

STAGE 3 - SECTION 32

CHAPTER 9

NATURAL AND CULTURAL HERITAGE

APPENDIX 8.1 - HERITAGE STATEMENTS OF SIGNIFICANCE -
BANKS PENINSULA

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 743
*DWELLING AND SETTING, BETCHWORTH - 6 AUBREY
STREET SOUTH, AKAROA***



PHOTOGRAPH, CLARE KELLY: MARCH 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Betchworth has historical and social significance for its connection with Akaroa's French heritage through first owner blacksmith Emile Edmund (Edmund) Le Prou (1832-1905) and second owner farmer Etienne Lelievre, and for its connection with Irish labourer Patrick McGuire (1837-1912). The house also has significance as an example of a typically modest colonial home which was extended as and when required.

Normandy-born Edmund Le Prou arrived in Akaroa in c1857 and worked as a blacksmith in Rue Lavaud until departing for Marton about 1890. He married Madeline Gerzeau (d1881) in 1862 and had a family of twelve. When Akaroa Rural Section 39 was subdivided in 1876, Le Prou purchased two sections – including the one on which he built his home, Betchworth. The older, two storey section of the house was reputedly constructed further up Aylmer's Valley Rd during the 1860s, and shifted onto its present site after 1876. Although the majority of the Le Prou family left Akaroa in 1890, Edmund did not return to settle his affairs and sell his properties until 1903. 6 Aubrey St was sold to Elizabeth, second wife of Etienne Lelievre. Akaroa-born Etienne, son of French immigrants, was a wealthy sheep farmer and prominent Akaroa citizen. He and Elizabeth lived at nearby Oinako (99 Beach Rd). The Lelievre family held Betchworth until 1941. The tenants during some of this time (and possibly also during the later part of Le Prou ownership) were Patrick McGuire, his wife Bridget (d1924) and their nine children. This Irish couple arrived in New Zealand in 1876 and

settled in Akaroa, where Patrick worked building roads. Turn of the century images show a number of out-buildings associated with Betchworth; these may have been additional accommodation for the large families who lived in the small house. From 1941 to the present day there were a number of changes in ownership. A long time owner during this period was Patricia J Davis who owned the property from 1969 to 1996.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Betchworth has cultural significance as an illustration of the lifestyle of a colonial family in the later 19th century. It has cultural significance for its reflection of the early French settlement of Akaroa and the habit in which colonial homes were retained but simply added to accommodate changing societal needs and family accommodation.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Betchworth has architectural and aesthetic significance as a modest, unadorned 19th century colonial cottage. The two storey section exhibits the narrow casement windows typical of colonial dwellings of the period to 1875. The single storey portion with its gabled roof and verandah, single double hung window and front door is likely to date from the period 1875-1900.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Betchworth is of technological and craftsmanship significance for its ability to provide information about construction methodologies and materials from the mid to late 19th century timber. It is of timber frame and weather board clad construction and is likely to have been built for locally milled timber given the number of mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Betchworth and its setting are of contextual significance for its location and setting. The dwelling is located on the road frontage in a small garden setting at the end of Aubrey Street South, a narrow unsealed close with grass berms that extends north from the Gardens of Tane. However, photographs of the early twentieth century show only two other houses in the street. As the majority of houses in the street today date from the second half of the twentieth century, this suggests that the property may have continued to have a rural aspect and sea views until after the Lelievre family sold it in the 1940s. The 1900s images also

show a large building immediately to the north; this may have been a farm shed or stable associated with Oinako.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Betchworth and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

ASSESSMENT STATEMENT

Betchworth and its setting are of overall heritage significance to the Christchurch District including Banks Peninsula for its connection with Akaroa's unique French heritage through the original owner and builder, blacksmith Emile Edmund Le Prou, and second owner Etienne Lelievre. The dwelling has historical and social significance as a typically modest nineteenth century dwelling owned and/or occupied by a number of early colonial immigrants. It has cultural significance for its reflection of the early French settlement of Akaroa and the habit in which colonial homes were retained but simply added to to accommodate changing societal needs and family accommodation. Betchworth has architectural and aesthetic significance as a simple nineteenth century colonial dwelling extended as and when circumstances necessitated. It is one of a number of similar form timber cottages in Akaroa, which together create a coherent nineteenth century townscape. Betchworth has technological and craftsmanship significance for its evidence of construction methodologies and materials from the mid to late 19th century timber. The house and setting have contextual significance in relation to its setting in Aubrey Street South and with the nearby Lelievre home, Oinako. Betchworth and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File 6 *Aubrey St (Betchworth)*

REPORT DATED: 27 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1037
*DWELLING AND SETTING -
16 AUBREY STREET SOUTH, AKAROA***



PHOTOGRAPH: JOHN WILSON, 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

16 Aubrey Street South has historical and social significance for its association with a number of well-known Banks Peninsula individuals and early settler families including auctioneer Henry Robinson, Harry and Arthur Haylock and former mayor Bob Parker. The dwelling also has significance for the longevity of ownership of some of its past owners.

The house stands on land which was originally part of Akaroa Town Section 39. This 6 acre block was conveyed by Crown Grant to Charles Barrington Robinson in 1853. Between 1853 and 1881 ownership of the block passed through a number of hands including Edward Latter and Robert Heaton Rhodes and was possibly used as farmland during this time. In 1881 the land was conveyed by the Court to Robert Bayley, proprietor of Wackerle's Hotel, who in turn sold 0.73 hectares to Henry George Lucius Robinson in 1884. Robinson, of the firm H. G. Robinson & Co, was an auctioneer in Akaroa from the early 1880s to 1909. He also served as the Akaroa Borough Council's wharfinger (wharf keeper), returning officer and auditor.

Research to date suggests that Robert and his wife Elsie built a dwelling on the site during the late 19th century before selling the property to James and Annie Rhodes in 1909. Based on family memories and examination of the fabric of the Aubrey Street house it is thought that the Rhodes family altered the original building and extended the floorplan. James was a farmer in Flea Bay and is credited with being one of the first European children born on the Peninsula in 1848. His father Israel was the manager of a farm for pastoralist George Rhodes and James's second wife Annie was a member of the Haylock family, one of Akaroa's pioneering families.

The Aubrey Street dwelling remained in Rhodes family ownership until 1944 when it was sold to Annie's relatives, Arthur and Harry Haylock, farmers. The Haylocks in turn sold the property to Doris May in 1949. Following Mrs May death in 1973 the executors of her estate retained the property until 1992, selling it at that time to Robert (Bob) Parker (former Banks Peninsula and Christchurch City Mayor) and Sally Omond. The present owner has lived in the dwelling since 1995.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

16 Aubrey Street South has cultural significance for its capacity to depict the characteristics of the way of life of its former residents, whether tenant or owner, during the 19th and 20th centuries. This is observable in the progressive alterations and additions that were made to the dwelling to accommodate the changing needs of different owners, the record of which is reflected in the unusual floor plan of the house.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

16 Aubrey Street South has architectural and aesthetic significance for its illustration of changing architectural practices which can still be read in the dwellings surviving fabric including four different types of weatherboarding on the exterior, both lapped and rusticated. Other changes are expressed in the unusual floor plan with the main entry to the dwelling located on the north side of the house through a porch that leads into a passage which runs almost the full length of the house parallel to the veranda.

The dwelling illustrates features common to modest domestic residences constructed in both the 1880s and the 1910s. The front elevation features a double hung window, centrally positioned porch with an unadorned bargeboard and to the west a square bay with triple sash windows. Both the porch and the bay are thought to be later additions to a probably four- roomed cottage Template-cut details are also noted. There is a long front verandah on the dwelling's north elevation.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

16 Aubrey Street South has technological and craftsmanship significance for its evidence of methods of construction, carpentry and materials that were employed in Akaroa in the nineteenth century, in particular, the use of locally grown and milled timber. Timber was plentiful in the local area in the 19th century in the local area and sawmilling was an important early local industry. Sections of the dwelling where lapped weatherboards survive provide a physical link to the local 19th century timber industry. Evidence of craftsmanship is also seen in parts of the interior which are lined with tongue-and-groove with a delicate beading.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

16 Aubrey Street South and setting has contextual significance for its contribution to the group of 19th century dwellings that illustrate the architectural development of the street and its surrounds. In the vicinity there are three listed dwellings; Betchworth (6 Aubrey Street) an early cottage; the former Donnet dwelling (9 Aubrey Street) constructed in 1856; Fire and Ice building (cnr Church and Aubrey Streets) constructed in 1884.

The setting consists of the immediate land parcel and includes a planted terrace garden and a concrete cheese cellar at the rear of the house with a loading door set in a gable end. The dwelling is located at the south eastern corner of Aylmer's Valley Rd and Aubrey Street South - a narrow unsealed close with grass berms that extends north from the Gardens of Tane. The house sits close to its two road frontages and is therefore visible to passersby

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

16 Aubrey Street South and its setting is of overall significance to Banks Peninsula and Christchurch. 16 Aubrey Street South has historical and social significance for its association with a number of well-known Banks Peninsula individuals and early settler families including auctioneer Henry Robinson, Harry and Arthur Haylock and former mayor Bob Parker. The dwelling also has significance for the longevity of ownership of some of its past owners. It has cultural significance for its capacity to depict the characteristics of the way of life of its former residents which is evident in the progressive alterations and additions that were made to the dwelling to accommodate the changing needs of different owners. 16 Aubrey Street South has architectural and aesthetic significance for its illustration of changing architectural practices which can still be read in the dwellings surviving fabric including four different types of weatherboarding on the exterior, both lapped and rusticated. Other changes are expressed in the unusual floor plan with the main entry to the dwelling located on the north side of the house through a porch that leads into a passage which runs almost the full length of the house parallel to the veranda. The dwelling has technological and craftsmanship significance for its evidence of methods of construction, carpentry and materials that were employed in Akaroa in the 19th century. The dwelling and setting has contextual significance for its contribution to the group of 19th century dwellings that illustrate the architectural development of the street and archaeological significance for its potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *16 Aubrey Street South*

Akaroa Civic Trust / John Wilson, *Akaroa Five Historic Walks*, (Akaroa, 2011)

Obituary: James Rhodes, *Akaroa Mail and Banks Peninsula Advertiser*, 11 June 1926, P 2

Ogilvie G. (2007) *Banks Peninsula: Cradle of Canterbury*, Christchurch

REPORT DATED: 13 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 663
*DWELLING AND SETTING - 9A AUBREY STREET, AKAROA***



PHOTOGRAPH : CLARE KELLY MARCH 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The cottage at 9A Aubrey Street has high historical and social significance as one of the earlier surviving cottages in Akaroa. It was built by Captain James Bruce, one of the first European Settlers in Akaroa. Captain Bruce, a seafarer from Scotland, was well known for the Bruce Hotel which he established on the foreshore of the town. Bruce had two cottages built on his town section in the mid-1850s for members of his extended family who immigrated to New Zealand at this time, this cottage and the neighbouring cottage at 9 Bruce Terrace, both of which remain. The properties remained in the Bruce family until 1918. By the mid 20th century both cottages were owned by Christchurch based owners, a trend reflected in many Akaroa properties from the mid 20th century to the current day. The cottages remained on the same title until 1992 when a cross lease was established.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The cottage has cultural significance as it is characteristic of the way of life of the early European settlers in Akaroa. It remains a physical reminder of the scale and modesty of the first European homes built in Banks Peninsula and the generational longevity of tenure that often happens in more rural or isolated areas. It is also a cultural characteristic of a way of life in many small New Zealand towns that early cottages are often retained to function as holiday homes particularly once Akaroa became more accessible and a popular destination to own a holiday home.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

9A Aubrey Street has architectural and aesthetic significance as an example of an early mid-19th century timber framed and weatherboard clad colonial cottage. The original four room cottage, two up and two down, with a steep central stair, attic storey and rear lean-to, remains intact. The cottage has a central timber-panelled front door flanked by two, three paned side hinged windows. The bull-nosed verandah which was added at a later date features double verandah posts with cross bars.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The cottage has technological and craftsmanship significance as an example of mid-19th century colonial building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The cottage and its setting has contextual significance as one of a pair of mid-1850s cottages that sit along side each other and were built at the same time. The cottage contributes to the wider context of colonial timber framed buildings in Akaroa as part of a broader group of listed heritage buildings in this area. The materials, scale and style of the cottage as well as its visibility from the road and proximity to one the town's key intersections contribute to its landmark significance in Akaroa. The garden setting of the cottage which includes larger trees and a characteristic picket fence contribute to the streetscape character of the place.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The cottage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The cottage has overall heritage significance to the Christchurch District, including Banks Peninsula due to its association with Captain James Bruce, one of Akaroa's earliest settlers. It has high historical and social significance being built by Captain Bruce who was well known locally for his hotel and after whom the street on which it sits is named. Bruce had two cottages built on his town section in the mid-1850s for members of his extended family who immigrated to New Zealand at this time. The cottage was owned generationally by the Bruce family until 1918. The cottage has cultural significance as an example of a characteristic of the way of life of the early European settlers in Akaroa and the generational longevity of the tenure of dwellings that often happens in more rural or isolated areas. It has architectural and aesthetic significance as an example of an early mid-19th century timber framed and weatherboard clad colonial cottage. The cottage has technological and craftsmanship significance as an example of mid-19th century colonial building practices, methodologies and materials. As part of both a pair of cottages and a wider group of listed heritage buildings the cottage has considerable contextual significance heightened by its proximity to the Beach Road commercial centre. The cottage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Clare Kelly, Background Information Listed Heritage Item 9 Bruce Terrace (9A Aubrey Street), 2013

Christchurch City Council Heritage File - 9A Aubrey Street

REPORT DATED: 27 FEBRUARY 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1042
*DWELLING AND SETTING -
31 AYLMER'S VALLEY ROAD, AKAROA***



PHOTOGRAPH: JOHN WILSON 2008

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling has historical and social significance for its connection with the pioneering Anglican clergyman Rev. William Aylmer, and as a small colonial cottage that reflects early settlement patterns in Akaroa.

