

VISITOR RECREATION



Walks

- ◆ Walking routes close to town - investigate more routes, signs, and enhance existing routes.
- ◆ Walking tours - of inner streets - e.g. to Churches, court houses, Courthouse, Reefton School of Mines, Band Hall, Railway Station, miners cottages.
- ◆ Walking tours/heritage trail for outer areas - could be self-interpretative.
- ◆ Heritage trail around Reefton and along water race from Power House.
- ◆ Reefton Terrace Walkway - better signs to it, enhance generally, somewhere to sit, management plan, more interpretation (signs), on site for mines & natural environment.
- ◆ Walk to Blacks Point - via old powerhouse water race and historic hydro theme, scenic too.
- ◆ Encourage tramping clubs from East Coast to visit.
- ◆ A Goldfields Great Walk, the GREAT GOLD WALK of four days in Victoria Forest Park, developed and promoted nationally and internationally, exploring local cultural and natural history (see map sheet)

Other excursions

- ◆ Mini bus tours.
- ◆ Hunting, fishing.
- ◆ Pony trekking - stables available at racecourse.
- ◆ Train rides.





HERITAGE FOCUS

Built Heritage

- ◆ Utilisation of more old buildings for public uses.
- ◆ Creative/interpretative use of Courthouse and School of Mines.
- ◆ Railway - locomotive, steam train - display, excursions.
- ◆ Major events at the racecourse - as fund-raiser for restoration of the facility and ongoing maintenance.
- ◆ Cemetery park, Buller Road - under utilised. Incorporate into a heritage walk, to be signposted.

Nature Tourism

- ◆ Guided/interpreted walks/journeys interpreting the coming together of the four native beech species.
- ◆ Nature tours of local fauna, geology, botany.
- ◆ Summer paddle tours investigating the life in and around streams.
- ◆ Exercises in understanding and measuring native forest recovery.
- ◆ Mountain bike routes e.g. Big River; Macraes backroads e.g. Globe circuit; Tawhai; and old forestry roads.

Social Heritage

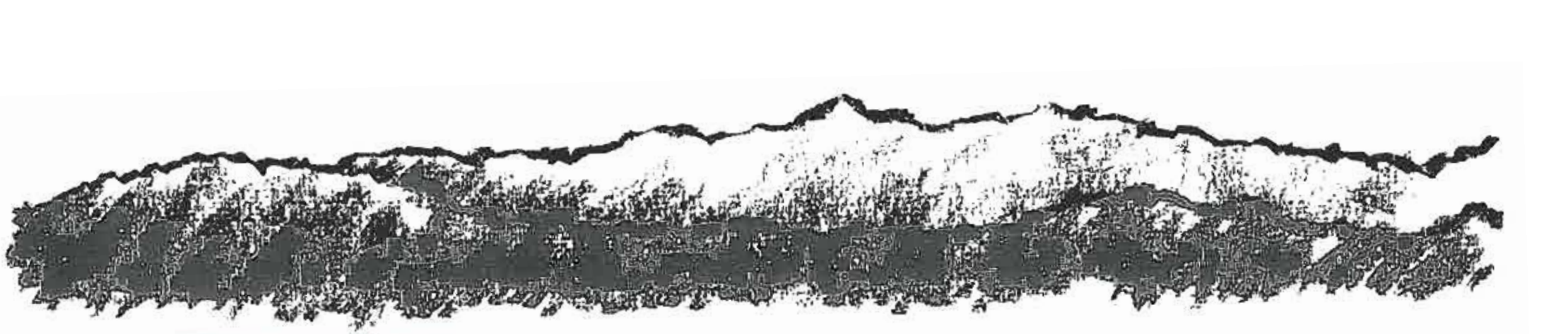
- ◆ Interpretations of historic personalities.
- ◆ Re-enact or interpret unusual Reefton-related court cases.
- ◆ Re-enactment of mining life events at the slab hut in town.
- ◆ Celebrate first New Zealand Stock Exchange (Visitor Centre site).



THE TIMES **Stock exchange opens** **in New Zealand**

In Reefton, a West Coast South Island gold mining town, a stock exchange has opened, the first in New Zealand.





MAJOR OPPORTUNITIES

Exploring commercial opportunities for the town, workshop participants identified many and these are listed in Appendix 1. At the edit of the first rough draft on 27 March, participants individually marked the major priorities on this list, and added several more. Grouped into 6 themes, the "FIRST FIFTEEN" included:

Rail Revival

- ◆ Railway preservation. Steam train journey, tea-rooms, etc.

Electricity Heritage Celebration

- ◆ Investigation of lighting potential as visitor attraction.
- ◆ Sound and light show - overnight attraction.
 - ◆ "Sparks" Festival - event
 - ◆ "Festival of Light" - event

Visitor tours

- ◆ Visiting gold mining sites
- ◆ Mining experience.
- ◆ 4WD trips
- ◆ Mini bus use
- ◆ Tours promoted - e.g. train trips

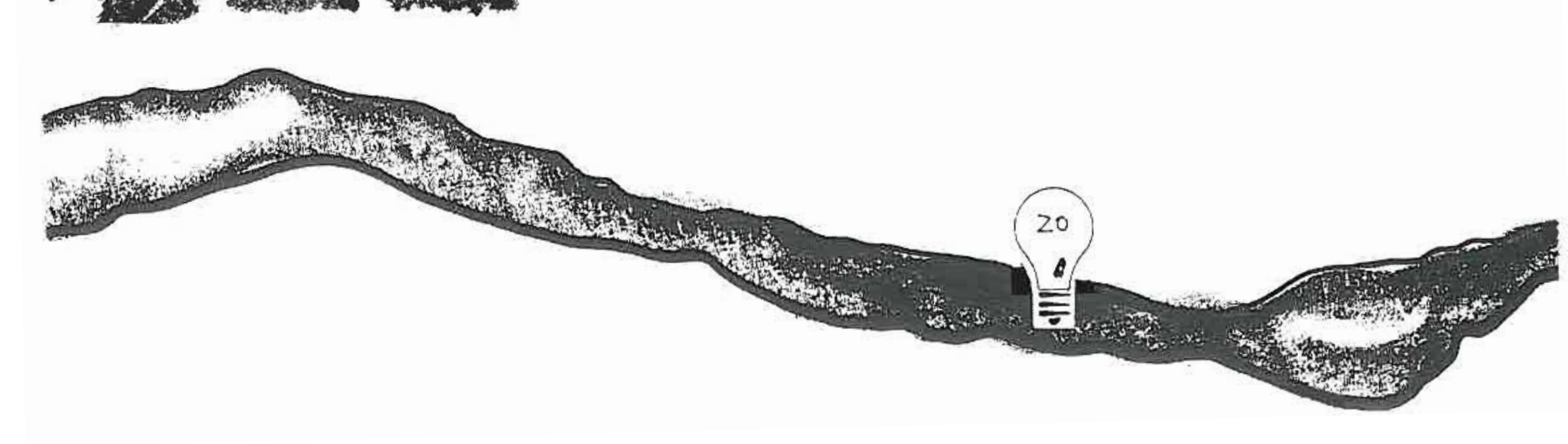
Great Walks



- ◆ The Goldfields Great Walk
- ◆ Inangahua River opportunities

Streetscape Enhancement

- ◆ Revival of The Strand
- ◆ Authentic street lighting structures and circuits - low scale.

Service Development

- ◆ Retention and development of existing services and opportunities
 - ◆ Swimming baths open all year, and promoted.
 - ◆ Upgraded murals and signs
 - ◆ Self-promotion - by word of mouth
- 



The opportunities people wish pursued were primarily visitor industry based, using social, cultural and natural resources as the attraction. Management of the town's heritage - the buildings, streetscapes, features, etc. - and ensuring sensitive new development, were seen as essential to realisation of the commercial visitor opportunities. A broad spectrum of heritage celebration is sought, operating alongside the traditional life of this working town. The visitor focus must be designed and managed to minimise disruption to the essential comings and goings of Reefton as the living, working town of a long established community.

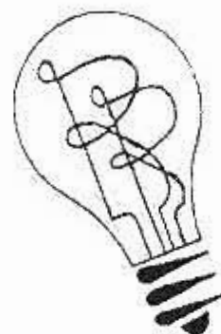
Following the workshop, the facilitation team and RR co-ordinating group have developed the participants wishes further. Much was discussed with the presentation of the further draft on 3 April 1996. Further proposals have been developed and incorporated for consideration.

Considering these opportunities, and their potential to make Reefton a viable and distinctive visitor focus, suggestions follow for the development of :

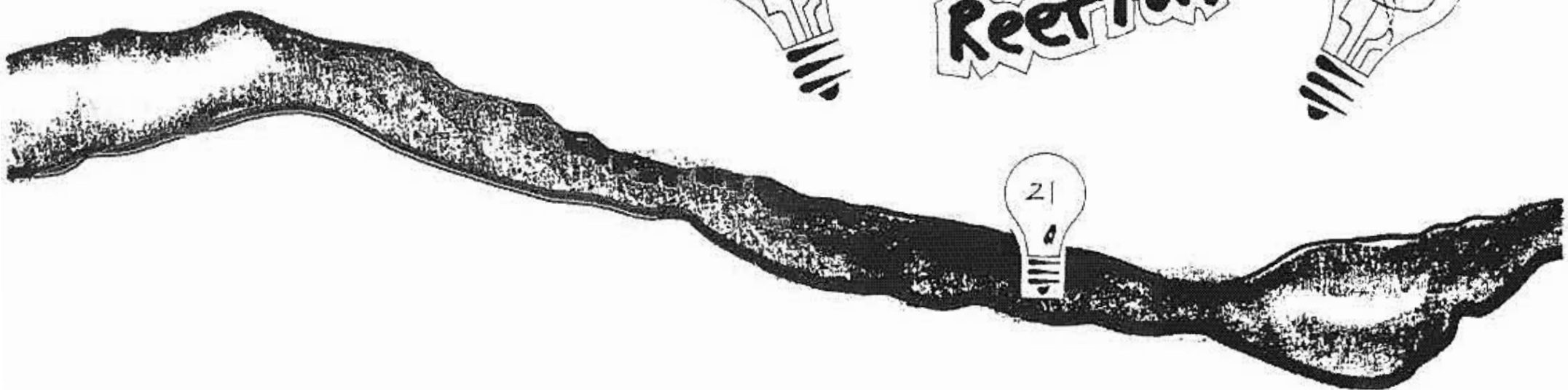
Stories, action, features and fantasies through:

- ◆ RAIL REVIVAL - restored and mobile
- ◆ ELECTRIC THEATRE - performance arts
- ◆ OUTDOOR SCULPTURE - installed & ephemeral
- ◆ FIREWORKS FEATURES - sparks, lights
- ◆ HERITAGE CUISINE - culinary arts
- ◆ THE GREAT GOLD WALK - out & about

All contribute to developing and reinforcing Reefton as the
COAST'S BRIGHT SPOT, and
LIGHT CAPITAL OF AOTEAROA NEW ZEALAND.



