 100 x 100 bearers running the length of the church and 150 x 50 joists that run the width. The walls would have originally rested on timber block foundations but these have been replaced with concrete blocks on end and paint cans filled with concrete. One can assume that because of the buildings close proximity to the ground the floor structure would probably have rotted out over time rendering it in need of total replacement. Hence the timber sub floor framing being replaced with treated timber and the original floorboards being substituted for sheets of particle board.

General Exterior / Context Heritage Values	
Form of the Omanaia Church	3
Exterior Materials and Finishes	3
Setting	3
Overall Exterior/ Context	3

Condition Notes

The board and batten wall cladding is generally in sound condition though the paintwork is deteriorating and it does require some basic repairs. Some of the exterior boards are split and broken while some are missing battens and there are a few areas where the bottom edges of the boards have rotted in some places. The entire church needs to be cleaned down and painted following repair work.

Some of the decorative mouldings around the windows have been lost and architectural detailing on the bell tower, spire and finial are in a state of disrepair. Generally windows and facings are in very bad condition although there are no broken glass panes. All flashings and spouting's require attention. There are areas where the soffit has fallen away and needs to be replaced.

The current makeshift foundations consisting of concrete blocks on end and paint cans filled with concrete not only unsightly but extremely dangerous. They should be replaced immediately with timber block foundations. The joists and bearers have been replaced relatively recently and the original floor boards have been replaced with particle board.



South Elevation of the Church. The Marae can be seen to the right below. Burgess & Treep, July 2012.

Roof

There are two gables which make up the church roof; the main roof of the nave and the smaller roof of the porch which was constructed later, probably in the 1890s. Both roves have a pitch of around 47 degrees and relate to each other through the obvious consideration of proportion and scale. The roof forms clearly delineate the buildings two parts, they also relate directly to the planning of the building and emphasise the hierarchy of interior spaces. In terms of form, the churches present appearance is probably as it was designed and first built. The roofing material itself has been replaced at some point. According to a NZHPT visit report, Stuart Park noted that the iron roof had been restored about 50 years ago (2002). The roof is sheathed in corrugated iron which has been painted in red paint with galvanized iron-barge capping. The gutters and downpipes are all PVC and not original.

The bell tower is an attractive architectural feature of the church. It is located on the northern end of the main roof and has its own steeply pitched capping, which has been formed out of flat metal complete with a timber spire on top. On its east and west elevations the bell tower features small gothic style pointed arch windows with louvered, slatted openings below. In reference to Eric Lee Johnson's photograph of the church in the 1950s we can see that the tower windows have a different appearance than they do today. From this evidence we can identify that changes have been made to the bell tower at some point in the last 60 years.



East detail showing condition of bell tower and detached spouting on the main roof. Burgess & Treep 2012



Omanaia Church, Lee- Johnson, Eric 1954



View of northern window from the same perspective. Note the changed appearance of the bell tower.

Burgess & Treep July 2012

Roof Heritage Values

Original Roof Form	3
Porch Roof	3
Bell Tower	3
Spire and Finials	3
Spouting	Neut.

Overall Roof

Condition Notes

The iron roof in general appears to be sound and watertight even so the entire roof really needs to be checked for leaks and painted after repairs have been made. Plastic guttering and down pipes have been installed but have fallen into disrepair and do not drain the roof adequately, particularly where the guttering has completely lost contact with the roof edge along the eastern façade. All plastic spouting should be replaced with traditional metal spouting.

The bell tower is in a state of disrepair and needs urgent attention. The boards have split and broken and the roof edge moulding has rotted away. The spire should have a lightening conductor fitted and the flat metal on the tower roof needs to be checked for possible full replacement. The church bell has been removed and should be returned to its original position in the tower.

OMANAIA CHURCH EXTERIOR ELEVATIONS

North Elevation

This is the principal elevation of the building facing towards the Marae below and with the urupā extending along the ridge out in front. It is easily identifiable from the main state highway and also from Omanaia Road where the Marae is situated. This front elevation features some pleasing decorative features on what is essentially an example of unassuming and modest rural church architecture.

The main roof form rises behind the projecting entry porch which follows the appearance of the central body of the church at a smaller scale. The two forms create a sympathetic and symmetrical composition of pleasing proportions. The bell tower enhances the steeply pitched main roof with added verticality, an architectural feature associated with Gothic architecture. The tower is adorned with a simple timber spire that is reflected in the plain yet somewhat decorative finial, which is fixed to the centre of the barge of the porch gable.

A particular feature of this elevation is the circular window positioned on the northern end wall of the nave above the porch. This plain window is one of the most pleasing features of the building, a rural colonial interpretation of a gothic style rose window. The window is framed in timber and is comprised of 8 coloured glass segments divided by timber glazing bars arranged around a central circular pane. The coloured glass panes of blue, red, orange and yellow are arranged in a striking and very graphic composition.

Eric Lee Johnson's photograph of the church in the 1950s shows that the timber block numbers making up the date sign 1884 were at that time positioned on either side of the round window located the north elevation. These fretted numbers are now situated on either side of the entrance door on the east.

There is a single gothic pointed arch window located centrally on the north porch wall. The porch window has a sill height that is significantly higher than those on the main body of the church. The detail of the porch window indicates that it was constructed after the main body of the church. The sill is also made up of a smaller timber section and it is the only window to not be framed by a pointed arch hood moulding. This variation on the repeated window module could be evidence that the porch was in fact a later addition to the church building. The rafters are exposed and extended out to form the eaves they check into the square section beam, which runs along the top of the wall framing and projects past the cladding. This construction detail is visible as an architectural feature on the exterior of the church.

North Elevation Heritage Values	
Form and Architectural Composition	3
Original Materials and Finishes	3
Windows	3
Overall North	3

Condition Notes

There is an area on the left side of the roof where part of the soffit is missing. The central porch window and facing are in bad condition and the finial located at the centre of the porch gable needs attention. Some of the boards and battens are split or broken, but the cladding in general is in fair condition.