Rev. William Aylmer was appointed third vicar at Akaroa in 1851, and enchanted by the location determined he would spend the remainder of his life there. He purchased a rural section in what became Aylmer's Valley, and constructed his home *Glencarrig* in 1857. Aylmer retired from his incumbency in 1873 and died a decade later.

In 1875 Aylmer subdivided a portion of his section into about thirty allotments and had them auctioned. This area was known as Aylmerton. 13 Aylmer's Valley Rd was Lot 19 of the subdivision. This particular lot was not sold until after Aylmer's death, when his executor transferred it to patent medicine manufacturer Mrs Caroline Burns. It has not been determined if the cottage was already extant at this time, although the name would suggest a connection with Aylmer. Research does not indicate if it was ever let to a curate or other clergyman, although Akaroa's parsonage was not built until 1877, four years after Aylmer's retirement.

The dwelling changed hands many times and was probably let for much of its history. Between 1923 and 1941, it was owned by members of the Henning family, first prominent

Akaroa businessman and Union Steam Ship Co agent William Henning (d1934) – who lived in Rue Lavaud - then his daughter-in-law Elinor Henning. The cottage has been a holiday home since 1963.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling has cultural significance as an illustration of the typically simple, unpretentious way of life in colonial settlements in mid nineteenth century New Zealand. The early addition to the cottage would indicate changing circumstances, and probably additions to the family.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as a very modest mid-nineteenth century cottage. Like many early cottages, it has been altered as circumstances have required. In this case, what appears to have been a tiny two room two level cottage has been extended at an early date, but with the roof at a different level. This has given the building an unorthodox appearance, although both parts are united by a uniform verandah. With its diminutive scale, steeply pitched roof, upper level casement windows and chaste bell verandah, both the original cottage and its extension would appear to date from no later than 1870. Later additions are hidden behind the building and do not detract. There are similar early colonial cottages and houses throughout Akaroa, providing it with a coherent mid-nineteenth century colonial townscape.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as a typical example of mid nineteenth century timber construction. Extensive milling took place on Banks Peninsula from the 1850s, and it is likely that the cottage is constructed of local timber.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has contextual significance on its site, within its setting, and as part of a wider Akaroa context. The dwelling sits forward on its site, behind a white picket fence. Its setting is its immediate parcel, a small suburban section consisting mostly of established garden. The wider context of the dwelling is the immediate area of William and Percy Streets which together formed Aylmerston (an area name which fell from use around 1900). Although there are a wide variety of styles and ages of dwelling in the area, there are a number of

small cottages like the dwelling which, in conjunction with Akaroa's many other nineteenth and early twentieth century dwellings, contribute to a coherent colonial townscape reflecting vernacular style and local materials. The dwelling also relates to nearby *Glencarrig*, the former Percy Street home of original owner the Rev. Aylmer.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The cottage was constructed no later than the mid 1880s, and probably considerably earlier.

ASSESSMENT STATEMENT

The dwelling and setting has overall significance to the Christchurch District including Banks Peninsula. It has historical and social significance for its connections with prominent early Akaroa Anglican clergyman Rev. William Aylmer and the Henning family, and as a modest early cottage. The cottage has cultural significance as an indicator of the simple lifestyles of early settlers in colonial New Zealand. The cottage has architectural and aesthetic significance as an idiosyncratic colonial cottage, highlighting the fact that cottages such as this were regularly altered and extended to provide for the large families who inhabited them – although the particular manner in which this cottage has been altered is unusual. The dwelling has technological and craftsmanship significance as a typical example of mid nineteenth century timber construction. The dwelling has contextual significance in relation to its setting in the area formerly known as Aylmerston, and in relation to the coherent and distinctive colonial townscape of Akaroa – which is defined in large part by its many surviving nineteenth century timber dwellings. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File 31 *Aylmer's Valley (The Curate's Cottage)*

REPORT DATED: 27.2.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1183
*FORMER LITTLE RIVER RAILWAY STATION AND SETTING –
12 BARCLAYS ROAD, LITTLE RIVER***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Little River railway station has high historical and social significance as a small rural branch line station that was part of an infrastructure that provided important links across Banks Peninsula in the 19th and 20th centuries. The branch line to Little River from Christchurch was opened on 11 March 1886. The railway station building at Little River was built the same year. Goods and stock were brought to the station from Akaroa and transferred to railway trucks and wagons at Little River. As the line was never extended beyond Little River it remained a local branch terminus station throughout its railway life. Initially large amounts of timber and firewood were carried on the line although this was later replaced with large consignments of stock. Post and telegraph services were also provided at the station in its early years and in 1914 an extension was made on the northern end of the building for a post office. In 1928 post and railway duties were separated but the post office remained in the station building until 1938. Passenger numbers were high until World

War II but fell in the post-war years as car ownership grew. Passenger services were stopped in 1951 and the entire line was closed in 1962. In 1965 the railway land, including the station, goods shed, a house, stock yards, loading ramps and shelters, a tool shed and some other structures, passed into the ownership of Wairewa County. Areas of the land were sold off but the station and its immediate yard were used by Wairewa County Council until 1987 as a depot and offices. Subsequent to the Council moving the building remained empty for a few years until it was re-opened as a small historical centre and a craft shop. The building is currently in the ownership of Christchurch City Council.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The railway station has cultural significance as tangible reminder of the societal and cultural significance attached to the railway as the principal form of both local and long distance travel and means of carting goods and services in the later Victorian period. It is a reminder of the importance of rural branch lines and the key role they played in rural life until road transport took over from rail in this part of the region.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The railway station has architectural and aesthetic significance as a rare surviving example of an early station building. It was built in the Vogel Gable style in 1886 by A Swanston, who was also the contractor who undertook the track laying work, and it is a single storey building with a simple, gabled design with little architectural detailing, constructed of timber weatherboard with a corrugated iron roof. It has a veranda on the side facing the road, which has been extended, and a canopy over the platform which is supported on iron posts with decorative metal brackets. It still retains many of the original, double hung sash windows. The platform side of the building retains much of its original appearance. Internally there have been several modifications since the building ceased to be a railway station. In spite of alterations the building is instantly recognisable as a railway station. The loss of the other four station buildings along the Little River branch line makes the railway station at Little River even more important.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The railway station building has technological and craftsmanship significance as a now less common example of a Vogel Gable Station and for its ability to demonstrate construction techniques, materials, fixtures and fittings of 19th century, public works department designed rural railway stations.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The railway station and its setting has high contextual significance in that it still sits in its original location by the station yard with the goods shed, loading bank and railway line (not in operation) in close proximity. It is situated centrally in the small township and is a local landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The railway station and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former railway station and setting at Little River has overall significance to Banks Peninsula and Christchurch. It has high historical and social significance as a small rural branch line station that was part of an infrastructure that provided important links across Banks Peninsula in the 19th and 20th centuries. The railway station has cultural significance as a reminder of the importance of rural branch lines and the key role they played in rural life until road transport took over from rail in this part of the region. The building has architectural and aesthetic significance as a rare surviving example of a Vogel Gable station building. It has technological and craftsmanship significance for its ability to demonstrate construction techniques of 19th century, public works department designed rural railway stations. The Little River railway station and its setting has high contextual significance in that it still sits in its original location by the railway line and station yard with the goods shed and loading bank in close proximity and it is situated centrally in the small township and is a local landmark. The railway station and its setting have archaeological significance in view of the date at which development first occurred on this site.

REFERENCES:

Christchurch City Council Heritage files 12 Barclay's Road, Little River, Little River Railway Station

Wilson, John, *Research Report, Little River Railway Station* – 2008

[HTTP://WWW.RAILHERITAGE.ORG.NZ/REGISTER/LISTING.ASPX?C=21&R=4&L=144](http://www.railheritage.org.nz/register/listing.aspx?C=21&R=4&L=144)

REPORT DATED: 9 MARCH, 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1230
*THE AKAROA BOATING CLUB BOATSHED AND SETTING -
BEACH ROAD, BETWEEN BRUCE-AYLMERS VALLEY,
AKAROA***



PHOTOGRAPH: BRENDAN SMYTH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Akaroa Boating Club Boatshed has historical and social significance for its century-long connection with recreational boating (and particularly rowing) in Akaroa Harbour, as a social/sporting focus in the town, and for the social venue that the shed's hall has provided over time for the community.

The first rowing club in Akaroa, the Akaroa Boating Club, was founded in 1864; a second club, the Akaroa Rowing Club was founded in 1881. Both clubs initially had separate premises at Daly's Wharf. In 1892 the Rowing Club built new premises on the present site, south of the Main Wharf. After the Boating Club lost its premises to fire in 1904, the two clubs co-located in the Rowing Club's building.

At the turn of the century, competitive rowing was flourishing at Akaroa. The Rowing Club was one of the strongest in the country, and the competitive achievements of two rowers in particular – George Welch and Dick Arnst, figure highly in the history of rowing in New Zealand. Most Akaroa families have had some connection with one or other of the clubs.

The first Beach Road boatshed was destroyed by fire in 1913, but replaced the following year with the present building. A significant feature of the new building was the first floor social hall, which has provided a venue for the town through to the present. The clubs thrived through the interwar years when regattas and competitions were a major feature on Akaroa's calendar, but declined after WWII. The building is still owned by the ABC, but competitive rowing no longer takes place at Akaroa and the nearby Akaroa Sailing Club is the major user. The building is also run as a conference centre by the Akaroa Village Inn.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The ABC Boatshed has cultural significance for its role since 1914 as an important venue for social interaction in the town, both amongst active members of the associated boating clubs and other users of the facilities. The hall was once a popular venue for balls and dances. It remains in use today

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The ABC Boatshed has architectural and aesthetic significance as a very visible Arts and Crafts-style building by well-known Christchurch architect J. S. Guthrie.

The ABC decided that their new building should be ornamental. Consequently they decided to employ a Christchurch architect rather than have an Akaroa tradesman design their clubroom (*Akaroa Mail* 4 April 1913). John Steele Guthrie began to practise on his own account after becoming a member of the NZIA in 1908. Although Guthrie was to design a variety of building types in a number of styles, he quickly established himself as an innovative architect of domestic buildings, introducing Christchurch to the Californian Bungalow and Georgian Revival styles with respectively *Los Angeles* (1909) and *The Long Cottage* (1917). Guthrie was particularly active in the period between 1919 and 1929, when he was in partnership with his brother Maurice. The ABC Boatshed is one of his earlier buildings.