**Spotlight
on
Reefton**





Tranz Scenic

RAIL REVIVAL

- ◆ Based on establishing a railway museum within the Reefton railway precinct, which includes the station, engine shed (the only one of its type in New Zealand still standing on its original site and connected to the network), turntable and yard. The precinct itself is among the most complete in the country.
- ◆ It is hoped with the support of the Single Engine Group, that the Fairlie engine can be restored to operable condition, and housed in the engine shed. Further down the track, it is hoped that the engine would be available for steam excursions through the Buller Gorge.
- ◆ It is also hoped that a *Tranz Scenic* service may run through Reefton, the Buller Gorge and on to Westport on a regular basis.
- ◆ Strategies to achieve the "Rail Revival" include:
 - ◆ Securing the lease of the engine shed from Tranz Rail.
 - ◆ Achieving funding for the restoration of the shed through:
 - ◆ The Rail Heritage trust of New Zealand.
 - ◆ NZ Lottery Heritage and Conservation Grant Fund.
 - ◆ Sponsorship
 - ◆ Seeking the gifting of the Railway Station to the community from the Minister-in-charge of the Department of Survey and Land Information (DOSLI).
 - ◆ Securing from Tranz Rail the retention of the yard/turntable as part of their operating network.
 - ◆ Enlisting the support of the local community, rail heritage groups, Tranz Rail, sponsors and tourism operators to achieve the "Rail Revival". Support from the Buller District Council will be vital.
- ◆ The Reefton Historic Places Trust Board will take the initiative to implement the strategy, working alongside other groups to achieve heritage management in Reefton.

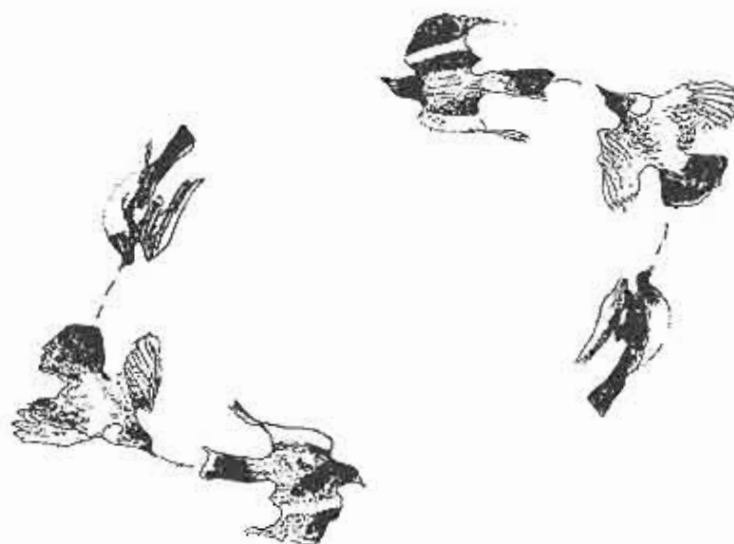
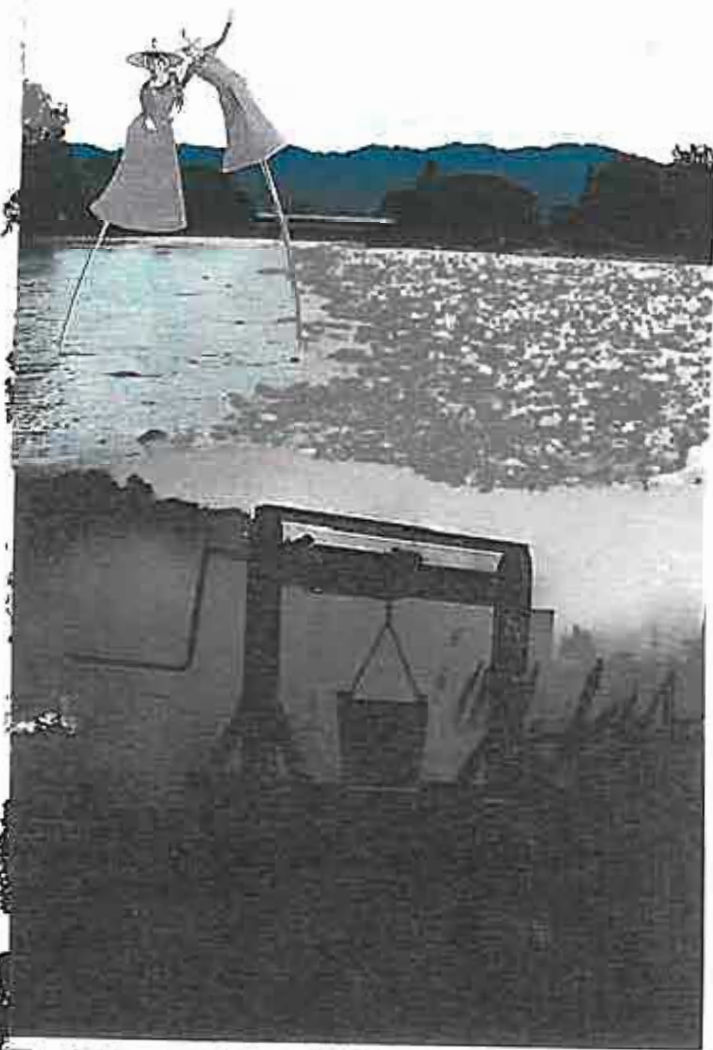
Tranz Rail



ELECTRIC THEATRE

EnActing The Revival - performance arts suggestions include:

- ◆ "Lights on Broadway"- street theatre telling the story of electrification. Street closed. Perhaps a corrugated iron set.
- ◆ After-dark street parade with everyone 'individually' lit.
- ◆ Hillside Cross and heritage buildings in lighting events.
- ◆ Dawn Ceremony - perhaps tangata whenua, and the dawn chorus.
- ◆ Shadow of the Dawn Chorus - backlit through morning fog.
- ◆ Playback theatre - to perform local incidents.
- ◆ Sound and Light Show performed regularly- developing Reefton's Story - pre-recorded and electronically programmed (cf. Sovereign Hill show at Ballarat, Victoria).
- ◆ Wildlife Welcome Home - seasonal migrations celebrated, "Kereru and Kaka Homecoming", perhaps.
- ◆ The River Dance - on the Inangahua on anchored poles.
- ◆ "Mouse Returns" with further mural (re-)development.
- ◆ A youth celebrity to run a show.
- ◆ Stories of the area such as -
 - ◆ electrification
 - ◆ stock exchange
 - ◆ Inangahua earthquake
 - ◆ mine events/disaster
 - ◆ Great Spotted Kiwi habits
 - ◆ flooded hotel bars, and,
 - ◆ the one that got away.