North window showing narrow sill. Burgess & Treep July 2012



North western corner showing top plate of the wall framing.
Burgess & Treep July 2012



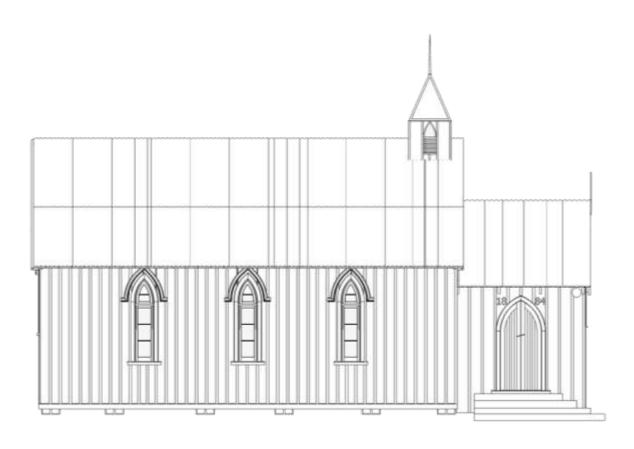
North Elevation. Drawing by Lilli Knight 2012



North Elevation. Burgess & Treep, July 2012



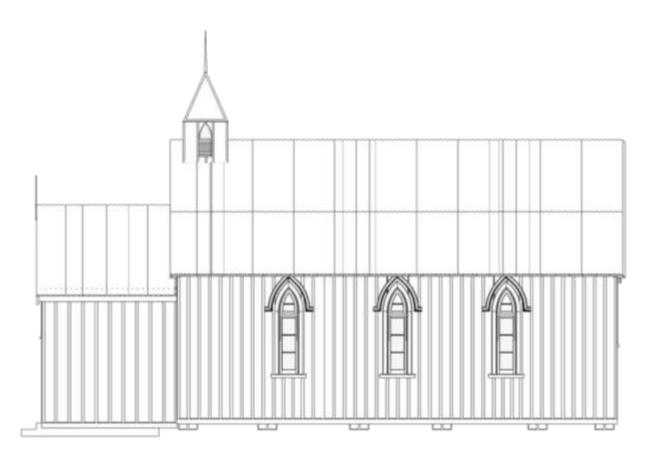
East Elevation. Burgess & Treep, July 2012



East Elevation. Drawing by Lilli Knight 2012



West Elevation. Burgess & Treep, July 2012



West Elevation. Drawing by Lilli Knight 2012

East / West Elevation

The east and western elevations are symmetrical and basically identical in setout and form with the one exception being the location of the entrance door and concrete steps which lead up to the porch on the eastern façade.

There are three evenly set out lancet windows along the main wall of the nave. The windows are made up of two sections separated by a transom; the clear glass main sash is divided by two horizontal glazing bars and the pointed arch section at the top of the window is divided by one horizontal glazing bar and features both blue and a yellow glass. The windows all have deep sills and full facings. The head facings finish in a gothic pointed arch and are framed by a pointed arch hood moulding.

The entry doors reflect the timber Gothic detail of the church windows. The door is located centrally on the eastern porch wall. The opening is finished in full facings which culminate at the top in a gothic pointed arch. The vertical tongue and groove double doors open outwards and have been painted red to match the roof and the window facings. On either side of the doors are the timber block numbers 1884, also painted red, which make up the date sign that was possibly originally located on either side of the round window which is situated the northern façade. (*Omanaia Church, Lee- Johnson, Eric 1954 on page 114 of this report*)

On the western side of the church there is an 80 mm height difference between the base board of the porch and that of the main volume. The baseboard is a $120 \times 15 \text{ mm}$ board with a 45 degree beveled top edge which runs around the perimeter of the church. The battens are cut to sit flush with the beveled edge of the base board.

East / West Elevation Heritage Values

Form and Architectural Composition	3
Original Materials and Finishes	3
Windows	3
Overall East / West	3

Condition Notes

Concrete steps have been built directly up against the timber cladding causing areas of the boards to rot away over time. The concrete should be removed and the areas of rotten cladding should be repaired and replaced. The concrete path is overgrown and the concrete is cracked and uneven. There is no formal locking system for the church and the doors are held closed by a small timber latch and a pile of bricks placed in the front. This needs to be addressed for security reasons. There is a modern security light located to the right of the entrance doors it detracts from the heritage value of the porch and should be removed.

In some areas the boards have split and the battens broken and the condition of the baseboard needs to be assessed. In general the windows and facings are in bad condition. The facing on the central window on the western façade has completely disintegrated and on the window to its left the hood moulding had broken off at one end. The hood moulding has also broken off on the left hand side of the central window on the eastern elevation.



Roof edge detail. South East corner Burgess & Treep, July 2012



Facing completely rotted away western facade Burgess & Treep, July 2012



Hood moulding detail on eastern facade Burgess & Treep, July 2012



South west corner detail. Boards split and broken.



Eastern Elevation corner detail showing concrete stairs poured against cladding and concrete block foundations.

Burgess & Treep July 2012



North western porch corner, note split and broken boards Burgess & Treep, July 2012



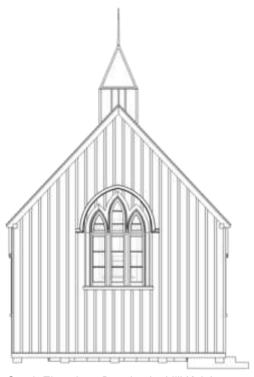
Western facade, note paint cans used for foundations Burgess & Treep, July 2012



Window with broken hood moulding. Burgess & Treep, July 2012



Entrance doors. Burgess & Treep, July 2012



South Elevation. Drawing by Lilli Knight 2012



South Elevation. Burgess & Treep, July 2012

South Elevation

This is back of the building and is also symmetrical about the centre axis. The facade is plain but and features a large and attractive tripartite window which employs the same proportion, detailing and coloured glass as the east and west windows. It also has a hood moulding which mirrors the pointed arch window facings. The hood moulding on the southern facade is entirely visible as opposed to those on the eastern and western facades where the tips are concealed from view under the eave.

There are two decorative curved timber brackets which support the protruding beams which run along the top of the walls down the length of both sides of the building. This 100 x 100 timber section is the top plate of the wall and supports the rafters, which have been checked into it. This detail creates an eave with a 150 mm overhang. This same bracket detail may have once been present at the northern end of the church but is now absent. Located at the centre of the gable there is a timber decorative finial exactly the same the one features on the north porch wall.

South Elevation Heritage Values

Form and Architectural Composition	3
Original Materials and Finishes	3
Windows	3
Overall South	3

Condition Notes

In some areas the boards have split and the battens broken. The decorative timber bracket which details the eave has become detached on the right had side and is hanging upside down, the other is still in place on the left. On the southwestern corner the boards have completely come away and there is no batten covering the junction, a gap is exposed and there are protruding nails visible.



Southern tripartite window. Burgess & Treep, July 2012

THE CHURCH Interior Survey

The church interior consists of two spaces; the small entry porch or vestibule which is 3.2 x 2.8 meters in size and the larger but still modestly sized nave, 5 meters wide by 9 meters long. It is a small building which relates in scale to its rural setting. It is plain in plan, form, materials and detail on the interior yet has some striking architectural features. The coloured glass of the windows on all sides, illuminate the church with a light that has a surreal quality emphasizing the spirituality of the building.