Although the ABC Boatshed is in essence a large shed, it uses typical Arts and Crafts/Californian bungalow features such as wooden shingles, casement windows and differing ground and first floor cladding treatments. The interior is comparatively plain, with the social hall open to the ridge.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The ABC Boatshed has technological and craftsmanship significance as a large timber building of the first decades of the twentieth century, constructed of rimu and matai. The builder was Mr Mutton of Lyttelton.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The ABC Boatshed has contextual significance in relation to its waterfront site and setting, and its Akaroa foreshore context. The Boatshed is located off Beach Road over the water, about 250 M south of the Main Wharf. The setting of the building is the footprint of it and its ramp. There are no other buildings in the immediate vicinity. The Boatshed sits in a very prominent position and can be seen from many locations in the town and on the water, including the Main Wharf. It is clearly a major landmark in the seaside town. The Boatshed has wider contextual significance in relation to the buildings and objects associated with commercial and recreational activity on the water, and those buildings and objects added to the waterfront during the first decades of the twentieth century with the express purpose of improving its appearance. This includes the Britomart Reserve with its gun (1908), the Wharfinger's Office and *Fishermen's Rest Shelter* (1910), the Post Office (1915), Main and Daly's Wharves, the Akaroa Yacht Club and its jetty, and the Lighthouse – which has been located near the Boathouse since the 1970s.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Boatshed and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Akaroa Boating Club Boatshed is of heritage significance to the Christchurch district including Banks Peninsula. It has historical, social and cultural significance for its long-standing association with recreational boating (primarily rowing) on Akaroa harbour, as a focus for the town's sporting activity and interest, and as a centre for community interaction and conviviality in the venue provided by the Club's social hall. The Boatshed has architectural and aesthetic significance as a landmark Arts and Crafts-style building designed by well-known Christchurch architect J. S. Guthrie. The ABC Boatshed has technological and craftsmanship significance as a large timber building of the first decades of the twentieth century, constructed of rimu and matai. The builder was Mr Mutton of Lyttelton. The Boatshed has contextual significance in relation to the other maritime-associated structures of the Akaroa waterfront, particularly the nearby Lighthouse, the Akaroa Yacht Club and the Main Wharf; and those buildings and places linked with early twentieth century endeavours

to beautify the waterfront, such as the Britomart Reserve and the Post Office. The Boatshed and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Beach Road Boathouse

REPORT DATED: 24/03/14

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 701
*AKAROA LIGHTHOUSE AND SETTING -
BEACH ROAD, BETWEEN AYLERS VALLEY-HEMPLEMAN,
AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The lighthouse is of high historical and social significance for its significant role in maritime safety for vessels entering or leaving Akaroa Harbour, it is however no longer in its original position having been moved to its current site in 1980. Construction began on April 23, 1878 on a site just to the east of Haylocks inlet. A road was blasted out of solid rock up to the lighthouse site - only 500 metres long it took 10 months to build. The lighthouse began operating on 1 January 1880 with the successful installation of a second order flashing white light. It was erected at the Akaroa Heads in response to the rough weather and unpredictable currents which often made the navigation of this stretch of water dangerous for early vessels who sought to visit the port town of Akaroa or seek safe harbour for vessels passing between Port Chalmers and Lyttelton that were caught out by storms. From 1909-1977 the lighthouse keepers also supplied the New Zealand Meteorological Service with updates on the weather at its original location at the Akaroa Heads. The lighthouse is of historical and social significance for its association with lighthouse keepers over time. Akaroa was initially one of the least popular stations with the keepers and was commonly referred to as the "penal" station. The first two keepers were Alexander Parks (Principal Keeper) and Martin Nelson (Assistant Keeper) and they operated the light working four hour shifts. The lighthouse station was also a Lloyds signal station and when ships arrived off the coast they

requested that their owners or agents be notified. Before the installation of telephone in 1885 the assistant keeper had to walk to Akaroa Township to make calls to agents and owners. The light house also reflects changes in lighthouse technology over time as in 1977 an automatic light was installed in a new tower at the Akaroa Heads, bringing the era of lighthouse keepers to an end. In 1980 the Akaroa Lighthouse Preservation Society moved the lighthouse from the Akaroa heads to its present location and today it is open to the public to view.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The lighthouse has cultural significance as it is associated with the very isolated and remote existence it provided for the lighthouse keepers in its original location. The original site housed the light keeper's and assistant light keeper's houses. There was limited road access to the lighthouse - steamers were used to bring supplies to the keepers until the 1950s when the Onuku Road had become capable of providing safer access.

This lighthouse has cultural significance for the local community efforts to retain and maintain it since it was decommissioned. The Lighthouse Preservation Society was established in 1978 to preserve the now redundant lighthouse and they relocated to its present location on Council road reserve in 1980. Much of the work was undertaken by volunteers from the local community and in 1981 the lighthouse was reopened for the public to view. It remains an Akaroa landmark and a destination for both visitors and locals.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The lighthouse is of architectural significance as it conforms to a design which was commonly used for timber lighthouses in New Zealand in the nineteenth century. This design was formulated by John Blackett, an engineer. The main structure sits atop a plinth and is built from timber in a hexagonal form - it is 12.5 metres high and 5.49 metres wide at the base. This form tapers upwards until it reaches the lantern. The lighthouse is built in a hexagonal form which, along with those of the octagonal and square lighthouses, marked a departure from the traditional round lighthouses found in Great Britain in the nineteenth century. The exterior of the structure is weatherboard and the frame is of Australian hardwood with linings and weather boards of New Zealand Kauri. The walls are double skinned and were filled 2/3rds high with ballast to weigh the structure down to prevent it from being blown off the cliff. It has a copper dome. A hexagonal shaped deck surrounds the upper section of the tower. The deck is supported by carved brackets and further decorative brackets support the base upon which the lantern sits. The exterior of the structure remains free from any decoration apart from a single window above the ground door, and a second door which opens onto the deck. In 1980 the lighthouse was cut in half and transported to the new location where it was once again reassembled.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The lighthouse is of technological and craftsmanship significance for its engineering, construction and the original lighting equipment it still houses. The mechanism was designed by the Scottish engineering firm D.T. & Stevenson & Co., and manufactured in Scotland. Stevenson and Co., also provided machinery to other lighthouses in New Zealand. The light was a second order dioptric holophotal revolving light, handmade in France and designed by Augustin Fresnel, a French physicist and lighthouse engineer. The light originally used a wick burner kerosene system, but in 1917 a Chand incandescent petroleum vapour kerosene burner was installed and in 1935 a kerosene powered generator was installed ending the task of winding up the clock mechanism. In 1951 a new powerhouse was built for the light to be run from a diesel powered generator with a 1000 watt electric system – the lighthouse was later connected to mains electricity. The lens, which is over 2 metres high and 1.5 metres in diameter, rotated by clockwork, driving 8 prisms around a central oil burning wick. The lens rotated in 80 seconds, giving a periodicity of 10 seconds to the flashes which was visible for 23 miles. The use of a second order lens caused the Akaroa lighthouse to differ from others built at the time which made use of either a first order lens (Cape Reinga lighthouse) or a third order lens (Cape Egmont). Due to its remoteness a telephone was installed as early as 1885 to allow for quick communication with Akaroa Township. It is also of technological and craftsmanship values and interest for its construction noting the walls are double skinned and were originally filled 2/3rds high with ballast to weigh the structure down to prevent it from being blown off the cliff.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The lighthouse and setting are of high contextual significance due to its location and landmark status. The lighthouse, although relocated from its original remote site on the cliff at the Akaroa Heads, still retains a sense of its contextual significance as its relocation remains on a prominent section of the coastline along the Akaroa Harbour. As such, its current location reflects its original purpose. The lighthouse is an Akaroa landmark emphasised by its location, height and design. It relates in terms of marine related activities to other buildings and features along the Akaroa harbour coastline in Beach Road (including the Akaroa Rowing Clubrooms and boat house, Green's Point, Akaroa Wharf, the Weighbridge).

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social

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

The lighthouse has some archaeological value given its relocation. The archaeological significance is likely to be limited to built archaeology as thought the fact it was cut in two in 1980 may have reduced the potential this evidence it could provide. However due to the historic human activity in the vicinity including that which is pre 1900 it is possible that the wider site could be of archaeological significance.

ASSESSMENT STATEMENT

Akaroa lighthouse has high overall heritage significance to Christchurch and Banks Peninsula, despite its relocation in 1980, as an early structure reflecting maritime safety in Akaroa Harbour. The lighthouse is of high historical and social significance for its significant original role in maritime safety for vessels entering or leaving Akaroa Harbour. It is a tangible reminder of the need for this type of maritime safety measure. In 1980 the Akaroa Lighthouse Preservation Society moved the lighthouse from the Akaroa heads to its present location and today it is open to the public to view. The lighthouse has cultural significance as it is associated with the very isolated and remote existence it provided for the lighthouse keepers in its original location and it also has cultural significance for the local community efforts to retain and maintain it since it was decommissioned. The lighthouse is of architectural significance as it conforms to a design which was commonly used for timber lighthouses in New Zealand in the nineteenth century. This design was formulated by John Blackett, an engineer. The main structure sits atop a plinth and is built from timber in a hexagonal form. The lighthouse is of technological and craftsmanship significance for its engineering, construction and the original lighting equipment it still houses. The lighthouse, although relocated from its original remote site on the cliff at the Akaroa Heads, still retains high contextual significance as its relocation remains on a prominent section of the coastline along the Akaroa Harbour. The lighthouse and its setting are a prominent and recognised landmark feature of the township.

REFERENCES:

Christchurch City Council Heritage File – Akaroa Lighthouse, Beach Road, Akaroa
[HTTP://WWW.NEWZEALANDLIGHTHOUSES.COM/AKAROA.HTM](http://www.newzealandlighthouses.com/akaroa.htm)

REPORT DATED: 27 FEBRUARY 2015

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
AKAROA MAIN WHARF AREA - BEACH ROAD, AKAROA

Akaroa's **Main Wharf (1888)** was a major economic gateway until the mid twentieth century, and remains a central feature of the town. In the Edwardian period it also became the focus of beautification efforts undertaken by the Borough Council and residents in response to a growing awareness of Akaroa's history, the growth of tourism and an increase in civic pride. These civic improvements included the **Britomart Cannon (1908)** in the new Britomart Reserve, a new **Wharfinger's Office (1910)** and weighbridge, and ***The Fisherman's Rest Shelter (1910)***, which incorporated an earlier memorial bench to Captain J. H. Thomas (1905), an old Akaroa identity.

DISTRICT PLAN – LISTED HERITAGE PLACE

HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1137
MAIN WHARF AND SETTING -
BEACH ROAD, AKAROA



PHOTOGRAPH : JOHN WILSON, 2009 UPDATE IMAGE

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Akaroa's Main Wharf has high historical and social significance for its on-going role over 125 years as a major economic portal for the town. Until well into the twentieth century, the majority of goods and people arrived in and departed from the town by sea. Latterly the wharf has supported Akaroa's commercial fishing and tourism industries.

Akaroa was declared a 'Port of Entry' in 1842, but did not possess a proper public jetty until the Provincial Government constructed a facility off the end of Church St in 1859. Its replacement, the present Main Wharf, was constructed by the Borough Council in 1887-88 after central government had passed legislation permitting it to provide loans to local bodies for important public works. A plaque set at the base of the wharf record the opening by Mayor William Tosswill in August 1888. The old wharf nearby was popular with fishermen but became dilapidated and was demolished in the early 1930s.

The primary purpose for which the Main Wharf had been constructed – coastal shipping – gradually declined through the first half of the twentieth century as road travel became a viable option. At the same time however, the wharf became more important for both commercial

fishing and recreational boating. Currently the wharf is utilized mainly as a dock for tourist boats and cruise ship tenders.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Main Wharf has cultural significance as one of Akaroa's defining features. For visitors and locals alike, the wharf is a central part of the experience of the seaside town. No tourist visit to Akaroa would be considered complete without wandering down the length of the wharf. The wharf also commemorates the former coastal shipping and fishing industries and those who worked in them. Both industries once played a major role in Akaroa's economy, but are now largely defunct.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Although a utilitarian structure, the Main Wharf has architectural and aesthetic significance as one of the more prominent features in Akaroa. It was designed by local engineer W. D. Wilkins. Wilkins migrated to Auckland in 1868 and moved to Akaroa in 1874 where he became the County Clerk and established the engineering, auctioneer and surveyor firm of W. D. Wilkins and Sons. Although the wharf itself has been maintained and upgraded through the years, it still possesses its essential form. The 1888 wharf shed (which may have been relocated from the earlier wharf) remained little altered until the second half of the twentieth century when it was extended and a terminal building added alongside. These new structures maintain the shed aesthetic, and while altering the original appearance of the wharf are testament to the ongoing use and history of the wharf.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Main Wharf has technological and craftsmanship significance as a good example of late nineteenth century civil engineering. It provides evidence of the design and construction techniques employed by engineers of the time in building a large scale wharf structure. The iron components were cast in England from drawings detailed by the engineer. The piles required specific supervision as some were 53 feet in length and weighed 2½ tons. The first 100 ft of the wharf is a rubble quay with a neat concrete parapet down one side; the remaining 500 ft was originally constructed of specially imported hard-wearing Australian timbers, locally milled totara and British ironwork. It was a particular point of pride at the opening that the engineer and contractor were both Peninsula-based.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Main Wharf has contextual significance in relation to its site, setting and wider context. The wharf is located in the marine coastal environment, opposite the end of Church Street off Beach Road, in what was and still is the main commercial area of Akaroa. The setting, which is encompassed by the Akaroa Main Wharf Heritage Place, includes a number of places which relate to the functioning of the wharf and its place as a tourism hub. These are the former Warfingers Office, *The Fisherman's Rest* Shelter and Seat, and the *Britomart* reserve and cannon. The wider context of the wharf includes the former Shipping Company Office in Church Street, the former Custom's House in Rue Balguerie and the Akaroa Lighthouse further down Beach Road.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Main Wharf and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Given the significance of the site to early Maori and early European settlement, the wharf and its environs have the potential to provide marine archaeological evidence.