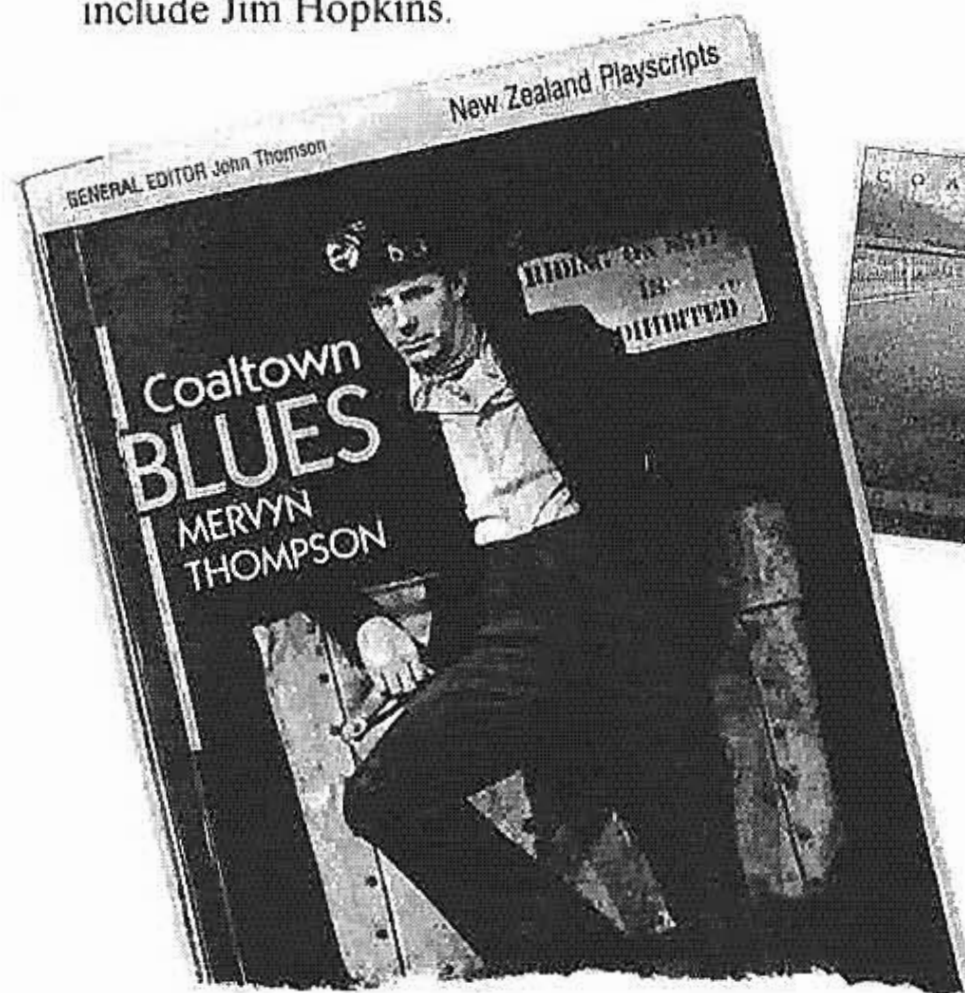


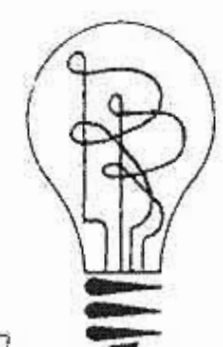
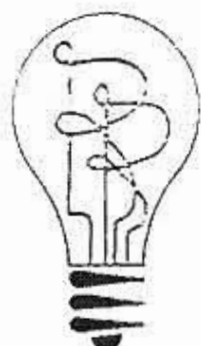
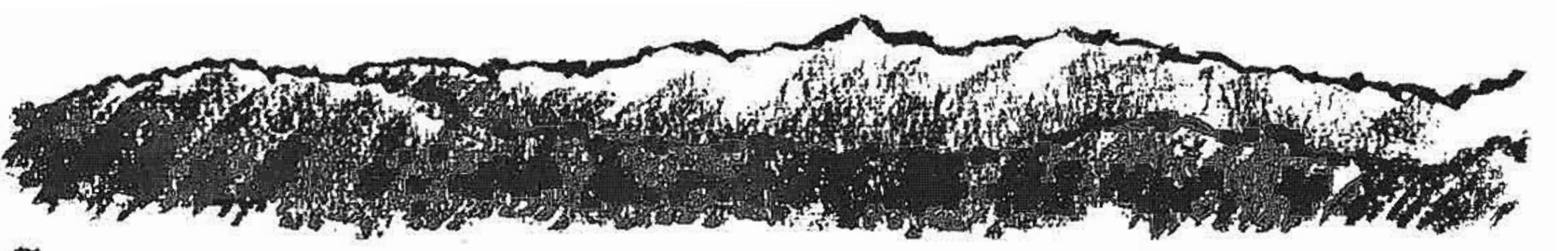
Theatre development

The process of theatre development will be as important as the products/performances.

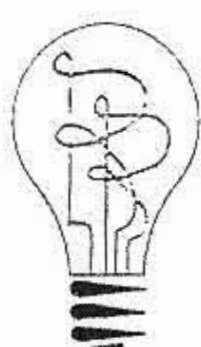
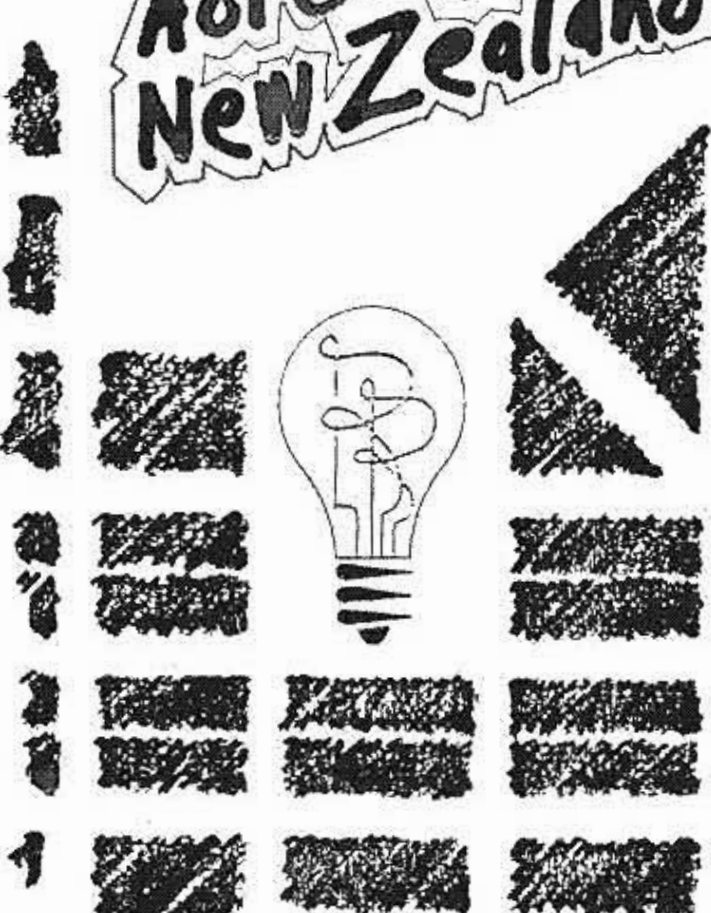
To assist in creating distinctive and localised performances with professional credibility, consider approaching the following Christchurch professionals:

- ◆ Playwrite Michaelanne Forster to come into the community to research and write stories for performance in Reefton.
- ◆ Warwick Broadhead to develop and produce a play from the lands and rivers of the area (cf. earlier Punakaiki forest, river and beach productions) Contact via. 04 499 8614.
- ◆ Dance co-ordinator Rewa Muriwai to come and develop contemporary dance for the place and its stories e.g. The Corridor Flight.
- ◆ Sculptor and theatre designer Mark McEntyre to come and help create a Broadway set etc.
- ◆ Drama Dept. head, Sharon Mayzor, and students re-work the recent Reefton-related production, "Power" & hundreds of lights.
- ◆ Lizzie Cook & "Pig Tails Theatre Co." to co-ordinate children's workshops.
- ◆ McPhail & Gadsby to MC a big show. Other possibilities include Jim Hopkins.





Light
Capital
of
Aotearoa
New Zealand



CO-ORDINATION

Funding & education

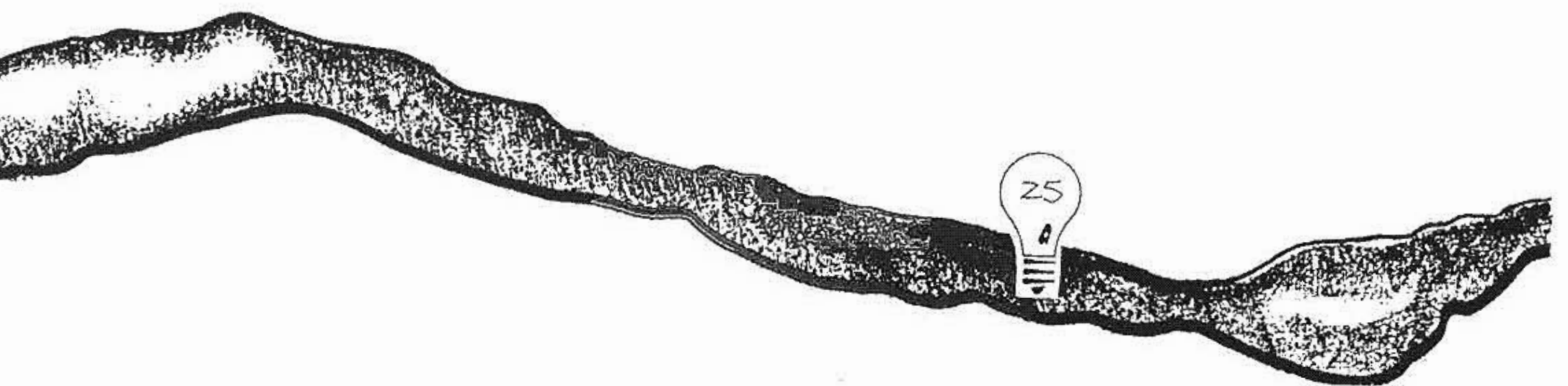
- ◆ Sponsorship and Employment Service assistance is suggested for development of the Revival programme to provide a skilled Co-ordinator with specialised skills to develop proposals and train people to implement them.
- ◆ To ensure training for a sustainable theatre as a base for the visitor industry in Reefton, all sponsorship input should be directed to making some contribution to ongoing training. Sponsors should be encouraged to go beyond the one-off name in lights opportunities, assisting in establishing training and education for local people.

Suggestions include:

- ◆ A Community Arts Council supportive programme.
- ◆ Reefton Operatic Society - drama/theatre opportunities.
- ◆ Theatre workshops for all ages.
- ◆ Drama module for Inangahua College.
- ◆ Set design and construction in building module at College.
- ◆ Student scholarships to drama school.
- ◆ School theatre troupe.
- ◆ Playwright in residence.
- ◆ Director in residence.
- ◆ Sponsorship for facilities, events and materials.

Events Co-ordinator

- ◆ To set up a substantial event with intent of ongoing activities, a Co-ordinator is considered essential. A professional person in the town full-time for perhaps six months to work with local groups in identifying and selecting skills and opportunities, co-ordinating and staging events, setting up training programmes, and accessing funding and facilities.