The large tripartite window at the southern end acts as a beautiful coloured backdrop behind the altar and pulpit area. The pulpit is the platform or raised structure in a church, from which the sermon would be delivered or the service conducted. It is a platform of timber floorboards raised at a height of 180 mm from the main church floor. There is a decorative prayer rail surrounding the lectern. Both the lectern and the rail are detailed with ornamental gothic pointed arches which mimic and compliment the style of the church windows. The recessed arch shapes have been painted white where as the rest of the structure has been left as a natural timber finish. The nave is furnished with a total of 16 timber pews which have been coated in brown paint. Fourteen pews line either side of the aisle while the other two are positioned facing each other on opposite sides of the altar. The pews come in two different sizes, one slightly longer than the other, with the smaller ones situated nearer to the pulpit, opening up the aisle as one approaches the altar. Because of the small scale of the interior nave the pews are situated in diagonal rows in turn giving the central aisle as much space as possible. The structure is fully exposed.

In the main church, all interior walls, the ceiling boards and trusses are painted in cream paint. This is probably lead based paint if it was painted prior to the 1960s. The vestibule/ porch walls have been partially lined with unpainted tongue and groove boarding which is most probably not an original feature. The pews furnishing the nave are timber. The interior window joinery is of natural finish (or varnish or lacquer) as is the interior face of the entrance doors and their facings. There are four exposed scissor trusses which make up the roof structure of the porch; two of these forming the northern wall and the wall dividing the porch from the nave. The structural members in the porch are of slightly smaller section to those used in the main space of the church. There are 150mm wide floor boards lining the floor in the entry porch. The nave would have originally had kauri timber floors but these have been replaced with particle board sheets.

In the main body of the church, the construction detail of the building, stud framing and exterior board cladding, has been exposed on the interior as an architectural detail as a result of the absence of any wall linings This intentional design decision has been further emphasized by the treatment of the posts and stud framing timbers where they have been given a very subtle but decorative chamfered edge.

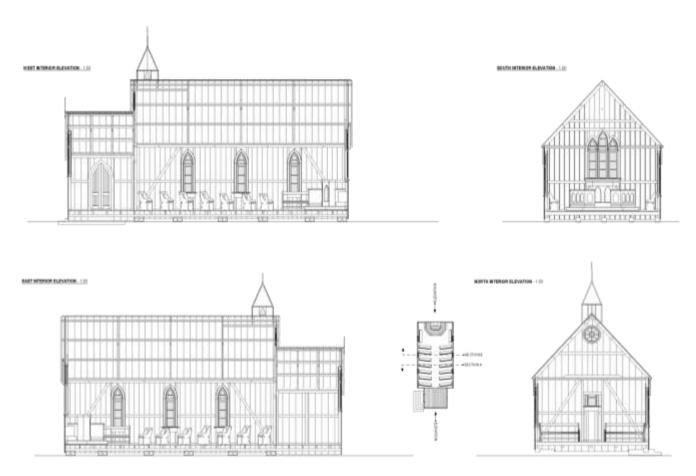
The ceiling in the nave exposes the roof structure. There are five timber scissor trusses at approximately 2280 mm spacing. The two trusses on either end of the nave form the outer gables. There are 70 x 50 mm purlins between the trusses and 275 mm wide boards with a reeded edge detail line the ceiling. The interior wall height is around 2.8 m and the total ceiling height in the nave is around 5.5 m.

The wall framing consists of 100 x100 mm posts with a 100 x 50 mm central horizontal rail and the same size diagonal members which brace the walls at either end. The boards which show on the interior are also the external wall cladding. They are 230 mm wide boards with a reeded edge detail on the eastern, western and southern elevations. On the internal wall between the entrance porch and the nave the boards are 275 mm wide and are plain in appearance with no edge detail. The windows are positioned between 100 x 100 mm sq. posts which sit about 530 mm apart centre to centre. Under the sill on the inside there is a 200 mm wide board which is fixed onto the posts. There are four 30 mm diameter steel bars set out at even spacing's between the windows. These tie the eastern and western walls together and provide the cross bracing structurally necessary for the exposed, hill top site.

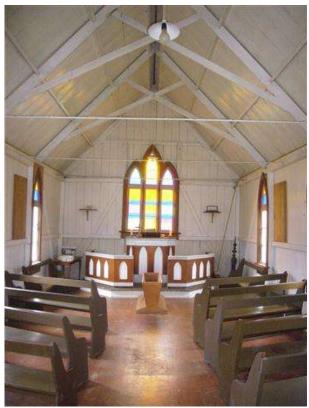
Interior Heritage Values

Form and Architectural Composition	3
Original Materials and Finishes	3
Windows	3
New overlay floor	Nil
Pews	3

Overall Interior 3



Church Interior Elevations. Drawings by Lilli Knight 2012. Not to scale in report – See Appendix



Church Interior, looking south showing tripartite window, pulpit and pews Burgess & Treep, July 2012



Church Interior, looking north, showing circle window & door through to porch Burgess & Treep, July 2012



Church Interior, looking north from porch, note over cladding of walls Burgess & Treep, July 2012



Detail of round window on north wall Burgess & Treep, July 2012



Ceiling detail in porch Burgess & Treep, July 2012



South western corner detail, not chamfer on timbers Burgess & Treep, July 2012



Western wall of church interior showing lancet windows and pews Burgess & Treep, July 2012

2.4 IMPLEMENTATION OF CONSERVATION POLICY

2.4 (a) GUIDING CONSERVATION PRINCIPLES

The ICOMOS NZ Aotearoa Charter (Appendix 1) sets out the definitions and guiding principles of building conservation. These methods and principles are intended to give clear guidelines as to how change can be managed, especially appropriate methods for carrying out building work or other change and even maintenance.

Policy 1 – The principles and guidelines of the ICOMOS NZ Aotearoa Charter are to be applied in determining the appropriate methods and /or treatment of these places to ensure the preservation and care of their heritage significance

Policy 2 – Those parts and aspects of the Wharenui and the Church that have been assessed as significantly contributing to the understanding of Omanaia Marae and the Omanaia Church as places of cultural heritage value (as set out in the Statement of Cultural Significance) must be respected and protected. The places have heritage significance as set out in the statements of cultural significance. The features and aspects of these places which reinforce that heritage significance (at a high level) should be considered when determining future policy.

Policy 3 – A formal process should be established to ensure that the recommendations of the document are implemented with proper advice, consideration and experienced contractors.

Policy 4 – All work on the Wharenui and the Church should be carried out by experienced tradesmen who are aware of conservation requirements and are familiar with restoration and conservation techniques as set out in the ICOMOS NZ Aotearoa Charter.

Policy 5 – All changes made to the Wharenui and Church should be fully reversible that is those changes should be able to be undone leaving the original fabric of the building intact to the greatest extent possible.

2.4 (b) THE ROLE OF EXTERNAL AUTHORITIES

Explanation of the Role of External Authorities.

The conservation and maintenance of the Marae, the church and Tapiki Tu is primarily the responsibility of the trustees of Omanaia Marae as the owners of these two historically significant buildings. How this is done may be influenced by the requirements of outside authorities or organisations which may have a role in determining the future of the buildings.