ASSESSMENT STATEMENT

Akaroa's Main Wharf is of high heritage significance to the Christchurch district including Banks Peninsula. The wharf has historical and social significance as for its on-going role as the town's economic portal; supporting imports, exports, fishing and tourism for over a century. The wharf has cultural significance as a defining feature of the town and a key part of the maritime experience of Akaroa. It also has cultural significance for its role in commemorating historic marine commerce and its participants. The wharf's cultural importance is increasing as traditional public access to working wharves becomes increasingly difficult in most centres. The wharf has architectural and aesthetic significance as a well-preserved Victorian wharf, and as an Akaroa landmark, visible from many parts of the town. The wharf has technological and craftsmanship significance as a good example of late nineteenth century civil engineering. The wharf has contextual significance in relation to the many surviving features in the immediate vicinity and in a wider Akaroa context that relate to nineteenth and early twentieth century marine commerce, and to tourism in the same period.

REFERENCES:

CCC Heritage File: Beach Rd *Main Wharf*

Akaroa Mail and Banks Peninsula Advertiser 24 August 1888, p. 2

REPORT DATED: 24/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**

HERITAGE ITEM NUMBER 1201
CANNON AND SETTING - 82 BEACH ROAD, AKAROA



PHOTOGRAPH : ROSEMARY BAIRD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The *Britomart* Reserve Cannon has historical and social significance for its association with the growth at the turn of the last century of an awareness of Akaroa's distinctive history, and with the rise of tourism in the same period – and more particularly, the participation of Banks Peninsula communities in the Christchurch exhibition in 1906-07.

One of the 'founding legends' of Akaroa is the so-called race between British warship *HMAS Britomart* and the French settlers and navy personnel aboard the *Aube* and *Compte de Paris* to assert national sovereignty in Akaroa in 1840. By the turn of the century, an appreciation was growing of Akaroa's unique colonial history, and the historical committee charged with assembling Banks' Peninsula's contribution to the 1906-07 Exhibition in Christchurch requested of Admiralty that they lend some *Britomart* items. To the committee's disappointment, the Imperial Authorities shipped a 6 pound bronze gun and travelling carriage, and some other small arms of the type that the *Britomart* carried, rather than anything from the ship itself. After the Exhibition these items were presented to Akaroa. The gun was placed in the newly-created *Britomart* Reserve at the foot of the Main Wharf in 1908; the fact that the gun probably did not come from the *Britomart* seems to have been conveniently forgotten. Together with a few tripods, the gun provided an object of historical interest for the tourists who

were beginning to frequent the town in this period. Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time. Located close to Christchurch, picturesque Akaroa was well-situated to take advantage of this trend, and many hotels and guest houses were built.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The *Britomart* Reserve Cannon has cultural significance as evidence of a growing awareness of and pride in the unique history of Akaroa at the turn of the last century and a desire to commemorate that history. It also shows a growing awareness of the role that that history played in attracting tourists to the town. Though the cannon has no direct link to the event it commemorates, it and the reserve it is situated in have now represented that event for tourists and townspeople for over a century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The *Britomart* Reserve Cannon has aesthetic significance as part of an early twentieth century effort by the Akaroa Borough Council and the Akaroa Beautifying Society (1907-12) to improve the appearance of the waterfront. When the cannon was offered back to Akaroa at the end of the 1907 Christchurch Exhibition, it provided an opportunity for the Beautifying Society to develop the *Britomart* Reserve with its chain-link fence, shrubs and cannon. The Wharfinger's Office and *Fisherman's Rest* Shelter were also part of this broad beautification endeavour.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The *Britomart* Reserve Cannon has technological and craftsmanship significance as an authentic piece of royal navy ordinance from the early nineteenth century. The 6 pound S. B. bronze gun was manufactured by Kinsman & Sons of London in 1808.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The *Britomart* Reserve Cannon has contextual significance in its setting and within its wider context. The cannon is located in a small vegetated triangular reserve on the waterfront to the south of the Main Wharf. The reserve is named for the cannon and the event with which it was supposedly associated. The cannon and its reserve are elements in the Akaroa Main Wharf

Heritage Place, which contains the Wharf itself, and other items of early twentieth century waterfront civic improvement in its vicinity such as the new Wharfinger's Office and the *Fisherman's Rest* shelter and seat. Within the cannon's wider context are other items which commemorate the early history of the town such as the French Landing Site, two sets of whaling tri-pots and particularly the *Britomart* Memorial at Greens Point, which commemorates the same event.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The *Britomart* Reserve Cannon and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site of the *Britomart* Reserve was one of the busiest areas of the Akaroa foreshore in the 1840s, and was in use for storage until it was cleared for beautification in 1907-08.

ASSESSMENT STATEMENT

The *Britomart* Reserve Cannon is of heritage significance to the Christchurch district including Banks Peninsula. The cannon has historical, social and cultural significance for its association with the rise of an awareness of Akaroa's distinctive history at the turn of the century, and a desire to represent that history for the edification of residents and an emerging tourist industry. It also has cultural and aesthetic significance as part of an initiative by the Borough Council and Akaroa's Beautifying Society to clean up and re-present the town for the benefit of the tourists. The *Britomart* Reserve Cannon has aesthetic significance as part of an early twentieth century effort by the Akaroa Borough Council and the Akaroa Beautifying Society (1907-12) to improve the appearance of the waterfront. The *Britomart* Reserve Cannon has technological and craftsmanship significance as an authentic piece of royal navy ordinance from the early nineteenth century. The 6 pound S. B. bronze gun was manufactured by Kinsman & Sons of London in 1808. The cannon has contextual significance in relation to the other items and features of early twentieth century beautification efforts in Akaroa – particularly those in close proximity to the Main Wharf - and in relation to the other commemorative items unveiled in the township in the same period. The *Britomart* Reserve Cannon and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Beach Rd Britomart Reserve Cannon

REPORT DATED: 24/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1033
*WHARFINGER'S OFFICE AND SETTING -
BEACH ROAD, BETWEEN CHURCH-BRUCE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Wharfinger's Office has historical and social significance as a reminder of the central role that the port played in the economy of Akaroa well into the twentieth century, and of the rise of Akaroa as a popular tourist destination at the turn of the nineteenth century.

The 'wharfinger' was the council official who had responsibility for administering the wharf. Akaroa's first wharfinger was merchant Edward Latter. In 1860 he erected a store adjacent to the new Government Wharf at the foot of Church Street where he stored cheese and timber prior to export. In return for occupying this prime site on government land, Latter was also charged with collecting wharf dues.

By the early twentieth century Latter's former building was in poor condition and inconveniently located – a new principal wharf having been constructed nearby in 1888. In 1908 the Borough Council's Wharves Committee decided to build a new wharfinger's office, weighbridge and a matching seat shelter. The structures were completed by the end of 1910, and the old office was demolished. Akaroa's wharfinger from the 1880s through to about 1910 was Henry

Robinson. Robinson, who lived at 16 Aubrey Street South (a Notable heritage building in the Banks Peninsula District Plan), also served as the borough's returning officer and auditor, and was a prominent auctioneer in the town.

Wharf rates were calculated partly on the basis of weight, so carters were weighed as they went to and from the wharf. At the time the wharfinger's office and weighbridge were constructed most goods still entered and left Akaroa by sea. By the end of WWII however most goods were travelling by road, so the weighbridge was removed. The Wharfinger's Office itself appears to have fallen from use in the early 1930s and was used subsequently as a school dental clinic and the office of a chartered accountant before becoming a shop – a use it still retains.

The Wharfinger's Office is also a reminder of the growing importance of tourism for Akaroa from the turn of the nineteenth century. In this period, the working conditions of urban New Zealanders improved significantly. This meant there was much more opportunity for leisure activities such as holidays. The proximity of Akaroa to Christchurch, allied with its obvious charms, meant that the town became a popular resort. This popularity led to the Akaroa Borough Council undertaking a number of civic improvements in the early twentieth century. The new Wharfinger's Office was one of these beautification measures. It was designed as an ornamental building that would project an appropriately 'seaside resort' image.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Wharfinger's Office has cultural significance for the manner in which it commemorates the former coastal shipping and fishing industries in Akaroa, and those who worked in them. It also has cultural significance for its connection with a rise in civic pride that was associated with the growth of the tourist trade at the turn of the nineteenth century.

Coastal shipping and fishing once played a significant part in Akaroa's economy and employed a number of the town's residents. Both industries are now largely defunct however. The former Wharfinger's Office remains to commemorate the trade once transacted at Akaroa's Main Wharf.

A significant growth in tourism from the end of the nineteenth century both fostered civic pride amongst Akaroa's residents and made them aware of the need to improve the appearance of their town to cater to the new industry. A beautifying association was formed in 1907, and although it only lasted until 1912, it made significant improvements to the wharf reserve, amongst other sites. When the borough council decided in 1908 to replace the wharfinger's office, they also went to some effort to have a building designed that would ornament the waterfront and project an appropriately 'seaside resort' image. The nearby commemorative seat to Captain Thomas was also provided with a matching shelter, known as *The Fisherman's Rest* at the same time.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Wharfinger's Office has architectural and aesthetic significance as part of a broader initiative by the Akaroa Borough Council and the town's citizens to beautify their town and give it the ambiance of a seaside resort. It also has significance as a building by prominent Christchurch architectural practice Collins and Harman.

When in 1908 the council decided to replace the existing wharfinger's office, they also took it as an opportunity to augment the beautification measures that they and the town's beautifying association were undertaking at that time. To ensure that they got something appropriately ornamental and cosmopolitan, the council decided to commission prominent Christchurch architectural firm Collins and Harman to design the diminutive office and an adjacent seat shelter. Collins and Harman introduced an Arts and Crafts pavilion aesthetic into the structures, with the pebble-dashed office having a half-timbered effect and a slightly flared roof of exotic Marseille tiles – with their implied suggestion of the Mediterranean. The Wharfinger's Office and *The Fisherman's Rest* shelter set the aesthetic tone for future town improvements. The Powerhouse (1911 and later), the waterfront Post Office (1915) and Women's Rest Room (1930) are all designed in a similar style.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909), the Nurses Memorial Chapel at Christchurch Public Hospital (1927), and many of the buildings at Canterbury College. In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its demise, it was one of the two oldest architectural firms in New Zealand.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Wharfinger's Office has technological and craftsmanship significance as it appears to have introduced the new materials and techniques of roughcast and Marseille tile to Akaroa. The Wharves Committee decided that they wanted the new office and associated shelter to be distinctive structures. Unsure that local tradesmen would be able to give them something appropriately ornamental, the committee decided to advertise the tender in the Christchurch papers. Collins and Harman introduced an Arts and Crafts pavilion aesthetic, with a material palate of pebbledash and Marseilles tile. This would appear to be the first time that these materials were employed in Akaroa, although they were used frequently from this time onwards.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Wharfinger's Office has contextual significance in relation to its setting and wider context. The Office is an element in the Main Wharf Heritage Place, a setting which (in addition to the wharf) contains associated items of early twentieth century waterfront civic improvement such as *The Fisherman's Rest* seat and shelter and the *Britomart* Cannon. The wider context of the Wharfinger's Office are those items, structures and buildings placed or constructed along the broader Akaroa seafront in the early twentieth century with the object of improving its appearance and adding points of interest. These include tri-pots, a chain-link fence, the Post Office, the war memorial and the Plunket Rooms.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Wharfinger's Office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Wharfinger's Office is of overall heritage significance to the Christchurch district including Banks Peninsula. The Office has historical and social significance as a reminder of the central role that the port played in the economy of Akaroa well into the twentieth century, and of the rise of Akaroa as a popular tourist destination at the turn of the nineteenth century. The Office has cultural significance for the manner in which it commemorates the former coastal shipping and fishing industries in Akaroa, and those who worked in them. It also has cultural significance for its connection with a rise in civic pride that was associated with the growth of the tourist trade. The Office has architectural and aesthetic significance as part of a broader initiative by the Akaroa Borough Council and the town's citizens to beautify their town and give it the ambience of a seaside resort, and as a building by prominent Christchurch architectural practice Collins and Harman. The Office has technological and craftsmanship significance as it appears to have introduced the new materials and techniques of roughcast and Marseille tile to Akaroa. The Office has contextual significance in relation to the setting of the Main Wharf Heritage Place, and within the wider context of the other remaining elements of early twentieth century beautification arrayed along the Akaroa seafront. The Wharfinger's Office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *Beach Rd (Weighbridge Building)*

REPORT DATED: 19/03/14 **UPDATED:** 22/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

HERITAGE ITEM NUMBER 1202
***SEAT, SHELTER AND SETTING, THE FISHERMAN'S REST -
BEACH ROAD, BETWEEN CHURCH-BRUCE, AKAROA***



PHOTOGRAPH : R. BAIRD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Fisherman's Rest shelter has historical and social significance for its connection with early Akaroa identity Captain Jeremiah Hughes Thomas (1815-1899) and the manner in which it signals the central role that the port played in the early development of Akaroa. It could also be understood to indicate the changing nature of New Zealand society at the turn of the century, where the first European settlers and the frontier society they created were perceived to be passing, and in need of commemoration.