Len Lye in Sydney, 1955

OUTDOOR SCULPTURE

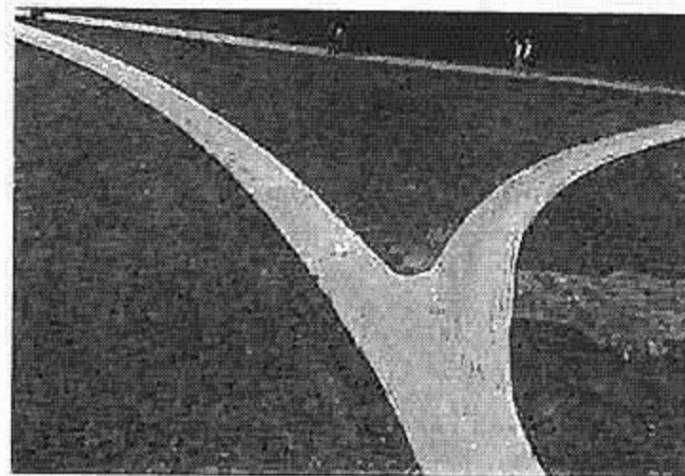
Visual arts - installed - ephemeral - kinetic. Fun sculpture in particular, that is perhaps colourful, whimsical, mechanical, sparky and whacky.

Transitory and permanent installations are suggested to develop the town as a lively attraction, for example:

- ◆ Water-powered sculpture, responding to the electricity generation heritage and local water sources - could be explored for the river, streams, races, gutters and for building downpipes. Pure artworks as well as re-used plant e.g. Pelton wheel. Temporary and longer term installations, and product sales.
- ◆ Electricity powered sculpture, indoors and out. In commercial premises such as bars and café, out in courtyards and gardens. Using light and/or movement.
- ◆ Recognise the natural heritage of granite with development including significant works which include local granite.
- ◆ A kinetic sculpture school or symposium might be explored.
- ◆ "Adopt a sculptor" ; "Host a sculptor"
- ◆ Seek sponsorship for substantial works to put Reefton on the map for lively sculpture.

The following sculptors, artists and designers could be approached regarding doing/lending/installing sculpture:

- ◆ Pauline Rhodes, Christchurch environmental sculptor.
- ◆ Josie Martin, artist/sculptor with lively colour, form and lights in sculpture. Lives in Akaroa.
- ◆ Bruce Edgar, designer/sculptor, of Christchurch.
- ◆ Evan Webb of Christchurch, Curator of the Len Lye Foundation, sculpture and installations. Len Lye (1901-1980) is an internationally renowned N.Z. born film maker, kinetic sculptor, painter, genetic theorist and experimental prose writer. (Box 647 New Plymouth, N.Z.)



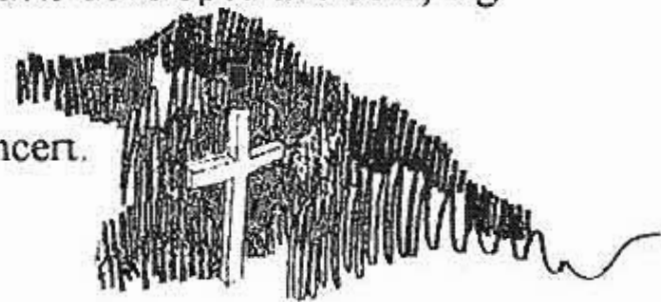
KRISTO & JEANNE - CLAYDE : WRAPPED WALK WAYS, 1977-78
JACOB L. LOUIE PARK
KANSAS CITY
USA.

FIREWORKS FEATURES

To celebrate the electricity history, lighting, electricity and water-powered heritage, for example:

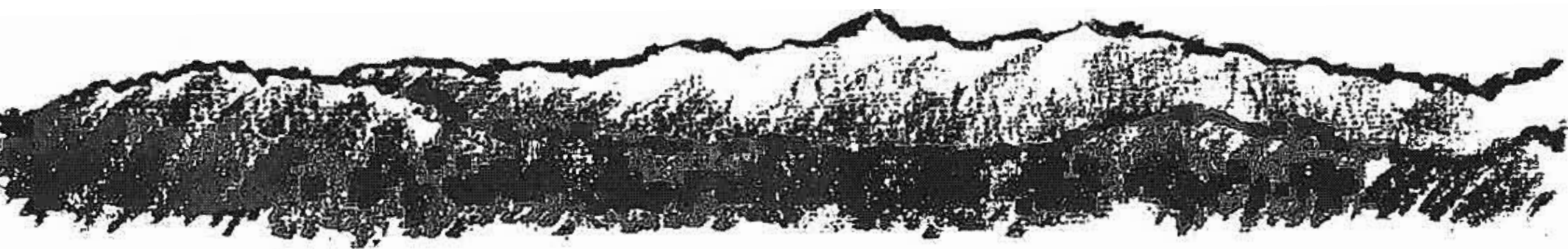
- ◆ Regular fireworks festivals/events.
- ◆ Original Power Station projected in Oddfellow's Hall - develop the building for exhibiting and performing as the *Hall of Power*.
- ◆ Electricity generation development, plus exciting and interesting applications e.g. the startling Tesla Coil; colourful gas discharge lamps.
- ◆ Domestic scaled "spark a' light" products developed and sold, e.g. small Tesla Coils.
- ◆ Inangahua River "Stories in Fire".
- ◆ Under-water river/pool fireworks/concert.
- ◆ Fog Fantasies:
 - ◆ outdoors - night and day
 - ◆ indoors
- ◆ Heritage structures lit as event theatre - including The Cross.
- ◆ Fiery Fauna performing.
- ◆ Glow Worm Show
- ◆ Sparking the imagination with local stories enacted in flame and spark.
- ◆ Light Sculpture
- ◆ Light Art Competition

Sparking
Reefton

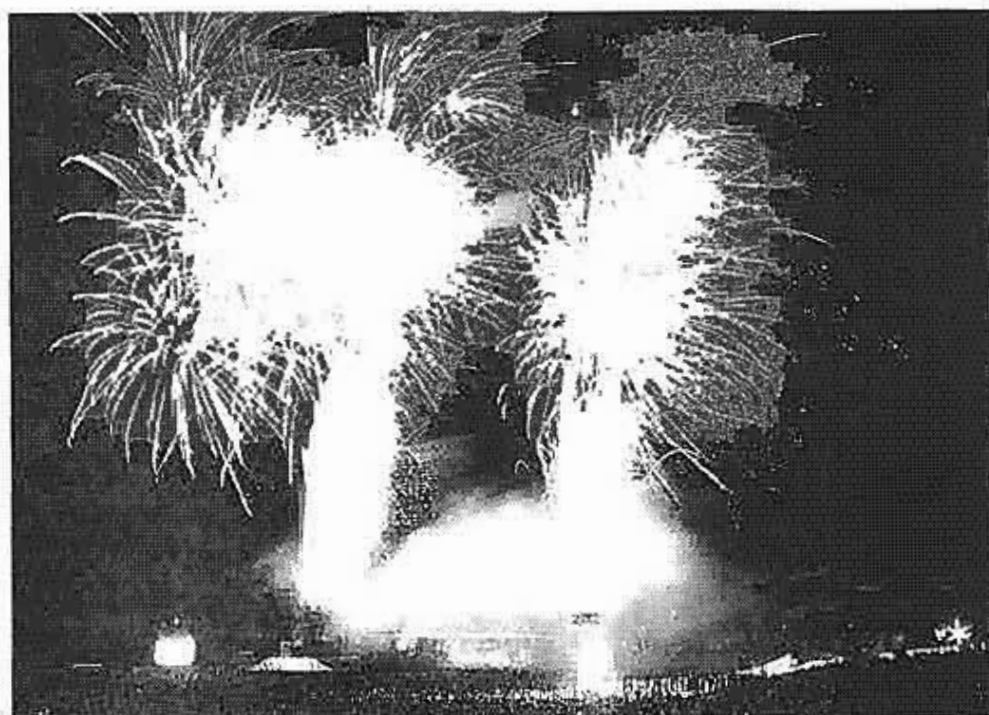
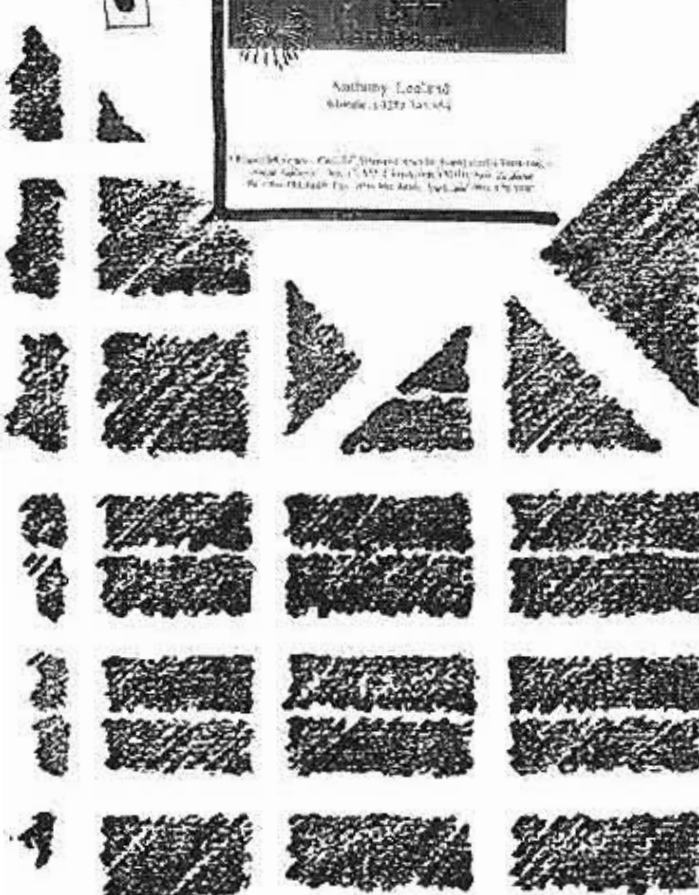


Fire Bird





Fireworks Festival...