The native church is listed by the New Zealand Historic places trust as well as being listed by the Far North District Council in their schedule of historic sites, buildings and objects as part of The Far North District Landscape Assessment 1995 which provided the

base data for the Far North District Plan. The Wharenui is not listed by either authority. The Marae is a significant local resource intimately tied to the tangata whenua.

The council is the territorial authority responsible for the administration of the Building Act (2004) and the Resource Management Act (1992). These organisations have an interest in the building and a responsibility to assist in its preservation/conservation. This is outlined in the conservation policies accompanying the discussions that follow. It is recommended that these are adopted as key principals in any future work. (Refer to Conservation Policies 1-3)

Changes to roading and public land affects the Marae as it is on low lying land. The construction of the new bridge has affected the Marae as the property now floods. Council have a responsibility to protect private property from the affects of flooding.

Policy 6 – A formal process should be established to ensure that the recommendations of this document are supported by the external authorities which may be involved in decisions regarding its future.

New Zealand Historic Places Trust

The church building is registered as a category 2 historic building by the NZHPT as it is protected under the provisions of the Historic Places Act 1993. It was first registered by the trust on the 25 November 1982. The entire site upon which both the church and the Wharenui stand is within a place of known activity and occupation by both Māori and Pakeha before 1900 and hence is defined as a archaeological site under the act.

Either:

*"a. Was associated with human activity that occurred before 1900"*Or

"b. Is or may be able to through investigation by archaeological methods to provide evidence relating to the history of New Zealand."

The New Zealand Historic Places Trust is defined as a 'heritage protection authority' under the provision of section 187 of the Resource Management Act 1991. As the church building is registered Section 94(2)(b) of the Act requires the local authority to notify the NZHPT or any proposed changes to any registered places.

Policy 7 – As the church building is listed by the NZHPT the NZHPT must be informed of any processes which may affect the form/fabric of the building as they have an interest in how this process occurs.

Policy 8- The NZHPT have a further role as the property is an archaeological site under the definitions of the act and any proposed change to the site involving excavation must be approved by the NZHPT.

The Far North District Council

The Far North District Council is the local territorial authority responsible for administering the provisions of the Resource Management Act (1991) and the Building Act (2004). The site and buildings are subject to all the ordinary provisions of the Far North District Council as they apply to this property.

Both the church and Marae sites are currently zoned Rural Production Zone under the Far North District Council District Plan. The Far North District Council has registered the church as a heritage item under the District Plan but not the Wharenui building. The church is registered as a heritage site number 214 in Appendix 1E – SCHEDULE OF HISTORIC SITES, BUILDINGS AND OBJECTS of the Far North District Plan

Any proposed work which involves the alteration or removal of original building fabric or which may obscure parts of the building will require a Resource Consent. The Far North District Council may require that such resource consent applications are publicly notified, or have special consultation procedures with known interested parties such as the New Zealand Historic Places Trust or other community groups.

The provisions and requirements of the Building Act (1994) are considered by the Territorial Authority when processing Building Consent applications. A Building Consent is required for any changes to the building which involve changes to the structure of the building, or changes to the building services. The Building Act covers all services (plumbing, drainage, electrical) and sets out all the provisions which apply to them. The Building act also addresses fire safety, disabled access requirements and structural integrity.

Under section 38 of the act adequate provisions for escape from fire and for disabled access and facilities, are required as part of a building consent.

As the church property is recognised as a place of heritage value by the NZHPT the territorial authority is obliged under Section 39 of the act to advise the NZHPT of any application for a Project Information Memorandum within 5 days.

Section 46 prevents change of use of any building unless it is upgraded where necessary to meet the various requirements of the building act that may apply.

Where possible, when new work is undertaken, it should be carried out it accordance with the requirements of the Building Act (2004), "as nearly as is reasonably practicable". In considering and applying these provisions the Territorial Authority is required by Section 47j of the Act to take into account the special historical and cultural value of the place to ensure that these qualities are not compromised.

Section 66 of the act allows territorial authorities to issue notices requiring upgrading work on earthquake prone buildings. Both the church and the Wharenui were built before modern standards of earthquake engineering were generally adopted. Both buildings are lightweight, timber famed structures, and may be vulnerable to earthquake damage.

Recommendation: The structural integrity of both buildings should be assessed by a structural engineer to determine whether they meet the earthquake resistance requirements of the act.

Policy 9 – In considering changes to be made to the building, whether for Building or Resource Consent, the Territorial Authority must give full consideration to the cultural significance of the building, and its parts (as set out in the tabulations of Heritage Values Section 2, 2.3 Survey of Physical Condition and Assessment of Heritage Value pages 41-71).

Policy 10 – To the greatest extent possible, without compromising the heritage value of the building, any new work is to comply with the requirements of the Building Act (2004). Recommendation – The Far North District Council should carry out further public works to the roadway and bridge approach to reduce the current flooding problem on the marae property.

2.4 (c) OWNERS REQUIREMENTS AND USES

Both buildings are in the custody of Nga Uri O Omanaia Incorporated. The Marae site is classified as Māori freehold land with a total of 6 absolute owners of title, four female and two male; Mohi Hana Hone, Ngamanu Korewha, Ngamanu Ngamere, Rewiri Hare Tuku, Rewiri Rati and Rewiri Whetu. There are seven people listed as active land administrators of the Māori reservation, being the Marae. The church is listed as also being Māori freehold land but with just a single owner being stated as Ngamanu Korewha. The ownership type is stated as being *joint tenants* with a total of four shares. The other names listed are Titore Huru, Harema Ngaro and Hauraki Wiremu. The Māori reservation is administered by Hauraki Pomana who is named as being a responsible trustee.

Both the Marae and the church are considered private property and the church property must only be entered when permission has been granted by the people of Omanaia Marae. The appropriate protocol associated with the Māori law of tapu must be practiced when leaving and entering the church building and Tapiki Tu. It is in within the rights and out of respect to the tangata whenua of the district that these important cultural protocols are strictly adhered to. The tangata whenua of the district are those people who have mana whenua over the land, based on the continuous occupation of an area by the relevant whanau/hapu/iwi and their genealogical ties to land and all natural resources. In the case of Omanaia the iwi is Nga Puhi and the hapu are both Ngati Hau and Ngati Kaharau.

The intention of this section of the document is to encourage all those who make decisions which affect the fabric of the both the church and Wharenui buildings, both individuals and organisations, to consider the heritage value of the taonga and to create the best possible solutions to problems and requirements which arise, solutions which meet heritage requirements, budget constraints and are also the best possible design. All work, from basic maintenance through to the introduction of new services and facilities, has an effect on the fabric of the building. The ICOMOS (NZ) Charter discusses these matters, stating that;

"... Any change, however, should be the minimum necessary and should not detract from the cultural heritage value of the place. Any additions and alterations should be compatible with the original fabric but should be sufficiently distinct that they can be read as new work."

The existing condition of the Wharenui and Church, which are considered in the following section of this document, will affect how these buildings can be used in the future.