Welsh-born Captain Thomas came to Canterbury in 1849 and commanded many coastal vessels during a long career. Towards the end of his life he settled in Akaroa where he was employed by the borough council as a lamp lighter. He died in 1899 after suffering an accident whilst lighting the wharf lamps.

In 1905 businessman William Henning suggested that seats be erected to the memory of recently deceased old identities. He started a collection for a seat commemorating the late Captain Thomas. Townsfolk gave generously, and the Borough Council consented to the seat being placed near the wharf.

In 1908 the Council's Wharves Committee decided to build a new wharf office, weighbridge and a matching seat shelter to shield Captain Thomas's seat from the elements. The structures were completed by the end of 1910. Research to date is not clear when the moniker

'The Fisherman's Rest' was attached to the shelter and seat but it is thought to relate to the shelter's location near the old wharf, otherwise known as Fishermen's Wharf, which was a popular fishing spot until it was removed in the 1930s.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Fisherman's Rest seat and shelter has cultural significance as a memorial to Captain J. H. Thomas, and more generally as a sign of an awareness in early twentieth century Akaroa that the colonial era and its people were passing into history. The seat and shelter also have significance for their association with the growth of the tourist industry in Akaroa at the turn of the century and an associated rise in civic pride.

From the late nineteenth century, the working conditions of urban New Zealanders improved significantly. This meant there was much more opportunity for leisure activities such as holidays. The proximity of Akaroa to Christchurch, allied with its scenic charms, meant that the town became a popular resort. As tourism increased in the borough, the citizens of Akaroa recognised the need to improve the appearance of their town. A beautifying association was formed in 1907, and although it only lasted until 1912, it made significant improvements to the wharf reserve, amongst other sites. William Henning's commemorative seats and the borough council's intentionally ornamental wharf office and matching seat shelter can be understood as part of the same Edwardian initiative to beautify the seaside town.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Fisherman's Rest seat and shelter have architectural and aesthetic significance as part of a broad initiative by the Akaroa Borough Council and the town's citizens to beautify their town and consciously give it a seaside resort ambiance.

The commemorative bench with its cast iron dragon legs (perhaps in appreciation of the Welsh heritage of Captain Thomas) was once one of several such benches arrayed along the waterfront. In replacing the existing wharf office, the council perceived an opportunity to augment existing improvements. To ensure that they got something appropriately cosmopolitan, rather than commission a local tradesman they had prominent Christchurch architectural firm Collins and Harman design the structures. Collins and Harman introduced an Arts and Crafts pavilion aesthetic, with (in the case of the shelter), board and batten cladding, pierced corbel brackets, and a slightly flared roof of Marseille tiles – an implied suggestion of the Mediterranean. The wharf office and the *Fisherman's Rest* shelter set the aesthetic tone for future town improvements; the waterfront Post Office (1915) and Plunket Rooms (1930) are (for example) designed in a similar idiom.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The *Fisherman's Rest* shelter has technological and craftsmanship significance with the contemporary wharf office as these structures appear to have introduced a new palate of materials such as the Marseille tile to Akaroa. The Wharves Committee decided to advertise the tender for the Wharf Office and shelter in the Christchurch papers as they considered the new structures to be out of the ordinary, and were not sure that they local tradesmen could execute the work to their satisfaction. The cast iron 'dragon' legs of the Thomas memorial bench also exhibit the skill of the iron founder who cast them.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The *Fisherman's Rest* shelter and seat have contextual significance within their setting and wider context. The shelter and seat are elements in the Main Wharf Heritage Place, a setting which in addition to the wharf contains items of early twentieth century waterfront civic improvement in its immediate vicinity such as the seat and shelter and the former Wharf Office with which it is paired. The wider context of the shelter and seat are those items, structures and buildings placed or constructed along the broader Akaroa seafront in the early twentieth century with the object of improving its appearance and adding points of interest. These include tri-pots, a cannon, a chain-link fence, the post office, the war memorial and the Plunket Rooms.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The *Fisherman's Rest* shelter and seat and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The earlier Wharfinger's office and 1859 jetty stood nearby.

ASSESSMENT STATEMENT

The *Fisherman's Rest* seat and shelter have heritage significance for the Christchurch district including Banks Peninsula. They have historical and social significance for their role in commemorating Captain Jeremiah Thomas and Akaroa's colonial era, and more generally, the role of the port in Akaroa's development. The shelter has cultural significance as an expression of Edwardian civic pride, a phenomena particularly associated in Akaroa with the rise of tourism. The shelter and seat have architectural and aesthetic significance as part of a concerted effort by Akaroa citizens to improve the appearance of their town and give it a seaside aesthetic. They have technological and craftsmanship significance for the 'dragon' iron castings of the bench ends, and for what was probably the introduction of a new material

(Marseille tiles) to the town. The shelter and seat have contextual significance in relation to other elements of early twentieth century waterfront beautification in Akaroa – particularly the contemporary Wharfinger's Office – and the wharf itself. Those items in the wharf's proximity together form the Main Wharf Heritage Place. *The Fisherman's Rest* shelter and seat and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *Beach Rd (Fisherman's Rest)*

REPORT DATED: 18/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
AKAROA MAIN WHARF AREA - BEACH ROAD, AKAROA

Akaroa's **Main Wharf (1888)** was a major economic gateway until the mid twentieth century, and remains a central feature of the town. In the Edwardian period it also became the focus of beautification efforts undertaken by the Borough Council and residents in response to a growing awareness of Akaroa's history, the growth of tourism and an increase in civic pride. These civic improvements included the **Britomart Cannon (1908)** in the new Britomart Reserve, a new **Wharfinger's Office (1910)** and weighbridge, and ***The Fisherman's Rest Shelter (1910)***, which incorporated an earlier memorial bench to Captain J. H. Thomas (1905), an old Akaroa identity.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1137
*MAIN WHARF AND SETTING -
BEACH ROAD, AKAROA***



PHOTOGRAPH : JOHN WILSON, 2009 UPDATE IMAGE

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Akaroa's Main Wharf has high historical and social significance for its on-going role over 125 years as a major economic portal for the town. Until well into the twentieth century, the majority of goods and people arrived in and departed from the town by sea. Latterly the wharf has supported Akaroa's commercial fishing and tourism industries.

Akaroa was declared a 'Port of Entry' in 1842, but did not possess a proper public jetty until the Provincial Government constructed a facility off the end of Church St in 1859. Its replacement, the present Main Wharf, was constructed by the Borough Council in 1887-88 after central government had passed legislation permitting it to provide loans to local bodies for important public works. A plaque set at the base of the wharf record the opening by Mayor William Tosswill in August 1888. The old wharf nearby was popular with fishermen but became dilapidated and was demolished in the early 1930s.

The primary purpose for which the Main Wharf had been constructed – coastal shipping – gradually declined through the first half of the twentieth century as road travel became a viable

option. At the same time however, the wharf became more important for both commercial fishing and recreational boating. Currently the wharf is utilized mainly as a dock for tourist boats and cruise ship tenders.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Main Wharf has cultural significance as one of Akaroa's defining features. For visitors and locals alike, the wharf is a central part of the experience of the seaside town. No tourist visit to Akaroa would be considered complete without wandering down the length of the wharf. The wharf also commemorates the former coastal shipping and fishing industries and those who worked in them. Both industries once played a major role in Akaroa's economy, but are now largely defunct.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Although a utilitarian structure, the Main Wharf has architectural and aesthetic significance as one of the more prominent features in Akaroa. It was designed by local engineer W. D. Wilkins. Wilkins migrated to Auckland in 1868 and moved to Akaroa in 1874 where he became the County Clerk and established the engineering, auctioneer and surveyor firm of W. D. Wilkins and Sons. Although the wharf itself has been maintained and upgraded through the years, it still possesses its essential form. The 1888 wharf shed (which may have been relocated from the earlier wharf) remained little altered until the second half of the twentieth century when it was extended and a terminal building added alongside. These new structures maintain the shed aesthetic, and while altering the original appearance of the wharf are testament to the ongoing use and history of the wharf.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Main Wharf has technological and craftsmanship significance as a good example of late nineteenth century civil engineering. It provides evidence of the design and construction techniques employed by engineers of the time in building a large scale wharf structure. The iron components were cast in England from drawings detailed by the engineer. The piles required specific supervision as some were 53 feet in length and weighed 2½ tons. The first 100 ft of the wharf is a rubble quay with a neat concrete parapet down one side; the remaining 500 ft was originally constructed of specially imported hard-wearing Australian timbers, locally milled totara and British ironwork. It was a particular point of pride at the opening that the engineer and contractor were both Peninsula-based.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Main Wharf has contextual significance in relation to its site, setting and wider context. The wharf is located in the marine coastal environment, opposite the end of Church Street off Beach Road, in what was and still is the main commercial area of Akaroa. The setting, which is encompassed by the Akaroa Main Wharf Heritage Place, includes a number of places which relate to the functioning of the wharf and its place as a tourism hub. These are the former Warfingers Office, *The Fisherman's Rest* Shelter and Seat, and the *Britomart* reserve and cannon. The wider context of the wharf includes the former Shipping Company Office in Church Street, the former Custom's House in Rue Balguerie and the Akaroa Lighthouse further down Beach Road.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Main Wharf and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Given the significance of the site to early Maori and early European settlement, the wharf and its environs have the potential to provide marine archaeological evidence.

ASSESSMENT STATEMENT

Akaroa's Main Wharf is of high heritage significance to the Christchurch district including Banks Peninsula. The wharf has historical and social significance as for its on-going role as the town's economic portal; supporting imports, exports, fishing and tourism for over a century. The wharf has cultural significance as a defining feature of the town and a key part of the maritime experience of Akaroa. It also has cultural significance for its role in commemorating historic marine commerce and its participants. The wharf's cultural importance is increasing as traditional public access to working wharves becomes increasingly difficult in most centres. The wharf has architectural and aesthetic significance as a well-preserved Victorian wharf, and as an Akaroa landmark, visible from many parts of the town. The wharf has technological and craftsmanship significance as a good example of late nineteenth century civil engineering. The wharf has contextual significance in relation to the many surviving features in the immediate vicinity and in a wider Akaroa context that relate to nineteenth and early twentieth century marine commerce, and to tourism in the same period.

REFERENCES:

CCC Heritage File: Beach Rd *Main Wharf*

Akaroa Mail and Banks Peninsula Advertiser 24 August 1888, p. 2

REPORT DATED: 24/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**

HERITAGE ITEM NUMBER 1201
CANNON AND SETTING - 82 BEACH ROAD, AKAROA



PHOTOGRAPH : ROSEMARY BAIRD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The *Britomart* Reserve Cannon has historical and social significance for its association with the growth at the turn of the last century of an awareness of Akaroa's distinctive history, and with the rise of tourism in the same period – and more particularly, the participation of Banks Peninsula communities in the Christchurch exhibition in 1906-07.