The fireworks concept when choreographed with sound, with lighting effects, actors and sometimes even giant puppets (often referred to as son et lumière et pyrotechnica et acteur), can be used to tell the story of the local district in broad sweeping images.

A number of years ago, we did the anniversary of the first electricity production and created a generator, power lines and light bulbs in fireworks. This concept can be extended to cover many local historical and natural features.

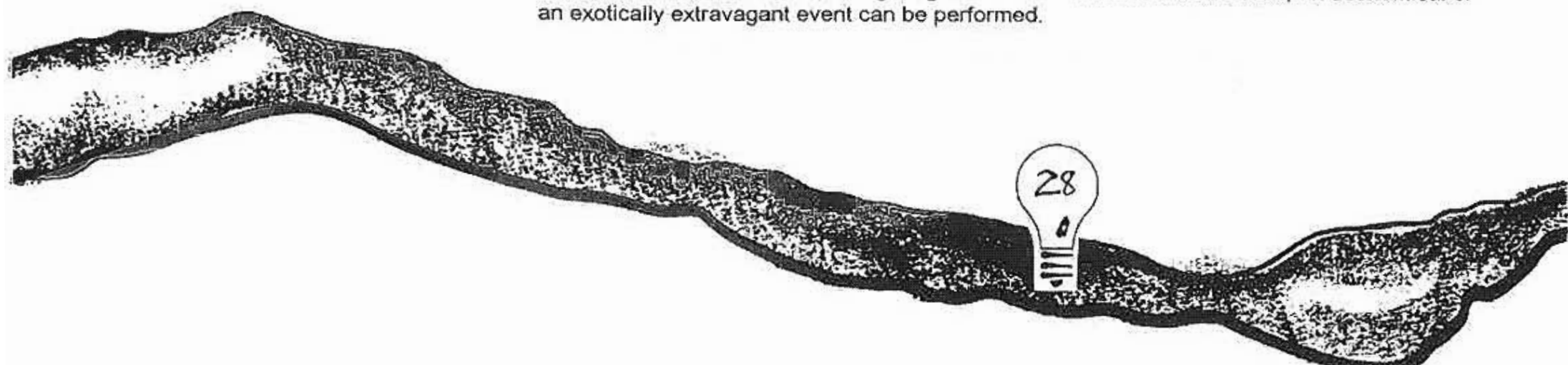
The first decision is the venue. One suggestion is the Inangahua River. The audience would be on one bank, with the various effects on the other. It would also be possible to have some fireworks on and in the river. This is a perfect opportunity to use searchlights and place the sound system close to the audience. A good sound level is thus achieved economically for the audience; the performance aspect is achieved by firework mobiles and giant puppet figures on the other river bank.

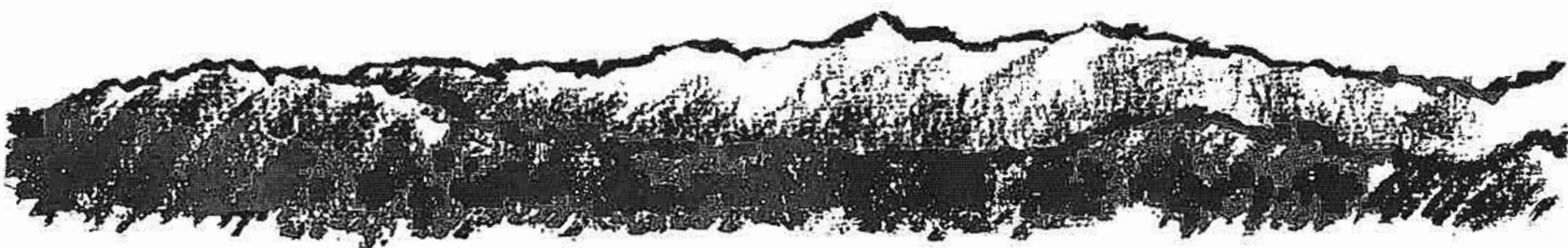
Alternatively, a large public park with a suitable area for the audience plus an area at least 100m in diameter (preferably 150m x 100m), to provide a clear safety zone for the fireworks.

Another consideration is the Fog Festival. We could create large quantities of fireworks fog and utilise the big searchlights with coloured filters. Firing fireworks choreographed to music up through the bank of fog and overlaying a spoken commentary or poetry centred on the local culture and physical history would provide a suitably eerie and mysterious atmosphere, with the fireworks punctuating the night.

The Fog Festival could also be done indoors with lasers, lighting, indoor fireworks and sound. This section could be part of a solid evening of entertainment, perhaps ending in a dance. A large hall with a high stud would be needed for such an event. Even inside a building, fog, searchlights, lasers and other lighting effects could be used to great advantage.

Underwater Concert: In Christchurch at QEII pool we performed an underwater concert. Music was played under water, with percussion musicians also performing under water. The listeners had their heads under water to hear the music and used snorkels and masks to this end. While a deep pool is best for this, it can be done in a shallow pool. Depending on the use of live musicians or recorded music, the lighting effects and decoration of the area, an economical or an exotically extravagant event can be performed.





Concepts

We suggest that the following will be practical, involve large numbers of the community and a range of interesting activities.

1. *Inangahua Fireworks Show* - the audience on one side of the river with the sound system and the fireworks on the other. Apart from the standard fireworks of starshells, mines, multishot mines, fountains, and falls, we could incorporate fireworks sculptures using the generator, power transmission pylons and light bulbs in far greater size and detail than we previously did.

These could then be followed by a fireworks sculpture of the oddfellows hall, including the light bulbs on the hall, and the first stock exchange, should the budget permit. The Fairlie railway engine could chuff along in the fireworks with birds. Birds made of fireworks could be carried through the audience if a path was created and maintained approximately 8m wide from the rear to the front of the audience, accompanied by a suitable soundtrack of bird calls.

Following the concept of the Fog Festival, fireworks fog could sweep up or down the river depending on the wind and be illuminated from behind by very bright fireworks.

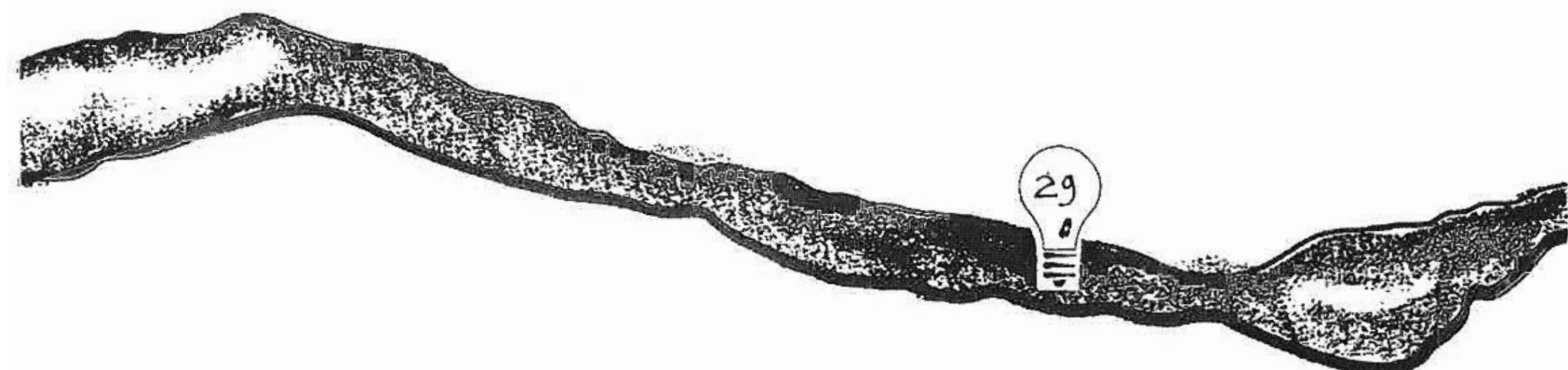
In terms of costs, a good fireworks show and one major set piece would be around \$8000. As the number of set pieces increases the cost rises, and to perform the entire show choreographed, including the birds, the fog, the Fairlie railway engine, goldminers panning and a fireworks spectacular incorporating searchlights and a stunning sound system, would cost in the region of \$100,000.

2. *Indoor Fog Festival* - a celebration of the Fog Festival with indoor pyrotechnics, fog, searchlights and a laser would create an excellent evening's highlights for \$5000 to \$10,000. Of course, other entertainments such as a band and local performances would provide the bulk of the evening's entertainment. Indoor fireworks cannot go on for a long time, because - although they are very exciting - they would create too much smoke.

As a quick aside on this aspect of smoke, indoor fireworks are not like outdoor fireworks; they are specially made to be very low in smoke, very precise, and very spectacular. Nevertheless, there is a limit to how many can be used before the audience are smoked out!

3. *Underwater Concert* - for optimal audience involvement, I would suggest that (for the first time) professional musicians be dispensed with. Underwater music would be played, and percussion instruments such as triangles and xylophones placed underwater for people to play. Snorkels, masks, flippers and perhaps running ankle weights to help stabilize people under water could also be provided. An event like this could be organized for \$2000 to \$5000. If you wished to use professional musicians, incorporate lighting and/or create a new environment around the pool, costs of up to \$28,000 might be more realistic.

With this is a video of the searchlights running. This must be returned to us when you have viewed it and shown it to any interested parties.