Policy 11 – The proposed uses of these places should respect and if possible reinforce the cultural heritage value of the place.

Policy 12 – Parts of the Wharenui and Church which have been assessed as being of significant heritage value must be retained.

Policy 13 – An archive of material relating to the Omanaia Marae and the Omanaia Church should be established to reinforce the value of both buildings and their history to the community and help to further the understanding of this place.

Omanaia Marae is used for holding important hui and community events. The Wharenui building has significant social and historical importance to the people of Omanaia as it is the oldest structure on the marae and may have elements that were constructed around 1890. The Wharenui is in a prominent location and continues to serve as a communal gathering place. The other more recent structures do not positively support the heritage value of the Wharenui.

The planning of the marae needs to be improved to better provide for formal cultural events and to improve the relationship between the components of the marae.

Future developments may include the removal of the adjoining ply clad lean-to structures at the south end of the building. A more sensitive redevelopment of the bathroom/kitchen facilities which serve the marae would also be beneficial to the overall aesthetic of the precinct. Opportunity exists to replan and improve the Marae generally. The marae has to evolve to suit changes in the community. It is expected that future upgrades will enhance the site and ensure that the marae will continue to be an important focus for the Omanaia community.

The Church has an ongoing close association with the Omanaia Marae. The building is used for milestone events such as baptisms, weddings and funerals for the community. It is also a sacred place of reverence and respect for the descendants of those who are buried in Tapiki Tu, the historic urupā, which is still in use. The commanding hill top position of the Church makes it an established landmark in the district.

The Church is in reasonably good structural and original condition considering its age and exposed site. Future developments should include the removal of the concrete steps which are built up against the timber cladding, replacement of the makeshift piles with new timber block foundations and the removal of the particle board flooring and reinstatement of timber floor boards, as well as carrying out basic repairs to the structure and cladding.

2.4 (d) PHYSICAL CONDITION

The Wharenui

The Wharenui has had many repairs and much reconstruction over its life. As a result, it is not entirely clear which parts of the building make up the original fabric and therefore hold the most heritage value. The Wharenui is the earliest surviving building on the marae and for that reason contributes significant historical value through its long association with the people of Omanaia. The structure itself is in fair physical condition considering the years of use and consequential damage, intrusive additions and various other works. There are some potentially detrimental issues which exist and should be dealt with as soon as possible. The following problems were identified during the survey, and are not a definitive list:

While structurally sound at present, the relationship of the building to the ground is of concern where there is inadequate ground clearance. The timber cladding is in full contact with a concrete floor in the porch and against the concrete path which runs the length of the building on the eastern side. The concrete has been poured directly up against the side of the Wharenui and as a consequence there is are clear signs of deterioration of the structure down these walls. This requires urgent attention. The subfloor area of the hall appears to be sound at present although it was noted that some of the piles appeared to be rotten. Most of the floor structure, including the joists and floorboards, are relatively new.

The down pipes and spouting are all PVC and are in need of replacement. All spouting requires attention and potential replacement. There are two cases where the downpipes are broken and discharging onto the side of building or onto the ground. Full replacement of all plastic spouting with metal spouting would also be aesthetically beneficial. On the eastern corner there is evidence of recently dug open ground works for the purpose of new storm water connections.

The introduction of a fully functional storm water disposal system is necessary.

The iron roof in appears to be sound and watertight even so the entire roof really needs to be checked for leaks and re painted after repairs have been made. There is evidence of one leak visible on the porch ceiling.

The board and batten wall cladding is generally in sound condition though the paintwork is deteriorating and the cladding requires many basic repairs. Some of the exterior boards are split and broken while some are missing battens. There are some areas where the bottom edges of the boards have rotted away. The barge boards are non original, made from second grade timber with numerous knots and cracks. The weatherboards under the gable end are butted together and not flashed.

The ply sheets used on the cladding of the non original lean-to structures are also butted without visible flashings. These additions are in bad repair should really be demolished as they have no relationship to the original heritage fabric of the building and are of poor construction. The entire building envelope needs to be cleaned down and painted following repair work. With regards to the openings, in most cases the window frames

and sills are broken and rotten and in general all facings and flashings are in very bad condition and need either full replacement or immediate repairs.

Refer also to PREVENTATIVE MAINTANENCE

Recommendation: Establish a maintenance programme for the building and its surrounds based on best conservation practice. Regular maintenance should be carried out on the building. Refer to Appendix 1- Preventative Maintenance

Recommendation: The concrete which has been poured up against the sides of the building should be removed and the grounds around the building should be re graded to fall away from the structure and a full storm water disposal system built to service the site. Full drainage should be constructed around the perimeter of the building.

Recommendation: The entire exterior of the building should be checked and a schedule of repairs prepared with emphasis on window openings, timber cladding, roof and drainage. All exterior repairs and ground works should be carried out immediately. The entire building should be cleaned down and painted following repair work.

The Church

For a timber building 128 years old the church is in reasonable condition. Additions and repairs have been made to the some parts of building fabric where others have been left unmaintained and as a result have become badly deteriorated. Some potentially detrimental issues exist and should be dealt with as soon as possible. The following problems were identified during the survey, and are not a definitive list:

The church building is not structurally sound. The current makeshift foundations consist of concrete blocks on end and paint cans filled with concrete. The piles are dangerous. The other components of the subfloor structure are adequate and the joists and bearers have been replaced relatively recently.

The relationship of the structure to the ground is another area of concern, particularly where the timber cladding is in full contact with the concrete steps on the eastern facade. The concrete steps have been poured directly up against the side of the church and as a consequence there is are clear signs of rotten timber and deterioration of the cladding.

With respect to the entire building envelope, the board and batten wall cladding is in fair condition though the paintwork is deteriorating and it does require some basic repairs. There are a few areas where the boards and baseboard have split and the battens are broken. On the south western corner where the boards have completely come away and there is no batten covering the junction. At this intersection a gap is exposed and there are protruding nails visible. In general, the windows, facings and decorative hood mouldings are in poor condition, with areas of broken and rotten timber. All flashings require attention.

The iron roof appears to be sound and watertight, even so the entire roof really needs to be checked for leaks and painted after repairs have been made. Plastic guttering and down pipes have been installed. These are in poor condition and do not drain the roof adequately, particularly where the guttering has sagged along the eastern façade.

The bell tower is in a state of disrepair and needs to be assessed.

Recommendation: Establish a maintenance programme for the building and its surrounds based on best conservation practice. Regular maintenance should be carried out on the building. Refer to Appendix 1- Preventative Maintenance

Recommendation: The concrete which has been poured up against the sides of the building should be removed and the grounds around the building should be re-graded to fall away from the structure and a full storm water disposal system built to service the site. Full drainage should be constructed around the perimeter of the building.

Recommendation: The entire exterior of the building should be checked and a schedule of repairs prepared with emphasis on window openings, timber cladding, roof and drainage. All exterior repairs and ground works should be carried out immediately. The entire building should be cleaned down and painted following repair work.