One of the 'founding legends' of Akaroa is the so-called race between British warship *HMAS Britomart* and the French settlers and navy personnel aboard the *Aube* and *Compte de Paris* to assert national sovereignty in Akaroa in 1840. By the turn of the century, an appreciation was growing of Akaroa's unique colonial history, and the historical committee charged with assembling Banks' Peninsula's contribution to the 1906-07 Exhibition in Christchurch requested of Admiralty that they lend some *Britomart* items. To the committee's disappointment, the Imperial Authorities shipped a 6 pound bronze gun and travelling carriage, and some other small arms of the type that the *Britomart* carried, rather than anything from the ship itself. After the Exhibition these items were presented to Akaroa. The gun was placed in the newly-created *Britomart* Reserve at the foot of the Main Wharf in 1908; the fact that the gun probably did not come from the *Britomart* seems to have been conveniently forgotten. Together with a few tripods, the gun provided an object of historical interest for the tourists who

were beginning to frequent the town in this period. Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time. Located close to Christchurch, picturesque Akaroa was well-situated to take advantage of this trend, and many hotels and guest houses were built.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The *Britomart* Reserve Cannon has cultural significance as evidence of a growing awareness of and pride in the unique history of Akaroa at the turn of the last century and a desire to commemorate that history. It also shows a growing awareness of the role that that history played in attracting tourists to the town. Though the cannon has no direct link to the event it commemorates, it and the reserve it is situated in have now represented that event for tourists and townspeople for over a century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The *Britomart* Reserve Cannon has aesthetic significance as part of an early twentieth century effort by the Akaroa Borough Council and the Akaroa Beautifying Society (1907-12) to improve the appearance of the waterfront. When the cannon was offered back to Akaroa at the end of the 1907 Christchurch Exhibition, it provided an opportunity for the Beautifying Society to develop the *Britomart* Reserve with its chain-link fence, shrubs and cannon. The Wharfinger's Office and *Fisherman's Rest* Shelter were also part of this broad beautification endeavour.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The *Britomart* Reserve Cannon has technological and craftsmanship significance as an authentic piece of royal navy ordinance from the early nineteenth century. The 6 pound S. B. bronze gun was manufactured by Kinsman & Sons of London in 1808.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The *Britomart* Reserve Cannon has contextual significance in its setting and within its wider context. The cannon is located in a small vegetated triangular reserve on the waterfront to the south of the Main Wharf. The reserve is named for the cannon and the event with which it was supposedly associated. The cannon and its reserve are elements in the Akaroa Main Wharf

Heritage Place, which contains the Wharf itself, and other items of early twentieth century waterfront civic improvement in its vicinity such as the new Wharfinger's Office and the *Fisherman's Rest* shelter and seat. Within the cannon's wider context are other items which commemorate the early history of the town such as the French Landing Site, two sets of whaling tri-pots and particularly the *Britomart* Memorial at Greens Point, which commemorates the same event.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The *Britomart* Reserve Cannon and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site of the *Britomart* Reserve was one of the busiest areas of the Akaroa foreshore in the 1840s, and was in use for storage until it was cleared for beautification in 1907-08.

ASSESSMENT STATEMENT

The *Britomart* Reserve Cannon is of heritage significance to the Christchurch district including Banks Peninsula. The cannon has historical, social and cultural significance for its association with the rise of an awareness of Akaroa's distinctive history at the turn of the century, and a desire to represent that history for the edification of residents and an emerging tourist industry. It also has cultural and aesthetic significance as part of an initiative by the Borough Council and Akaroa's Beautifying Society to clean up and re-present the town for the benefit of the tourists. The *Britomart* Reserve Cannon has aesthetic significance as part of an early twentieth century effort by the Akaroa Borough Council and the Akaroa Beautifying Society (1907-12) to improve the appearance of the waterfront. The *Britomart* Reserve Cannon has technological and craftsmanship significance as an authentic piece of royal navy ordinance from the early nineteenth century. The 6 pound S. B. bronze gun was manufactured by Kinsman & Sons of London in 1808. The cannon has contextual significance in relation to the other items and features of early twentieth century beautification efforts in Akaroa – particularly those in close proximity to the Main Wharf - and in relation to the other commemorative items unveiled in the township in the same period. The *Britomart* Reserve Cannon and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Beach Rd Britomart Reserve Cannon

REPORT DATED: 24/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1033
*WHARFINGER'S OFFICE AND SETTING -
BEACH ROAD, BETWEEN CHURCH-BRUCE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Wharfinger's Office has historical and social significance as a reminder of the central role that the port played in the economy of Akaroa well into the twentieth century, and of the rise of Akaroa as a popular tourist destination at the turn of the nineteenth century.

The 'wharfinger' was the council official who had responsibility for administering the wharf. Akaroa's first wharfinger was merchant Edward Latter. In 1860 he erected a store adjacent to the new Government Wharf at the foot of Church Street where he stored cheese and timber prior to export. In return for occupying this prime site on government land, Latter was also charged with collecting wharf dues.

By the early twentieth century Latter's former building was in poor condition and inconveniently located – a new principal wharf having been constructed nearby in 1888. In 1908 the Borough Council's Wharves Committee decided to build a new wharfinger's office, weighbridge and a matching seat shelter. The structures were completed by the end of 1910, and the old office was demolished. Akaroa's wharfinger from the 1880s through to about 1910 was Henry

Robinson. Robinson, who lived at 16 Aubrey Street South (a Notable heritage building in the Banks Peninsula District Plan), also served as the borough's returning officer and auditor, and was a prominent auctioneer in the town.

Wharf rates were calculated partly on the basis of weight, so carters were weighed as they went to and from the wharf. At the time the wharfinger's office and weighbridge were constructed most goods still entered and left Akaroa by sea. By the end of WWII however most goods were travelling by road, so the weighbridge was removed. The Wharfinger's Office itself appears to have fallen from use in the early 1930s and was used subsequently as a school dental clinic and the office of a chartered accountant before becoming a shop – a use it still retains.

The Wharfinger's Office is also a reminder of the growing importance of tourism for Akaroa from the turn of the nineteenth century. In this period, the working conditions of urban New Zealanders improved significantly. This meant there was much more opportunity for leisure activities such as holidays. The proximity of Akaroa to Christchurch, allied with its obvious charms, meant that the town became a popular resort. This popularity led to the Akaroa Borough Council undertaking a number of civic improvements in the early twentieth century. The new Wharfinger's Office was one of these beautification measures. It was designed as an ornamental building that would project an appropriately 'seaside resort' image.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Wharfinger's Office has cultural significance for the manner in which it commemorates the former coastal shipping and fishing industries in Akaroa, and those who worked in them. It also has cultural significance for its connection with a rise in civic pride that was associated with the growth of the tourist trade at the turn of the nineteenth century.

Coastal shipping and fishing once played a significant part in Akaroa's economy and employed a number of the town's residents. Both industries are now largely defunct however. The former Wharfinger's Office remains to commemorate the trade once transacted at Akaroa's Main Wharf.

A significant growth in tourism from the end of the nineteenth century both fostered civic pride amongst Akaroa's residents and made them aware of the need to improve the appearance of their town to cater to the new industry. A beautifying association was formed in 1907, and although it only lasted until 1912, it made significant improvements to the wharf reserve, amongst other sites. When the borough council decided in 1908 to replace the wharfinger's office, they also went to some effort to have a building designed that would ornament the waterfront and project an appropriately 'seaside resort' image. The nearby commemorative seat to Captain Thomas was also provided with a matching shelter, known as *The Fisherman's Rest* at the same time.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Wharfinger's Office has architectural and aesthetic significance as part of a broader initiative by the Akaroa Borough Council and the town's citizens to beautify their town and give it the ambiance of a seaside resort. It also has significance as a building by prominent Christchurch architectural practice Collins and Harman.

When in 1908 the council decided to replace the existing wharfinger's office, they also took it as an opportunity to augment the beautification measures that they and the town's beautifying association were undertaking at that time. To ensure that they got something appropriately ornamental and cosmopolitan, the council decided to commission prominent Christchurch architectural firm Collins and Harman to design the diminutive office and an adjacent seat shelter. Collins and Harman introduced an Arts and Crafts pavilion aesthetic into the structures, with the pebble-dashed office having a half-timbered effect and a slightly flared roof of exotic Marseille tiles – with their implied suggestion of the Mediterranean. The Wharfinger's Office and *The Fisherman's Rest* shelter set the aesthetic tone for future town improvements. The Powerhouse (1911 and later), the waterfront Post Office (1915) and Women's Rest Room (1930) are all designed in a similar style.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909), the Nurses Memorial Chapel at Christchurch Public Hospital (1927), and many of the buildings at Canterbury College. In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its demise, it was one of the two oldest architectural firms in New Zealand.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Wharfinger's Office has technological and craftsmanship significance as it appears to have introduced the new materials and techniques of roughcast and Marseille tile to Akaroa. The Wharves Committee decided that they wanted the new office and associated shelter to be distinctive structures. Unsure that local tradesmen would be able to give them something appropriately ornamental, the committee decided to advertise the tender in the Christchurch papers. Collins and Harman introduced an Arts and Crafts pavilion aesthetic, with a material palate of pebbledash and Marseilles tile. This would appear to be the first time that these materials were employed in Akaroa, although they were used frequently from this time onwards.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Wharfinger's Office has contextual significance in relation to its setting and wider context. The Office is an element in the Main Wharf Heritage Place, a setting which (in addition to the wharf) contains associated items of early twentieth century waterfront civic improvement such as *The Fisherman's Rest* seat and shelter and the *Britomart* Cannon. The wider context of the Wharfinger's Office are those items, structures and buildings placed or constructed along the broader Akaroa seafront in the early twentieth century with the object of improving its appearance and adding points of interest. These include tri-pots, a chain-link fence, the Post Office, the war memorial and the Plunket Rooms.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Wharfinger's Office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Wharfinger's Office is of overall heritage significance to the Christchurch district including Banks Peninsula. The Office has historical and social significance as a reminder of the central role that the port played in the economy of Akaroa well into the twentieth century, and of the rise of Akaroa as a popular tourist destination at the turn of the nineteenth century. The Office has cultural significance for the manner in which it commemorates the former coastal shipping and fishing industries in Akaroa, and those who worked in them. It also has cultural significance for its connection with a rise in civic pride that was associated with the growth of the tourist trade. The Office has architectural and aesthetic significance as part of a broader initiative by the Akaroa Borough Council and the town's citizens to beautify their town and give it the ambience of a seaside resort, and as a building by prominent Christchurch architectural practice Collins and Harman. The Office has technological and craftsmanship significance as it appears to have introduced the new materials and techniques of roughcast and Marseille tile to Akaroa. The Office has contextual significance in relation to the setting of the Main Wharf Heritage Place, and within the wider context of the other remaining elements of early twentieth century beautification arrayed along the Akaroa seafront. The Wharfinger's Office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *Beach Rd (Weighbridge Building)*

REPORT DATED: 19/03/14 **UPDATED:** 22/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

HERITAGE ITEM NUMBER 1202
***SEAT, SHELTER AND SETTING, THE FISHERMAN'S REST -
BEACH ROAD, BETWEEN CHURCH-BRUCE, AKAROA***



PHOTOGRAPH : R. BAIRD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Fisherman's Rest shelter has historical and social significance for its connection with early Akaroa identity Captain Jeremiah Hughes Thomas (1815-1899) and the manner in which it signals the central role that the port played in the early development of Akaroa. It could also be understood to indicate the changing nature of New Zealand society at the turn of the century, where the first European settlers and the frontier society they created were perceived to be passing, and in need of commemoration.

Welsh-born Captain Thomas came to Canterbury in 1849 and commanded many coastal vessels during a long career. Towards the end of his life he settled in Akaroa where he was employed by the borough council as a lamp lighter. He died in 1899 after suffering an accident whilst lighting the wharf lamps.

In 1905 businessman William Henning suggested that seats be erected to the memory of recently deceased old identities. He started a collection for a seat commemorating the late Captain Thomas. Townsfolk gave generously, and the Borough Council consented to the seat being placed near the wharf.

In 1908 the Council's Wharves Committee decided to build a new wharf office, weighbridge and a matching seat shelter to shield Captain Thomas's seat from the elements. The structures were completed by the end of 1910. Research to date is not clear when the moniker

'The Fisherman's Rest' was attached to the shelter and seat but it is thought to relate to the shelter's location near the old wharf, otherwise known as Fishermen's Wharf, which was a popular fishing spot until it was removed in the 1930s.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Fisherman's Rest seat and shelter has cultural significance as a memorial to Captain J. H. Thomas, and more generally as a sign of an awareness in early twentieth century Akaroa that the colonial era and its people were passing into history. The seat and shelter also have significance for their association with the growth of the tourist industry in Akaroa at the turn of the century and an associated rise in civic pride.

From the late nineteenth century, the working conditions of urban New Zealanders improved significantly. This meant there was much more opportunity for leisure activities such as holidays. The proximity of Akaroa to Christchurch, allied with its scenic charms, meant that the town became a popular resort. As tourism increased in the borough, the citizens of Akaroa recognised the need to improve the appearance of their town. A beautifying association was formed in 1907, and although it only lasted until 1912, it made significant improvements to the wharf reserve, amongst other sites. William Henning's commemorative seats and the borough council's intentionally ornamental wharf office and matching seat shelter can be understood as part of the same Edwardian initiative to beautify the seaside town.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Fisherman's Rest seat and shelter have architectural and aesthetic significance as part of a broad initiative by the Akaroa Borough Council and the town's citizens to beautify their town and consciously give it a seaside resort ambiance.