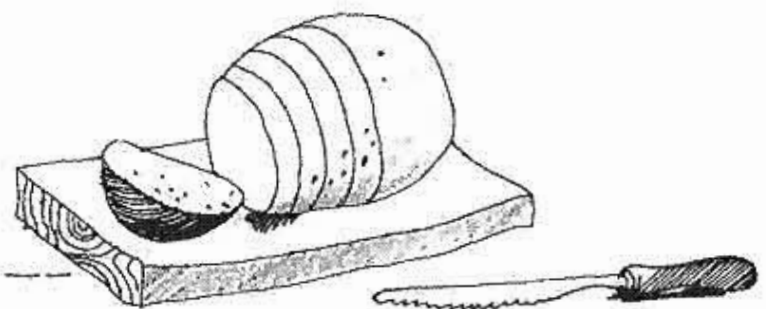


Quartzopolis Café

MENU

Spark off with:

Sundried Sawdust Paté
Quartz Crackers
Fresh Beech Chips
Toasted Granite Slices
Stock & Share Soup



Light meals:

Fairlie Puff Pie
Coal Burger
Tannined Trout
Gold Peppered Melts
Conduit Pasta
Green Cottage Platter
Miners Lettuce & Coal-Sliced Beef



More substantial fare:

Spicey Baked Rimu Log
Black's Point Pudding
Fresh Inangahua Trout
Loco Steamed Potatoes
Coal Smoked Eel

Sweet Things:

Stars on Broadway
Gold-Dusted Reef Gateau
McRaes Hokey Pokey Meringue
Cross-Grid Waffles
Caramelised Sleepers
Revival Cheesecake
Rotokahu Pavlova



Afters:

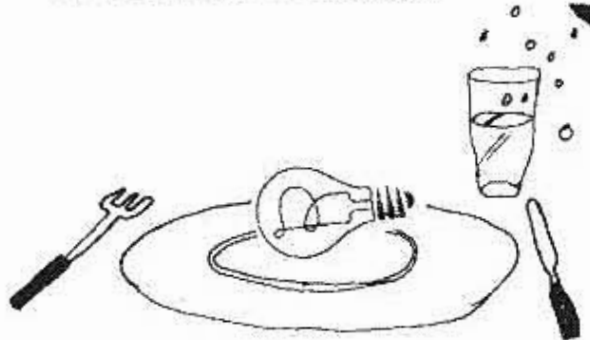
Coasters Coffee
Not The Railway Tea
with Sparky OddMints
or genuine Nougat

Enjoy a drop of:

Inangahua Draft
Waiuta Gold Label
The Devil's Drop

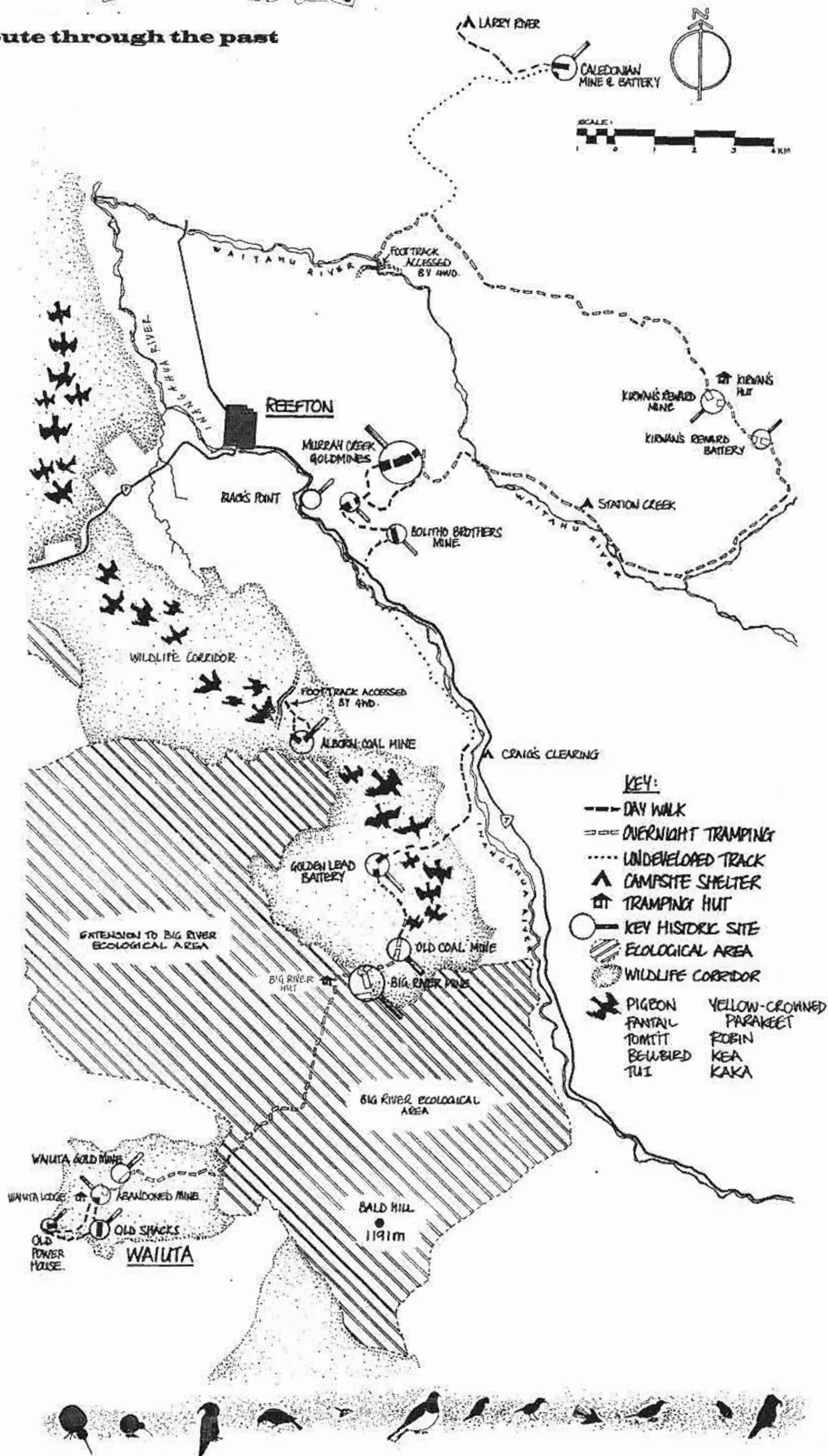
Extras: Roasted Coal Nuts & Nugget Nibbles

HERITAGE CUISINE



The Great Gold Walk

A route through the past



5

STREETSCAPES

Streetscapes are a major contributor to the town's character, including the associated built character and spaciousness. To retain and enhance Reefton's essential and quirky character, which is a basis for residents and the visitor-based opportunities identified, management of the public face of the town needs to be considered.

The street character is appropriate for a town in a clearing - a town enclosed by, but separate from, its forested hill surrounds. The streets are spacious, uncluttered and low-key with as much grass as seal. Not tree lined. They are multi-use people places, linking the open gardens of houses, providing connecting spaces for play, movement and communication.