Recommendation: The entire exterior of the building should be checked and a schedule of repairs prepared with emphasis on the cladding and foundations. The entire church should be cleaned down and painted following repair work.

Recommendation: The current makeshift foundations are extremely dangerous and should be replaced immediately with safer and more complimentary timber block foundations. A full replacement of all plastic spouting with metal spouting is also necessary.

Recommendation: The concrete steps which have been poured up against the sides of the building should be removed and should be be substituted with timber stairs. The areas of rotten cladding should be repaired and replaced.

Recommendation: On the bell tower the board and batten cladding needs attention. The spire should have a lightening conductor fitted and the flat metal on the tower roof needs to be checked for possible full replacement. The church bell has been removed and should be returned to its original position in the tower.

2.4 (e) PREVENTATIVE MAINTENANCE

Preventative Maintenance is a method of identifying minor faults early, thus avoiding the need for major repairs in the future. By doing the right thing at the right time, only repairs or replacements that are necessary are required and can be approved of in advance. This involves not just cleaning and repair, but 'housekeeping' – checking services and building fabric for wear and harm. For the Marae and church properties these should include;

- i) Regular Inspection of the buildings and sites.
- ii) Routine cleaning and checking of services.
- iii) Periodic spring cleaning, refurbishment and recoating of surfaces.
- iv) Major repair or replacement (if and when necessary).

Failure to carry out routine maintenance will result in deterioration which may require major repair and restoration.

Such 'cyclical cleaning' depends on frequency of use (e.g. toilet and public areas should be cleaned weekly perhaps even daily). Regular site inspection should ensure the maintenance and cleaning of external surfaces, structural inspections and treatments as well as vegetation control. Repair work and larger maintenance items such as painting should be scheduled on a regular period, determined by the expected longevity of materials from new.

General 'housekeeping type' maintenance should be carried out by contractors who are familiar with the care and attention to authentic detail required by conservation work. Specialist work should be carried out by experts. Consideration needs to be given to this, and the establishment of a register of expert contractors and consultants to carry out work on the building is suggested. Furthermore, to ensure the on-going conservation and preservation of the building, a full maintenance programme for the building taking proper account of its heritage value needs to be established. This programme itself requires updating and should be checked and reassessed every ten years by a conservation architect.

It is recommended that a coordinated approach of managing the building as well as the site should be established. Ideally, a management group would be established and an individual person made responsible for organising and managing the maintenance schedule. This individual would also be responsible for keeping and updating the Preventative Maintenance Log. The log should be updated each time an inspection takes place and should describe all jobs undertaken, the date performed, by whom / or what groups as well as the costs incurred. Photographs should be taken to record any significant work. As these will become the basis for all future maintenance work, any and all specifications prepared for the job should be recorded and kept with the log.

Health and Safety in Employment issues must be considered and care should be taken by all individuals working on the building as well as the visiting public. Contractors should be informed of any concerns. Appendix 2 is the preventative maintenance schedule proposed for Omanaia Marae and the church building, outlining the specifications for an annual, five-yearly and ten-yearly cycle of maintenance. The Preventative Maintenance Schedule should be read in conjunction with the rest of the Conservation Plan. The schedule sets out some specific guidelines for planned maintenance and a system of regular checks for the building fabric.

The Preventative Maintenance Schedule for Omanaia Marae and the Omanaia Church (Appendix 10) will require further input from others who know these places well or have had the experience in carrying out maintenance work on similar buildings. The Maintenance Schedule is a guiding document – it is expected that it will be developed and modified over time.

Refer to Appendix 2

Policy 14 – Establish a maintenance programme for the Marae and its surrounds based on best conservation practice.

Policy 15 – Establish a maintenance programme for the Church and urupā and its surrounds based on best conservation practice.

2.4 (f) SERVICE FACILITIES

The Marae

The ablutions block was erected in 1974. It's located on the eastern side of the Wharenui and separated by a concrete pathway. The toilet building is a somewhat agricultural structure in concrete block construction which has neither been strapped nor lined and is currently in very poor condition. It blocks the eastern elevation from street view and detracts from the character of the place even though it adds function. These facilities need urgent upgrades and many in fact require a complete rebuild of the structure at a possibly less intrusive location. They require upgrading in order to meet hygiene standards as well as meeting disabled access provisions and other building act requirements.

The Wharekai Building is a relatively large structure and dominating structure within the Marae complex. It has a street presence and is clearly visible from the road. It provides the Marae with food preparation and storage facilities and the building is comprised of a large commercial type kitchen with ample storage space and a generous hall which is used as a dining room and also features a built in stage on the eastern wall. There is a large covered porch at the front of the building and a porch with a bench seating area and a covered walkway which leads along a ramped concreted area to the toilet block and the Wharenui.

The LPG tank is located in very close proximity to the front of the Wharekai.

On the eastern side of the Wharekai are the large plastic watertanks that service the marae. The tanks are filled by roof water, primarily from the Wharekai.

There is septic tank system in the front yard of the marae. This system was installed in the 1970s.

The marae has full electricity.

The area between the back of the Wharenui, the Wharekai and the street has been formed as a carpark.

The eastern boundary of the marae, to the stream edge, is planted in Harakeke and Tī Kōuka. There is no notable landscaping elsewhere on the property.

Policy 16 – Any modifications required to existing facilities should be carried out to meet new use requirements with as little impact as possible on significant heritage fabric.

2.4 (g) LIGHTING AND EXTERNAL SECURITY

The Marae

There is no security system. The entrance doors are able to be locked but not all of the windows are secure and there is broken glass which has not been replaced or even boarded over in one window. The Wharenui is fitted with fluorescent tube lighting which detracts from the visual appearance of the interior. There is lighting in the porch area. Better lighting would be beneficial to enhance the appearance of the building and to provide better amenity for night time use of the building if required particularly some lighting on the ātea.

The Church

The church nave has two pendant lights which hang from the ceiling. There is one external globe light fixed to the exterior boards to the right of the entrance doors. There is no security system and the building is left unlocked all windows appear to be secured. The primitive locking system used to fasten the entrance to the church building consists of a pile of bricks and a small piece of wood nailed to the door.

Recommendation: Lighting should be discretely placed and give good lighting to the entries on both the church and the Marae.

2.4 (h) ELECTRICAL AND PLUMBING SERVICES

All existing electrical and plumbing services should be thoroughly checked and upgraded where necessary. Electrical faults as a result of old or bad wiring can cause fire and failing plumbing, if leaking; will cause the building to decay.

Recommendation: All existing electrical and plumbing services in all Marae buildings, but in particular the Wharenui and the church, should be surveyed and checked for condition (refer also to maintenance programme – Appendix 2). All electrical and plumbing services which do not meet modern standards should be upgraded.

Policy 17 – New services should be unobtrusive and minimal, and where visible should be run in traditional materials. Consideration should be given to the future needs so that any extra services required can be planned for.