The commemorative bench with its cast iron dragon legs (perhaps in appreciation of the Welsh heritage of Captain Thomas) was once one of several such benches arrayed along the waterfront. In replacing the existing wharf office, the council perceived an opportunity to augment existing improvements. To ensure that they got something appropriately cosmopolitan, rather than commission a local tradesman they had prominent Christchurch architectural firm Collins and Harman design the structures. Collins and Harman introduced an Arts and Crafts pavilion aesthetic, with (in the case of the shelter), board and batten cladding, pierced corbel brackets, and a slightly flared roof of Marseille tiles – an implied suggestion of the Mediterranean. The wharf office and the *Fisherman's Rest* shelter set the aesthetic tone for future town improvements; the waterfront Post Office (1915) and Plunket Rooms (1930) are (for example) designed in a similar idiom.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The *Fisherman's Rest* shelter has technological and craftsmanship significance with the contemporary wharf office as these structures appear to have introduced a new palate of materials such as the Marseille tile to Akaroa. The Wharves Committee decided to advertise the tender for the Wharf Office and shelter in the Christchurch papers as they considered the new structures to be out of the ordinary, and were not sure that they local tradesmen could execute the work to their satisfaction. The cast iron 'dragon' legs of the Thomas memorial bench also exhibit the skill of the iron founder who cast them.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The *Fisherman's Rest* shelter and seat have contextual significance within their setting and wider context. The shelter and seat are elements in the Main Wharf Heritage Place, a setting which in addition to the wharf contains items of early twentieth century waterfront civic improvement in its immediate vicinity such as the seat and shelter and the former Wharf Office with which it is paired. The wider context of the shelter and seat are those items, structures and buildings placed or constructed along the broader Akaroa seafront in the early twentieth century with the object of improving its appearance and adding points of interest. These include tri-pots, a cannon, a chain-link fence, the post office, the war memorial and the Plunket Rooms.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The *Fisherman's Rest* shelter and seat and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The earlier Wharfinger's office and 1859 jetty stood nearby.

ASSESSMENT STATEMENT

The *Fisherman's Rest* seat and shelter have heritage significance for the Christchurch district including Banks Peninsula. They have historical and social significance for their role in commemorating Captain Jeremiah Thomas and Akaroa's colonial era, and more generally, the role of the port in Akaroa's development. The shelter has cultural significance as an expression of Edwardian civic pride, a phenomena particularly associated in Akaroa with the rise of tourism. The shelter and seat have architectural and aesthetic significance as part of a concerted effort by Akaroa citizens to improve the appearance of their town and give it a seaside aesthetic. They have technological and craftsmanship significance for the 'dragon' iron castings of the bench ends, and for what was probably the introduction of a new material

(Marseille tiles) to the town. The shelter and seat have contextual significance in relation to other elements of early twentieth century waterfront beautification in Akaroa – particularly the contemporary Wharfinger's Office – and the wharf itself. Those items in the wharf's proximity together form the Main Wharf Heritage Place. *The Fisherman's Rest* shelter and seat and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *Beach Rd (Fisherman's Rest)*

REPORT DATED: 18/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
AKAROA MAIN WHARF AREA - BEACH ROAD, AKAROA

Akaroa's **Main Wharf (1888)** was a major economic gateway until the mid twentieth century, and remains a central feature of the town. In the Edwardian period it also became the focus of beautification efforts undertaken by the Borough Council and residents in response to a growing awareness of Akaroa's history, the growth of tourism and an increase in civic pride. These civic improvements included the **Britomart Cannon (1908)** in the new Britomart Reserve, a new **Wharfinger's Office (1910)** and weighbridge, and ***The Fisherman's Rest Shelter (1910)***, which incorporated an earlier memorial bench to Captain J. H. Thomas (1905), an old Akaroa identity.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1137
*MAIN WHARF AND SETTING -
BEACH ROAD, AKAROA***



PHOTOGRAPH : JOHN WILSON, 2009 UPDATE IMAGE

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Akaroa's Main Wharf has high historical and social significance for its on-going role over 125 years as a major economic portal for the town. Until well into the twentieth century, the majority of goods and people arrived in and departed from the town by sea. Latterly the wharf has supported Akaroa's commercial fishing and tourism industries.

Akaroa was declared a 'Port of Entry' in 1842, but did not possess a proper public jetty until the Provincial Government constructed a facility off the end of Church St in 1859. Its replacement, the present Main Wharf, was constructed by the Borough Council in 1887-88 after central government had passed legislation permitting it to provide loans to local bodies for important public works. A plaque set at the base of the wharf record the opening by Mayor William Tosswill in August 1888. The old wharf nearby was popular with fishermen but became dilapidated and was demolished in the early 1930s.

The primary purpose for which the Main Wharf had been constructed – coastal shipping – gradually declined through the first half of the twentieth century as road travel became a viable

option. At the same time however, the wharf became more important for both commercial fishing and recreational boating. Currently the wharf is utilized mainly as a dock for tourist boats and cruise ship tenders.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Main Wharf has cultural significance as one of Akaroa's defining features. For visitors and locals alike, the wharf is a central part of the experience of the seaside town. No tourist visit to Akaroa would be considered complete without wandering down the length of the wharf. The wharf also commemorates the former coastal shipping and fishing industries and those who worked in them. Both industries once played a major role in Akaroa's economy, but are now largely defunct.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Although a utilitarian structure, the Main Wharf has architectural and aesthetic significance as one of the more prominent features in Akaroa. It was designed by local engineer W. D. Wilkins. Wilkins migrated to Auckland in 1868 and moved to Akaroa in 1874 where he became the County Clerk and established the engineering, auctioneer and surveyor firm of W. D. Wilkins and Sons. Although the wharf itself has been maintained and upgraded through the years, it still possesses its essential form. The 1888 wharf shed (which may have been relocated from the earlier wharf) remained little altered until the second half of the twentieth century when it was extended and a terminal building added alongside. These new structures maintain the shed aesthetic, and while altering the original appearance of the wharf are testament to the ongoing use and history of the wharf.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Main Wharf has technological and craftsmanship significance as a good example of late nineteenth century civil engineering. It provides evidence of the design and construction techniques employed by engineers of the time in building a large scale wharf structure. The iron components were cast in England from drawings detailed by the engineer. The piles required specific supervision as some were 53 feet in length and weighed 2½ tons. The first 100 ft of the wharf is a rubble quay with a neat concrete parapet down one side; the remaining 500 ft was originally constructed of specially imported hard-wearing Australian timbers, locally milled totara and British ironwork. It was a particular point of pride at the opening that the engineer and contractor were both Peninsula-based.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Main Wharf has contextual significance in relation to its site, setting and wider context. The wharf is located in the marine coastal environment, opposite the end of Church Street off Beach Road, in what was and still is the main commercial area of Akaroa. The setting, which is encompassed by the Akaroa Main Wharf Heritage Place, includes a number of places which relate to the functioning of the wharf and its place as a tourism hub. These are the former Warfingers Office, *The Fisherman's Rest* Shelter and Seat, and the *Britomart* reserve and cannon. The wider context of the wharf includes the former Shipping Company Office in Church Street, the former Custom's House in Rue Balguerie and the Akaroa Lighthouse further down Beach Road.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Main Wharf and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Given the significance of the site to early Maori and early European settlement, the wharf and its environs have the potential to provide marine archaeological evidence.

ASSESSMENT STATEMENT

Akaroa's Main Wharf is of high heritage significance to the Christchurch district including Banks Peninsula. The wharf has historical and social significance as for its on-going role as the town's economic portal; supporting imports, exports, fishing and tourism for over a century. The wharf has cultural significance as a defining feature of the town and a key part of the maritime experience of Akaroa. It also has cultural significance for its role in commemorating historic marine commerce and its participants. The wharf's cultural importance is increasing as traditional public access to working wharves becomes increasingly difficult in most centres. The wharf has architectural and aesthetic significance as a well-preserved Victorian wharf, and as an Akaroa landmark, visible from many parts of the town. The wharf has technological and craftsmanship significance as a good example of late nineteenth century civil engineering. The wharf has contextual significance in relation to the many surviving features in the immediate vicinity and in a wider Akaroa context that relate to nineteenth and early twentieth century marine commerce, and to tourism in the same period.

REFERENCES:

CCC Heritage File: Beach Rd *Main Wharf*

Akaroa Mail and Banks Peninsula Advertiser 24 August 1888, p. 2

REPORT DATED: 24/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**

HERITAGE ITEM NUMBER 1201
CANNON AND SETTING - 82 BEACH ROAD, AKAROA



PHOTOGRAPH : ROSEMARY BAIRD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The *Britomart* Reserve Cannon has historical and social significance for its association with the growth at the turn of the last century of an awareness of Akaroa's distinctive history, and with the rise of tourism in the same period – and more particularly, the participation of Banks Peninsula communities in the Christchurch exhibition in 1906-07.

One of the 'founding legends' of Akaroa is the so-called race between British warship *HMAS Britomart* and the French settlers and navy personnel aboard the *Aube* and *Compte de Paris* to assert national sovereignty in Akaroa in 1840. By the turn of the century, an appreciation was growing of Akaroa's unique colonial history, and the historical committee charged with assembling Banks' Peninsula's contribution to the 1906-07 Exhibition in Christchurch requested of Admiralty that they lend some *Britomart* items. To the committee's disappointment, the Imperial Authorities shipped a 6 pound bronze gun and travelling carriage, and some other small arms of the type that the *Britomart* carried, rather than anything from the ship itself. After the Exhibition these items were presented to Akaroa. The gun was placed in the newly-created *Britomart* Reserve at the foot of the Main Wharf in 1908; the fact that the gun probably did not come from the *Britomart* seems to have been conveniently forgotten. Together with a few tripods, the gun provided an object of historical interest for the tourists who

were beginning to frequent the town in this period. Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time. Located close to Christchurch, picturesque Akaroa was well-situated to take advantage of this trend, and many hotels and guest houses were built.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The *Britomart* Reserve Cannon has cultural significance as evidence of a growing awareness of and pride in the unique history of Akaroa at the turn of the last century and a desire to commemorate that history. It also shows a growing awareness of the role that that history played in attracting tourists to the town. Though the cannon has no direct link to the event it commemorates, it and the reserve it is situated in have now represented that event for tourists and townspeople for over a century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The *Britomart* Reserve Cannon has aesthetic significance as part of an early twentieth century effort by the Akaroa Borough Council and the Akaroa Beautifying Society (1907-12) to improve the appearance of the waterfront. When the cannon was offered back to Akaroa at the end of the 1907 Christchurch Exhibition, it provided an opportunity for the Beautifying Society to develop the *Britomart* Reserve with its chain-link fence, shrubs and cannon. The Wharfinger's Office and *Fisherman's Rest* Shelter were also part of this broad beautification endeavour.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The *Britomart* Reserve Cannon has technological and craftsmanship significance as an authentic piece of royal navy ordinance from the early nineteenth century. The 6 pound S. B. bronze gun was manufactured by Kinsman & Sons of London in 1808.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The *Britomart* Reserve Cannon has contextual significance in its setting and within its wider context. The cannon is located in a small vegetated triangular reserve on the waterfront to the south of the Main Wharf. The reserve is named for the cannon and the event with which it was supposedly associated. The cannon and its reserve are elements in the Akaroa Main Wharf

Heritage Place, which contains the Wharf itself, and other items of early twentieth century waterfront civic improvement in its vicinity such as the new Wharfinger's Office and the *Fisherman's Rest* shelter and seat. Within the cannon's wider context are other items which commemorate the early history of the town such as the French Landing Site, two sets of whaling tri-pots and particularly the *Britomart* Memorial at Greens Point, which commemorates the same event.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The *Britomart* Reserve Cannon and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site of the *Britomart* Reserve was one of the busiest areas of the Akaroa foreshore in the 1840s, and was in use for storage until it was cleared for beautification in 1907-08.