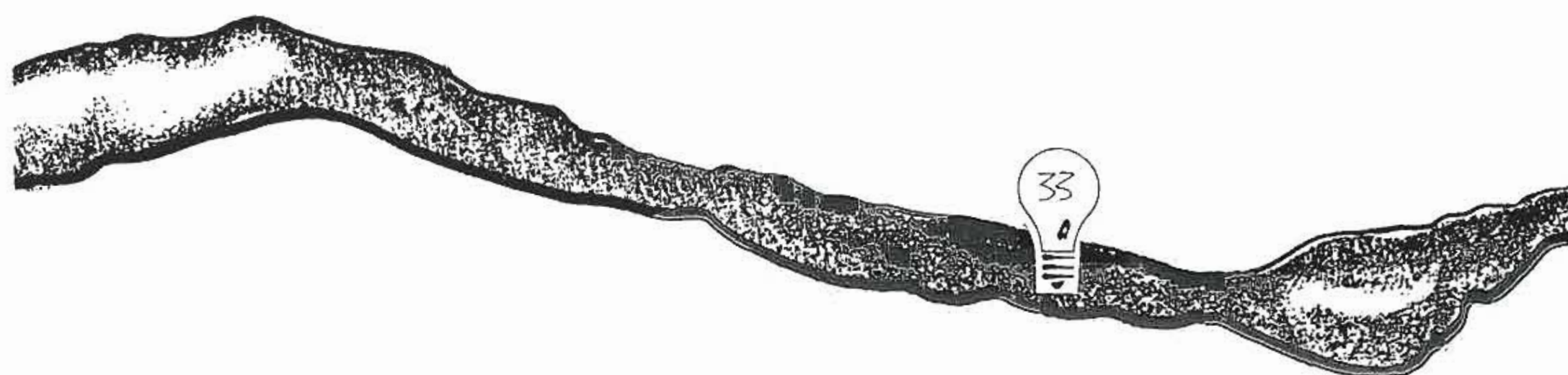
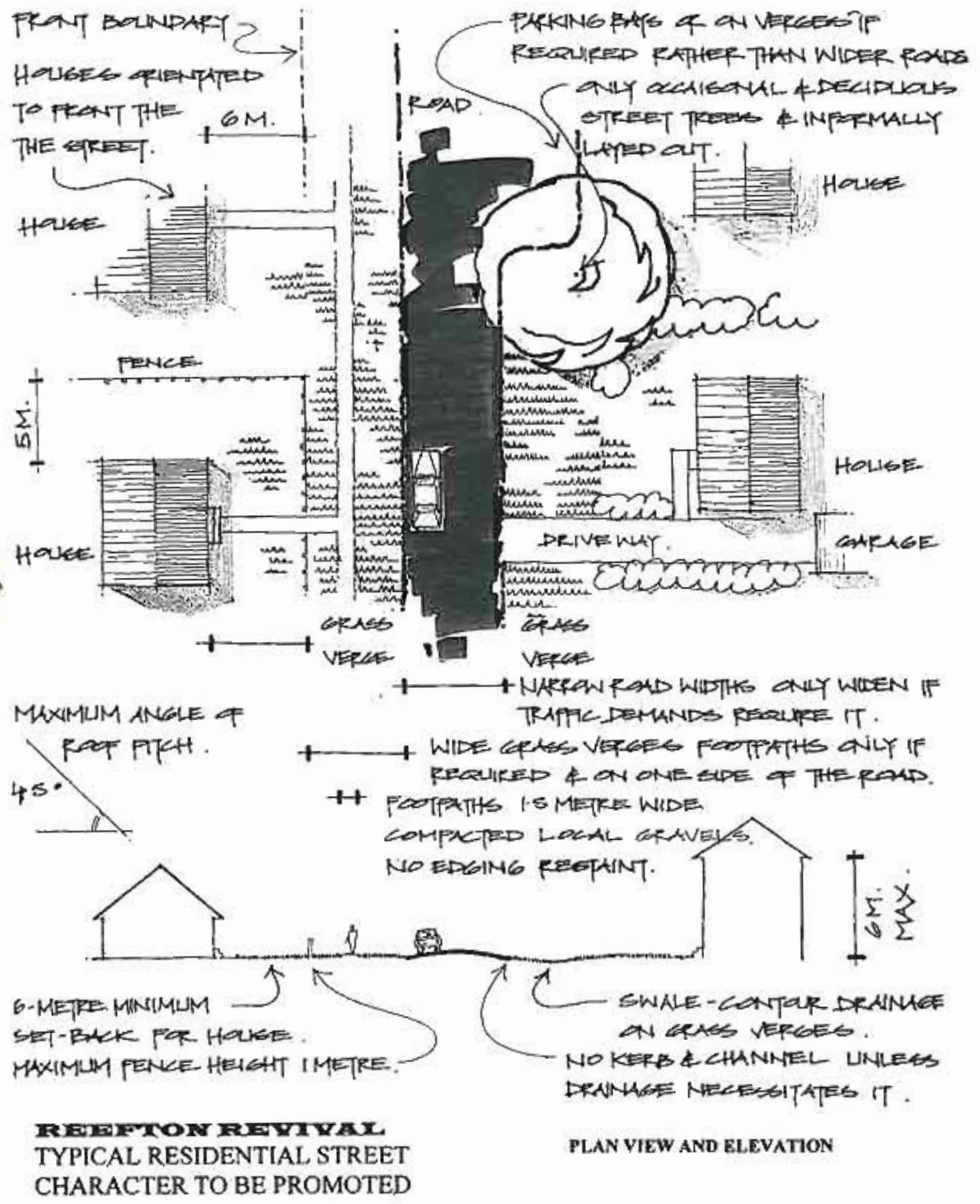
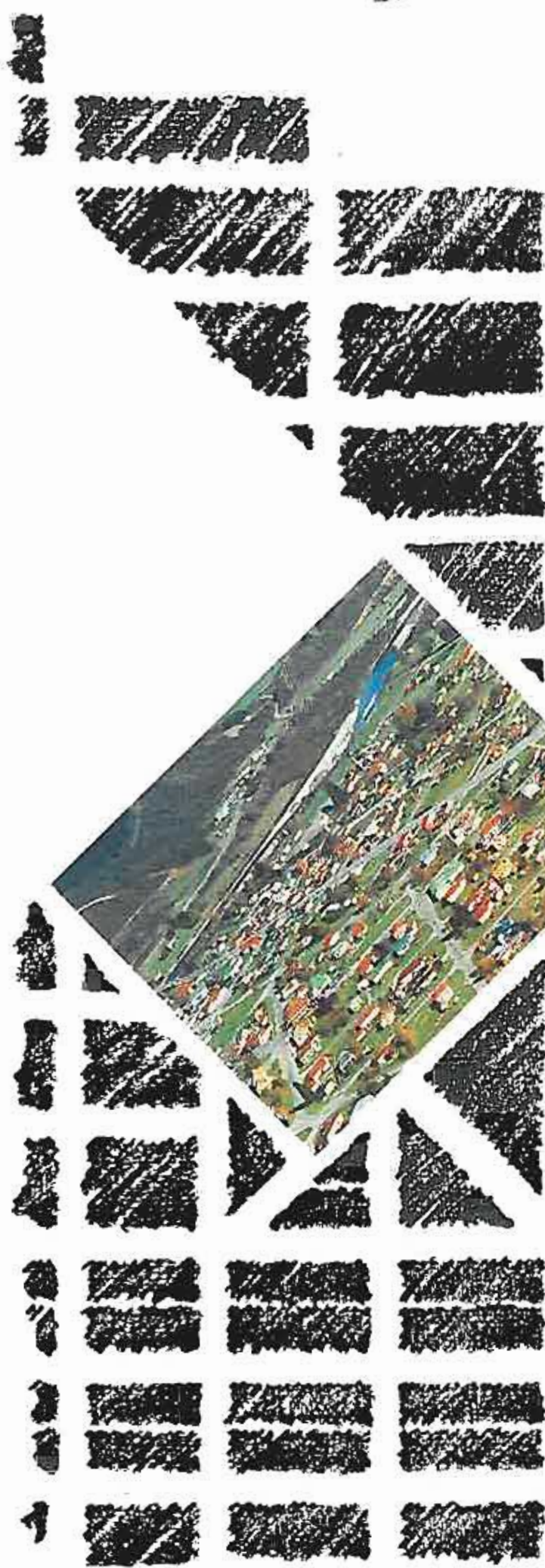
GENERAL STREETSCAPE CONSERVATION

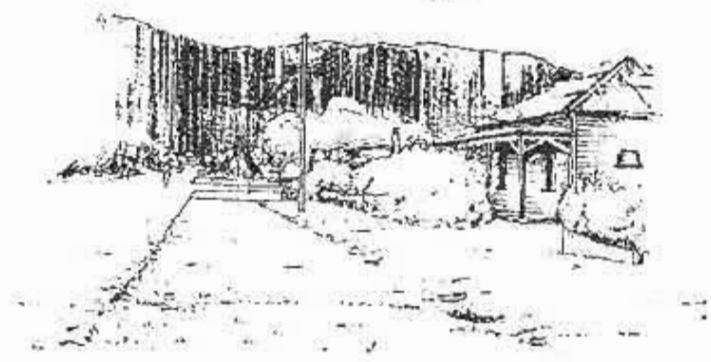
- ◆ Emphasise the main street.
- ◆ Restore old street lighting - standard state highway street lighting is not appropriate. Light the facades of historic buildings
- ◆ Low/no fences essential for keeping Reefton friendly.
- ◆ Reefton perceived as having a particular quirky character - an "Oddball" kind of character - that needs to be retained.

VERGES

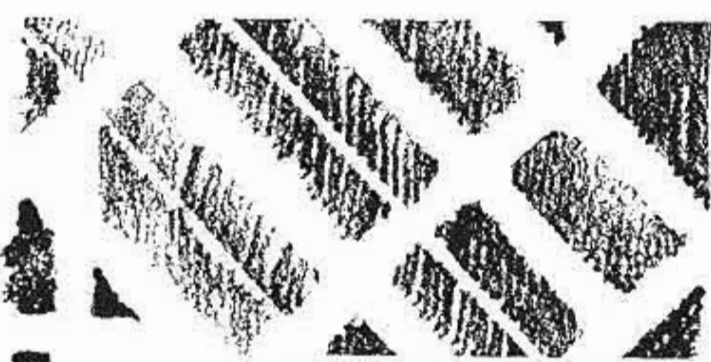
- ◆ Grass verges generally preferred. Important to Reefton's character as low-key, low traffic, slower pace.
- ◆ Private space integrated with street spaces. Grassed verges flowing through to sections suggests an inviting community-oriented place.
- ◆ Unnecessary to have concrete or asphalt footpaths in most of town.
- ◆ Need to run grass verges right to the asphalt.
- ◆ Avoid surfacing with gravel on road shoulder as loose gravel on either the road or the grass is not helpful.
- ◆ Lot of grass verges around town puddle, and require drainage channels, preferably grassed.
- ◆ Although substantial areas have kerb and channel, not expect to be the norm for Reefton.
- ◆ Substantial street trees are not expected in Reefton, a town of a clearing. The town environs is a space created in a predominantly forested landscape.







RESIDENTIAL STREET SCENE AT REEFTON
VIEW DOWN STREET TO LEFT HOUSE DUTATING NARROW ROAD,
WIDE GRASS VERGES, NO CURB OR CHANNEL, NO PAVING, PAVED,
HARDER PAVED TO FACE STREET AND MAN WALKING DOWN THE
MIDDLE OF THE ROAD - THE EXISTING CHARACTER OF REEFTON!