2.4 (i) FIRE PROTECTION AND EGRESS

It may be required for upgrades to be made to both the Wharenui and the church in order to meet current fire rating and fire egress requirements. Both buildings are single fire compartments, and in one occupancy. They are also both timber structures and it is desirable to protect the buildings from damage in the event of fire. The ideal way of providing fire protection would be to install a combination of smoke detectors connected to a brigade alarm with a sprinkler system⁹¹. In the Wharenui there has been some attempt to protect the building from fire. A dry power fire extinguisher and evacuation

⁹¹ A domestic sprinkler system would require a large volume of stored water.

alarm has been fixed on the interior wall to the side of the entrance doors. There are two egress routes from the Wharenui building and just a single egress route from the Church.

Recommendation: An assessment should be made of both buildings in terms of fire and egress to determine their current status.

Recommendation: A system of smoke detectors, heat detectors and sprinklers connected to a brigade alarm should be installed in the Wharenui and in the Church. These systems have to be installed in a manner which respects the heritage value of the building fabric. A handheld extinguisher should be installed in the church.

Recommendation: The most effective fire protection system possible should be installed with great care to ensure that the existing heritage fabric of the building is protected.

2.4 (j) DISABLED ACCESS & FACILITIES

Current access to the church building does not provide fully for disabled persons. There are steps located at the only entrance to the building and there are no complying hand rails. The Wharenui building has ramped access at both entrances and generally seems to meet disabled access requirements. The existing facilities associated with the Wharenui, the toilets in particular, do not meet disabled access and use requirements.

Recommendation: A ramp designed to meet disabled access and use requirements which should be formed up to a doorway should be designed for both buildings.

Toilets and other facilities associated with the Marae should be planned or redesigned to comply with disabled access and use requirements. Refer Section 2.4 (vi) Services

2.4 (k) LANDSCAPE CHARACTER

The buildings, both on the Marae and the church are freestanding in an open rural environment. They are highly visible. Any changes to the property generally has to be carefully considered, particularly as it is seen from the road. It is very important to maintain the open view of both buildings from the street, as both the church and the Wharenui are historic of great significance.

The burial ground in which the church stands needs extra sensitive consideration when maintaining the landscape around the graves. The urupā is regarded as highly significant and the human remains of Māori origin are of special significance to iwi, hapu and whanau so should be treated with the upmost respect for cultural practice.

Policy 18 – The overall landscape of the Marae should be considered. The openness of the Marae site and its formality should be maintained, with consideration given to establishing trees and other planting that would enhance the property. Any future developments of the site should enhance the layout, setting and function of the marae.

The relationship of the Marae to the river should be enhanced. If possible the link between the Marae and the water should be re established.

The church is sited in an open rural landscape which should be considered. No changes should be made to the fabric and form of the building that would be visible from the street.

2.4 (I) HERITAGE COLOURS

The original colours of the Wharenui are not known. This building has been altered many times. The colours are not essential to its heritage value, and the historic colour scheme of the building cannot be discovered. It may be possible to ascertain the heritage colours of the church building by scrape tests.

The Church

When repainting the exterior of the church the new colour scheme should be based on the early colours as best as can be determined by scrape tests. A colour scheme based on the colours used at the time the church was constructed reinforce its interpretation as a place of cultural heritage significance.

Policy 19 – Future colour schemes for the church should be based as closely as possible on the original colours of the building determined by scrape tests.

2.4 (m) INSULATION AND HEATING

The Wharenui and the Church have no thermal or acoustic insulation beyond the natural properties of the materials that have been used to clad and line the building. In both structures the ceilings are very high. The type of construction makes it difficult to change. In the church there is no wall or roof cavity whatsoever so the introduction of insulating materials impossible unless an insulating material is installed in the very limited space between the church floor and the ground. Dress warmly.

In the Wharenui it may be possible to insulate the roof cavity. The interior wall linings have detailed panelling and therefore there is no easy way from the interior to expose cavities and install insulation.

The wall cavity also carries out a function by letting the timber framing of the Wharenui breathe. This prevents moisture sitting in the walls, a problem that can occur if the walls are insulated but not watertight. The walls should be reclad as the cladding is in relatively poor condition. This provides an excellent opportunity to insulate the building.

There is no form of heating in ether building.

Recommendation: Investigate possibilities for thermal insulation which do not compromise the integrity of the building or affect its fabric parts which are highly rates and will not cause condensation within wall or ceiling cavities.

Recommendation: Investigate alternate forms of heating the spaces that respect the integrity of the buildings while providing a more comfortable thermal environment.

Policy 20 – Any proposal to improve the thermal environment of these building must respect the heritage values and character.

2.4 (n) INTERPRETATION

Both the Omanaia Marae and Church have a proud and long history among the tangata whenua in the region. The association of important Māori throughout the history of the buildings with this place adds immeasurably to its cultural significance. The aesthetic qualities of both the represent an engagement by the local Hokianga tribes in the late 1800s with Pakeha and a response to the effects of colonization.

Both the Church and Wharenui demonstrate the evolution and transformation of Māori architecture during this period in New Zealand's history. Changes occurred through the introduction of new political challenges, religious ideas, new forms, materials and technologies and the new social conditions all of which contributed to changes in Māori architecture. This also led to the development of new forums for meeting and debate, and as a consequence the rise of the Māori meeting house occurred. The architectural style of the Wharenui in Omanaia is a direct result of these events. It is also an example of how these innovations and architectural transformations came at the cost of customary architectural arts. The concepts of appropriation and indigenitey, as represented by the Gothic style church and the very Europeanised Wharenui are examples of the revised, distinct and politically charged architectural movements, which arose out of the effects of European contact in the Māori settlement of Omanaia in the Hokianga.

Policy 21 - An appropriate archive of information relating to the buildings and their history should be kept by the Omanaia Marae community and used to create suitable interpretative material to explain the buildings to its users and to visitors. This archive should be available for academic research on terms that protect the interests of the owners.

2.4 (o) INSURANCE.

Consideration needs to be given to contingencies for major disruption or damage through accident or act of God. The insurance on both the Wharenui and the church should reflect the full replacement cost.

Recommendation: A full insurance policy allowing for the rebuilding of the entire building, in its present form and finishes, should be taken out for both the Wharenui and the Church

2.5 SUMMARY OF CONSERVATION POLICIES AND RECOMMENDATIONS

2.5 (a) Summary of Conservation Policies and Recommendations

Guiding Conservation Principles

Policy 1 – The principles and guidelines of the ICOMOS NZ Aotearoa Charter are to be applied in determining the appropriate methods and /or treatment of the building and its parts to ensure the preservation and care of its significance

Policy 2 – Those parts and aspects of the Wharenui and the Church that have been assessed as significantly contributing to the understanding of Omanaia Marae and the Omanaia Church as places of cultural heritage value (as set out in the Statement of Cultural Significance) must be respected and protected. The places have heritage significance as set out in the statements of cultural significance. The features and aspects of these places which reinforce that heritage significance (at a high level) should be considered when determining future policy.