Full width kerbs and walls promote unneeded, divide neighbourhoods and streets

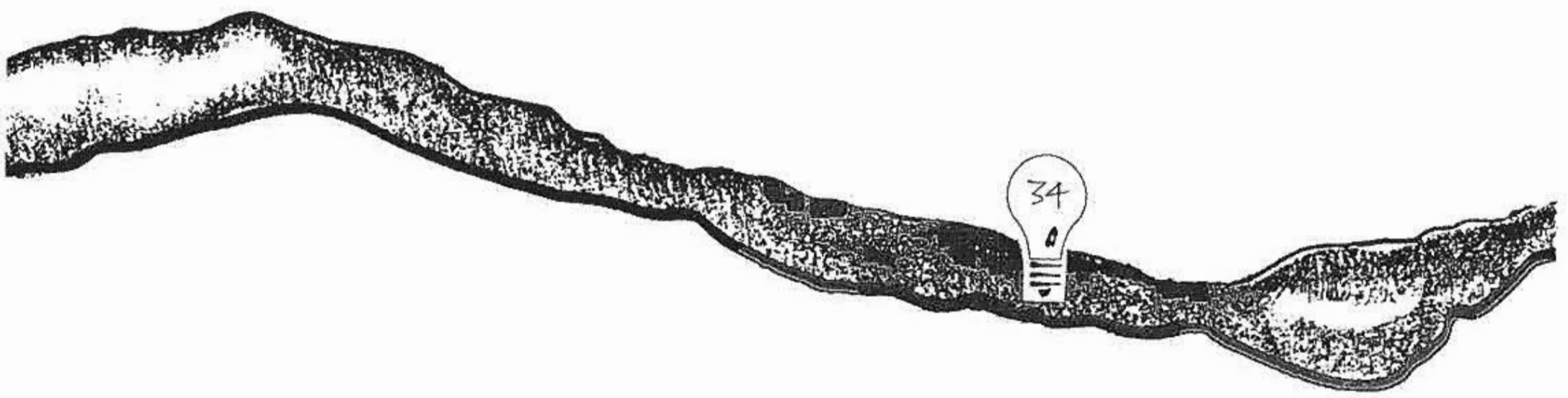


PEDESTRIAN SURFACES

- ◆ Good to be able to walk along on the road. Grass verges have a pleasant character.
- ◆ Good to have some all weather footpaths in key areas.
- ◆ Don't want MORE footpaths - just repair existing surfaces.
- ◆ For any new footpaths, avoid materials that are potentially too slippery in winter.
- ◆ Possible surfaces include asphalt with local aggregate in the surface, and, washed local aggregate surfaces.
- ◆ Footpath surfacing NOT of blinding white, and not too glarey or too hot in summer.
- ◆ Not asphalt - too hot, gets soft.
- ◆ Footpaths are best smooth. Not loose gravel.
- ◆ In quiet residential areas, compacted fine gravels are appropriate.
- ◆ Many footpaths end abruptly- not good for disabled, trikes, prams.
- ◆ Key areas which should have careful use of hard surfaces - on Broadway, around the schools, areas where elderly live, public facilities and the hospital (the footpath outside the hospital requires upgrading).
- ◆ Provide surfacing of appropriate character for a walk around heritage buildings (with interpretative brochure, map, and plaques on buildings).
- ◆ Footpath around school unnecessary along Victoria Street.
- ◆ Need for upgrading footpaths on Buller Road. At present plan available but not so good. Need overall re-doing.

STREETWORKS

- ◆ Retain narrow carriage ways (widen only where necessary).
- ◆ Kerb and channel only where necessary - if not don't have it.
- ◆ All kerbs to be in keeping with the low key and heritage character of Reefton. (Check historic records of types).
- ◆ Footpaths only where necessary, and generally only 1.5m wide. Wider only in key locations, e.g. Buller Road.
- ◆ Avoid commercial unit paving for traffic islands and thresholds. Instead, explore use of local, natural, river boulders.



TRAFFIC MANAGEMENT

- ◆ Avoid concentrating traffic into priority roads - increases speed and decreases community atmosphere and safety.
- ◆ Existing speed control measures are not at all in scale or character - concrete and cobblestone, e.g. island intersection of Buller Road, Shaw, Kelly Street should be removed.
- ◆ Sinnamon Street and Buller Road intersection needs slowing. It does have a "Give Way" sign, but still a problem - possibly a roundabout.
- ◆ Heavy trucks disrupt Broadway.
- ◆ Need to review heavy truck routing and associated problems.
- ◆ Stock truck effluent offensive (a strongly supported statement).
- ◆ Crampton Road requires speed bumps to prevent hoon racing.
- ◆ Avoid urban and suburban style roadworks details. Keep to the low-key Reefton style.

SIGNS

- ◆ Signage needs to have substance, meaning.
- ◆ Reefton needs unique sign - Gateway to Coast, perhaps Gate theme. Or electricity, or stock exchange themes. Or merely through rich colours.
- ◆ Signs for three entrances with "pizzazz", indicating distinctive Reefton.
- ◆ Investigate appropriate styles for signs - perhaps incorporating lights.
- ◆ Flags to celebrate Christmas and other festivals, with electric light bulb logos etc. on Broadway
- ◆ New Give Way signs overdone, an eyesore. Some removal, some control needed. Especially bad around Herald Street and Broadway. Too many signs on residential roads. Suggestion that double lines on road could replace some signs. Not full consensus on removal (concern with additional costs to rate payers).
- ◆ Sinnamon Street and Buller Road intersection needs better directional signs for way to Greymouth, Westport.
- ◆ For information signs, advertising, etc. retain/respect old styles of original street signs.
- ◆ Sandwich boards - original, traditional type, with limits on the maximum size and maximum number per business.

Street lighting could be designed using elements from the historic version.

LIGHTING

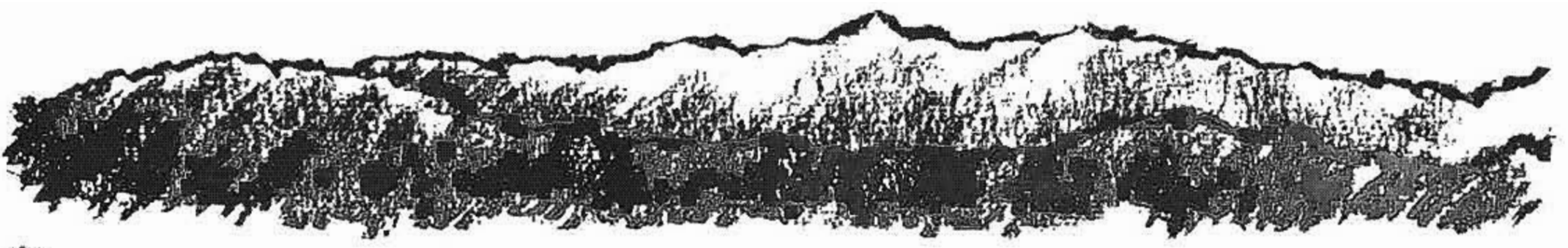
- ◆ For street lights develop original style wooden or cast iron poles.
- ◆ Ensure of low scale - not towering.
- ◆ Suggestion of lighting feature from entrances to town - Buller Road, Sinnamon Street, Broadway linked with town identity.
- ◆ Street lighting sought to reflect the old style, like one by the toilets.
- ◆ Present lighting does not fit the heritage style. Better where new light standards are colour matched to verandah posts.
- ◆ Tall lights along Broadway need to be painted to blend in, e.g. light outside newly painted band hall works well (green & maroon top).
- ◆ Potential to use older style light fittings as under-verandah lighting.
- ◆ Possibly hang lights off verandahs; lights with poles for special use.

SEATING

- ◆ Seating required along footpaths, particularly for elderly people at key locations. Some seats required under the verandahs.
- ◆ Main shopping street needs sunny seats and tables, vandal proof.
- ◆ Siting of street furniture important in role of traffic calming, and to make the town more fun for locals and visitors.
- ◆ Seating for outdoor Cafe's selected from community-agreed design criteria or an agreed range of styles.
- ◆ Seating styles need to have Reefton character and symbolic colour/meaning/quirkiness.
- ◆ Timber and/or metal appropriate, in a co-ordinated suite of designs. Perhaps wrought iron with wooden slats.
- ◆ Consider making seating from old wrought iron movie theatre seat ends with timber slats, at present in storage. A recycling effort!
- ◆ Seat design tied in with lights, bins etc. Develop a co-ordinated range that is an appropriate response to the Reefton character.
- ◆ Seats etc. can vary slightly in style depending on the location.
- ◆ Seating around the Strand, Broadway, (relocated) Slab Hut, Plaskett St, also, under trees, in playground, at Cenotaph park. Consider total layout, needs and avoiding visual clutter.

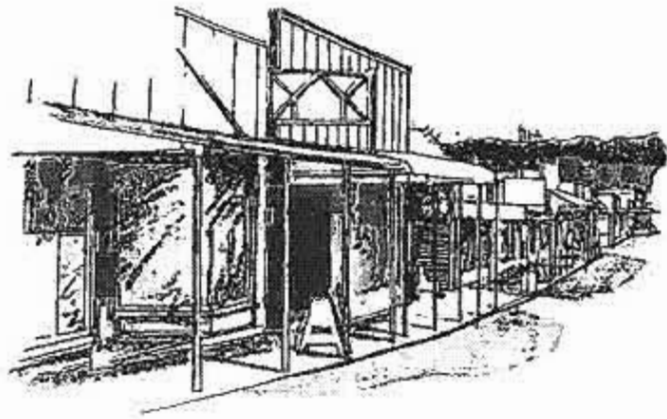
BINS

- ◆ Rubbish bins all of the same design - and dog-proof.
- ◆ Bins of traditional style - wooden slats on the outside, liner on the inside.
- ◆ Lighting system possibly incorporated with rubbish bins.



BROADWAY

- ◆ Introduce tree planting, thresholds and a narrowing of the visual corridor to slow traffic.
- ◆ Trees in Broadway concept plan (Bennett, 1990) strongly supported.
- ◆ Footpaths should be tidy/flat - redone as problems with wheelchair access (strongly supported).
- ◆ Broadway re-surfaced in local exposed aggregate, in interesting patterns to celebrate Reefton's position on Inangahua gravels. Don't want cobblestones as alter the character of the town.
- ◆ Potential to use timber footpaths in some of the older parts of the main street, e.g. the odd group of 3-4 shops.
- ◆ Need to combine speed control and pedestrian control measures.
- ◆ Install crossings by the Bank on Bridge Street and near Visitors Centre.
- ◆ Other methods of slowing traffic required besides Pedestrian Crossings, for example, narrowed areas and small trees.
- ◆ Verandahs over footpaths with wooden posts.
- ◆ Substantial wooden verandah posts (not steel poles, but these can be boxed in with timber). Verandah posts add to Reefton's character.
- ◆ Disabled parking required - by supermarket/Post Office.
- ◆ Seating and tables needed outside Visitors Centre, at Ronnie & Susan's, and under (proposed) trees on footpath.



BROADWAY

SCULPTURE FRONT BUILDING FACADES, VERANDAHS, PLINTHS, BUILDINGS ON FRONT BOUNDARY - NO SET BACK. TIMBER & CARVED IRON. BUSH RANGE AS BACKDROP.