Policy 3 – A formal process to ensure that the recommendations of the document are implemented with proper advice, consideration and experienced contractors.

Policy 4 – All work on the Wharenui and the Church should be carried out by experienced tradesmen who are aware of conservation requirements and are familiar with restoration and conservation techniques as set out in the ICOMOS NZ Aotearoa Charter.

Policy 5 – All changes made to the Wharenui and the Church should be fully reversible that is those changes should be able to be undone leaving the original fabric of the building intact.

The Role of External Authorities

(NZHPT & Far North District Council)

Policy 6 – A formal process should be established to ensure that the recommendations of this document are supported by the external authorities which may be involved in decisions regarding its future.

New Zealand Historic Places Trust

Policy 7 – As the church building is listed by the NZHPT the NZHPT must be informed of any processes which may affect the form/fabric of the building as they have an interest in how this process occurs.

Policy 8- The NZHPT have a further role as the property is an archaeological site under the definitions of the act and any proposed change to the site involving excavation must be approved by the NZHPT.

Far North District Council

Recommendation: The structural integrity of both buildings should be assessed by a structural engineer to determine whether they meet the earthquake resistance requirements of the act.

Policy 9 – In considering changes to be made to the building, whether for Building or Resource Consent, the Territorial Authority must give full consideration to the cultural significance of the building, and its parts (as set out in the tabulations of Heritage Values Section 2, 2.3 Survey of Physical Condition and Assessment of Heritage Value pages 41-71).

Policy 10 – To the greatest extent possible, without compromising the heritage value of the building, any new work is to comply with the requirements of the Building Act (2004).

Recommendation – The Far North District Council should carry out further public works to the roadway and bridge approach to reduce the current flooding problem on the marae property.

Owners Requirements and Uses

Policy 11 – The proposed uses of the buildings should respect and if possible reinforce the cultural heritage value of the place.

Policy 12 – Parts of the building which have been assessed as being of significant heritage value must be retained.

Policy 13 – An archive of material relating to of Omanaia Marae and the associated church should be established to reinforce the value of both buildings and their history to the community and help to further the understanding of this place.

Physical Condition

The Church

Recommendation: Establish a maintenance programme for the church building and its surrounds based on best conservation practice. Regular maintenance should be carried out on the building. Refer to Appendix 1- Preventative Maintenance

Recommendation: The entire exterior of the building should be checked and a schedule of repairs prepared with emphasis on the cladding and foundations. The entire church should be cleaned down and painted following repair work.

Recommendation: The current makeshift foundations are extremely dangerous and should be replaced immediately with safer and more complimentary timber block foundations. A full replacement of all plastic spouting with metal spouting is also necessary.

Recommendation: The concrete steps which have been poured up against the sides of the building should be removed and should be be substituted with timber stairs. The areas of rotten cladding should be repaired and replaced.

Recommendation: On the bell tower the board and batten cladding needs attention. The spire should have a lightening conductor fitted and the flat metal on the tower roof needs to be checked for possible full replacement. The church bell has been removed and should be returned to its original position in the tower.

Wharenui

Recommendation: Establish a maintenance programme for the building and its surrounds based on best conservation practice. Regular maintenance should be carried out on the building. Refer to Appendix 1- Preventative Maintenance

Recommendation: The concrete which has been poured up against the sides of the building should be removed and the grounds around the building should be re graded to fall away from the structure and a full storm water disposal system built to service the site. Full drainage should be constructed around the perimeter of the building.

Recommendation: The entire exterior of the building should be checked and a schedule of repairs prepared with emphasis on window openings, timber cladding, roof and drainage. All exterior repairs and ground works should be carried out immediately. The entire building should be cleaned down and painted following repair work.

Preventative Maintenance

Policy 14 – Establish a maintenance programme for the Marae and its surrounds based on best conservation practice.

Policy 15 – Establish a maintenance programme for the church and urupā and its surrounds based on best conservation practice.

Refer to Appendix 2.

Service Facilities

Policy 16 – Any modifications required to existing facilities should be carried out to meet new use requirements with as little impact as possible on significant heritage fabric.

Lighting and External Security

Recommendation: Lighting should be discretely placed and give good lighting to the entries on both the church and the Marae.

Electrical and Plumbing Services

Recommendation: All existing electrical and plumbing services in all Marae buildings, but in particular the Wharenui and the church, should be surveyed and checked for condition (refer also to maintenance programme – Appendix 2). All electrical and plumbing services which do not meet modern standards should be upgraded.

Policy 17 – New Services should be unobtrusive and minimal, and where visible should be run in traditional materials. Consideration should be given to the future needs so that any extra services required can be planned for.

Fire Protection and Egress

Recommendation: An assessment should be made of both buildings in terms of fire and egress to determine their current status.

Recommendation: A system of smoke detectors, heat detectors and sprinklers connected to a brigade alarm should be installed in the Wharenui and in the church. These systems have to be installed in a manner which respects the heritage value of the building fabric. A handheld extinguisher should be installed in the church.

Policy 18 – The most effective fire protection system possible should be installed with great care to ensure that the existing heritage fabric of the building is protected.

Disabled Access and Facilities

Recommendation: A ramp designed to meet disabled access and use requirements which should be formed up to a doorway should be designed for both buildings.

Toilets and other facilities associated with the Marae should be planned or redesigned to comply with disabled access and use requirements. Refer Section 2.4 (vi) Services

Landscape Character

Policy 19 – The overall landscape of the Marae should be considered. The openness of the Marae site and its formality should be maintained. Any future developments of the site should enhance its traditional layout, setting and function.

The relationship of the Marae to the river should be enhanced. If possible the link between the Marae and the water should be re established.

The church is sited in an open rural landscape which should be considered. No changes should be made to the fabric and form of the building that would be visible from the street.

Heritage Colours

Policy 19 – Future colour schemes for the church should be based as closely as possible on the original colours of the building determined by scrape tests.

Insulation and Heating

Recommendation: Investigate possibilities for thermal insulation which do not compromise the integrity of the building or affect its fabric parts which are highly rates and will not cause condensation within wall or ceiling cavities.

Recommendation: Investigate alternate forms of heating the spaces that respect the integrity of the buildings while providing a more comfortable thermal environment.

Policy 20 – Any proposal to improve the thermal environment of these building must respect the heritage values and character.

Interpretation

Policy 21- An appropriate archive of information relating to the buildings and their history should be kept by the Omanaia Marae community and used to create suitable interpretative material to explain the buildings to its users and to visitors. This archive should be available for academic research on terms that protect the interests of the owners.

Insurance

Recommendation: A full insurance policy allowing for the rebuilding of the entire building, in its present form and finishes, should be taken out for both the Wharenui and the church