ASSESSMENT STATEMENT

The *Britomart* Reserve Cannon is of heritage significance to the Christchurch district including Banks Peninsula. The cannon has historical, social and cultural significance for its association with the rise of an awareness of Akaroa's distinctive history at the turn of the century, and a desire to represent that history for the edification of residents and an emerging tourist industry. It also has cultural and aesthetic significance as part of an initiative by the Borough Council and Akaroa's Beautifying Society to clean up and re-present the town for the benefit of the tourists. The *Britomart* Reserve Cannon has aesthetic significance as part of an early twentieth century effort by the Akaroa Borough Council and the Akaroa Beautifying Society (1907-12) to improve the appearance of the waterfront. The *Britomart* Reserve Cannon has technological and craftsmanship significance as an authentic piece of royal navy ordinance from the early nineteenth century. The 6 pound S. B. bronze gun was manufactured by Kinsman & Sons of London in 1808. The cannon has contextual significance in relation to the other items and features of early twentieth century beautification efforts in Akaroa – particularly those in close proximity to the Main Wharf - and in relation to the other commemorative items unveiled in the township in the same period. The *Britomart* Reserve Cannon and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Beach Rd Britomart Reserve Cannon

REPORT DATED: 24/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1033
*WHARFINGER'S OFFICE AND SETTING -
BEACH ROAD, BETWEEN CHURCH-BRUCE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Warfinger's Office has historical and social significance as a reminder of the central role that the port played in the economy of Akaroa well into the twentieth century, and of the rise of Akaroa as a popular tourist destination at the turn of the nineteenth century.

The 'wharfinger' was the council official who had responsibility for administering the wharf. Akaroa's first wharfinger was merchant Edward Latter. In 1860 he erected a store adjacent to the new Government Wharf at the foot of Church Street where he stored cheese and timber prior to export. In return for occupying this prime site on government land, Latter was also charged with collecting wharf dues.

By the early twentieth century Latter's former building was in poor condition and inconveniently located – a new principal wharf having been constructed nearby in 1888. In 1908 the Borough Council's Wharves Committee decided to build a new wharfinger's office, weighbridge and a matching seat shelter. The structures were completed by the end of 1910, and the old office was demolished. Akaroa's wharfinger from the 1880s through to about 1910 was Henry

Robinson. Robinson, who lived at 16 Aubrey Street South (a Notable heritage building in the Banks Peninsula District Plan), also served as the borough's returning officer and auditor, and was a prominent auctioneer in the town.

Wharf rates were calculated partly on the basis of weight, so carters were weighed as they went to and from the wharf. At the time the wharfinger's office and weighbridge were constructed most goods still entered and left Akaroa by sea. By the end of WWII however most goods were travelling by road, so the weighbridge was removed. The Wharfinger's Office itself appears to have fallen from use in the early 1930s and was used subsequently as a school dental clinic and the office of a chartered accountant before becoming a shop – a use it still retains.

The Wharfinger's Office is also a reminder of the growing importance of tourism for Akaroa from the turn of the nineteenth century. In this period, the working conditions of urban New Zealanders improved significantly. This meant there was much more opportunity for leisure activities such as holidays. The proximity of Akaroa to Christchurch, allied with its obvious charms, meant that the town became a popular resort. This popularity led to the Akaroa Borough Council undertaking a number of civic improvements in the early twentieth century. The new Wharfinger's Office was one of these beautification measures. It was designed as an ornamental building that would project an appropriately 'seaside resort' image.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Wharfinger's Office has cultural significance for the manner in which it commemorates the former coastal shipping and fishing industries in Akaroa, and those who worked in them. It also has cultural significance for its connection with a rise in civic pride that was associated with the growth of the tourist trade at the turn of the nineteenth century.

Coastal shipping and fishing once played a significant part in Akaroa's economy and employed a number of the town's residents. Both industries are now largely defunct however. The former Wharfinger's Office remains to commemorate the trade once transacted at Akaroa's Main Wharf.

A significant growth in tourism from the end of the nineteenth century both fostered civic pride amongst Akaroa's residents and made them aware of the need to improve the appearance of their town to cater to the new industry. A beautifying association was formed in 1907, and although it only lasted until 1912, it made significant improvements to the wharf reserve, amongst other sites. When the borough council decided in 1908 to replace the wharfinger's office, they also went to some effort to have a building designed that would ornament the waterfront and project an appropriately 'seaside resort' image. The nearby commemorative seat to Captain Thomas was also provided with a matching shelter, known as *The Fisherman's Rest* at the same time.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Wharfinger's Office has architectural and aesthetic significance as part of a broader initiative by the Akaroa Borough Council and the town's citizens to beautify their town and give it the ambiance of a seaside resort. It also has significance as a building by prominent Christchurch architectural practice Collins and Harman.

When in 1908 the council decided to replace the existing wharfinger's office, they also took it as an opportunity to augment the beautification measures that they and the town's beautifying association were undertaking at that time. To ensure that they got something appropriately ornamental and cosmopolitan, the council decided to commission prominent Christchurch architectural firm Collins and Harman to design the diminutive office and an adjacent seat shelter. Collins and Harman introduced an Arts and Crafts pavilion aesthetic into the structures, with the pebble-dashed office having a half-timbered effect and a slightly flared roof of exotic Marseille tiles – with their implied suggestion of the Mediterranean. The Wharfinger's Office and *The Fisherman's Rest* shelter set the aesthetic tone for future town improvements. The Powerhouse (1911 and later), the waterfront Post Office (1915) and Women's Rest Room (1930) are all designed in a similar style.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909), the Nurses Memorial Chapel at Christchurch Public Hospital (1927), and many of the buildings at Canterbury College. In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its demise, it was one of the two oldest architectural firms in New Zealand.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Wharfinger's Office has technological and craftsmanship significance as it appears to have introduced the new materials and techniques of roughcast and Marseille tile to Akaroa. The Wharves Committee decided that they wanted the new office and associated shelter to be distinctive structures. Unsure that local tradesmen would be able to give them something appropriately ornamental, the committee decided to advertise the tender in the Christchurch papers. Collins and Harman introduced an Arts and Crafts pavilion aesthetic, with a material palate of pebbledash and Marseilles tile. This would appear to be the first time that these materials were employed in Akaroa, although they were used frequently from this time onwards.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Wharfinger's Office has contextual significance in relation to its setting and wider context. The Office is an element in the Main Wharf Heritage Place, a setting which (in addition to the wharf) contains associated items of early twentieth century waterfront civic improvement such as *The Fisherman's Rest* seat and shelter and the *Britomart* Cannon. The wider context of the Wharfinger's Office are those items, structures and buildings placed or constructed along the broader Akaroa seafront in the early twentieth century with the object of improving its appearance and adding points of interest. These include tri-pots, a chain-link fence, the Post Office, the war memorial and the Plunket Rooms.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Wharfinger's Office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Wharfinger's Office is of overall heritage significance to the Christchurch district including Banks Peninsula. The Office has historical and social significance as a reminder of the central role that the port played in the economy of Akaroa well into the twentieth century, and of the rise of Akaroa as a popular tourist destination at the turn of the nineteenth century. The Office has cultural significance for the manner in which it commemorates the former coastal shipping and fishing industries in Akaroa, and those who worked in them. It also has cultural significance for its connection with a rise in civic pride that was associated with the growth of the tourist trade. The Office has architectural and aesthetic significance as part of a broader initiative by the Akaroa Borough Council and the town's citizens to beautify their town and give it the ambience of a seaside resort, and as a building by prominent Christchurch architectural practice Collins and Harman. The Office has technological and craftsmanship significance as it appears to have introduced the new materials and techniques of roughcast and Marseille tile to Akaroa. The Office has contextual significance in relation to the setting of the Main Wharf Heritage Place, and within the wider context of the other remaining elements of early twentieth century beautification arrayed along the Akaroa seafront. The Wharfinger's Office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *Beach Rd (Weighbridge Building)*

REPORT DATED: 19/03/14 **UPDATED:** 22/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

HERITAGE ITEM NUMBER 1202
***SEAT, SHELTER AND SETTING, THE FISHERMAN'S REST -
BEACH ROAD, BETWEEN CHURCH-BRUCE, AKAROA***



PHOTOGRAPH : R. BAIRD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Fisherman's Rest shelter has historical and social significance for its connection with early Akaroa identity Captain Jeremiah Hughes Thomas (1815-1899) and the manner in which it signals the central role that the port played in the early development of Akaroa. It could also be understood to indicate the changing nature of New Zealand society at the turn of the century, where the first European settlers and the frontier society they created were perceived to be passing, and in need of commemoration.

Welsh-born Captain Thomas came to Canterbury in 1849 and commanded many coastal vessels during a long career. Towards the end of his life he settled in Akaroa where he was employed by the borough council as a lamp lighter. He died in 1899 after suffering an accident whilst lighting the wharf lamps.

In 1905 businessman William Henning suggested that seats be erected to the memory of recently deceased old identities. He started a collection for a seat commemorating the late Captain Thomas. Townsfolk gave generously, and the Borough Council consented to the seat being placed near the wharf.

In 1908 the Council's Wharves Committee decided to build a new wharf office, weighbridge and a matching seat shelter to shield Captain Thomas's seat from the elements. The structures were completed by the end of 1910. Research to date is not clear when the moniker

'The Fisherman's Rest' was attached to the shelter and seat but it is thought to relate to the shelter's location near the old wharf, otherwise known as Fishermen's Wharf, which was a popular fishing spot until it was removed in the 1930s.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Fisherman's Rest seat and shelter has cultural significance as a memorial to Captain J. H. Thomas, and more generally as a sign of an awareness in early twentieth century Akaroa that the colonial era and its people were passing into history. The seat and shelter also have significance for their association with the growth of the tourist industry in Akaroa at the turn of the century and an associated rise in civic pride.

From the late nineteenth century, the working conditions of urban New Zealanders improved significantly. This meant there was much more opportunity for leisure activities such as holidays. The proximity of Akaroa to Christchurch, allied with its scenic charms, meant that the town became a popular resort. As tourism increased in the borough, the citizens of Akaroa recognised the need to improve the appearance of their town. A beautifying association was formed in 1907, and although it only lasted until 1912, it made significant improvements to the wharf reserve, amongst other sites. William Henning's commemorative seats and the borough council's intentionally ornamental wharf office and matching seat shelter can be understood as part of the same Edwardian initiative to beautify the seaside town.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Fisherman's Rest seat and shelter have architectural and aesthetic significance as part of a broad initiative by the Akaroa Borough Council and the town's citizens to beautify their town and consciously give it a seaside resort ambiance.

The commemorative bench with its cast iron dragon legs (perhaps in appreciation of the Welsh heritage of Captain Thomas) was once one of several such benches arrayed along the waterfront. In replacing the existing wharf office, the council perceived an opportunity to augment existing improvements. To ensure that they got something appropriately cosmopolitan, rather than commission a local tradesman they had prominent Christchurch architectural firm Collins and Harman design the structures. Collins and Harman introduced an Arts and Crafts pavilion aesthetic, with (in the case of the shelter), board and batten cladding, pierced corbel brackets, and a slightly flared roof of Marseille tiles – an implied suggestion of the Mediterranean. The wharf office and the *Fisherman's Rest* shelter set the aesthetic tone for future town improvements; the waterfront Post Office (1915) and Plunket Rooms (1930) are (for example) designed in a similar idiom.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The *Fisherman's Rest* shelter has technological and craftsmanship significance with the contemporary wharf office as these structures appear to have introduced a new palate of materials such as the Marseille tile to Akaroa. The Wharves Committee decided to advertise the tender for the Wharf Office and shelter in the Christchurch papers as they considered the new structures to be out of the ordinary, and were not sure that they local tradesmen could execute the work to their satisfaction. The cast iron 'dragon' legs of the Thomas memorial bench also exhibit the skill of the iron founder who cast them.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The *Fisherman's Rest* shelter and seat have contextual significance within their setting and wider context. The shelter and seat are elements in the Main Wharf Heritage Place, a setting which in addition to the wharf contains items of early twentieth century waterfront civic improvement in its immediate vicinity such as the seat and shelter and the former Wharf Office with which it is paired. The wider context of the shelter and seat are those items, structures and buildings placed or constructed along the broader Akaroa seafront in the early twentieth century with the object of improving its appearance and adding points of interest. These include tri-pots, a cannon, a chain-link fence, the post office, the war memorial and the Plunket Rooms.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The *Fisherman's Rest* shelter and seat and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The earlier Wharfinger's office and 1859 jetty stood nearby.

ASSESSMENT STATEMENT

The *Fisherman's Rest* seat and shelter have heritage significance for the Christchurch district including Banks Peninsula. They have historical and social significance for their role in commemorating Captain Jeremiah Thomas and Akaroa's colonial era, and more generally, the role of the port in Akaroa's development. The shelter has cultural significance as an expression of Edwardian civic pride, a phenomena particularly associated in Akaroa with the rise of tourism. The shelter and seat have architectural and aesthetic significance as part of a concerted effort by Akaroa citizens to improve the appearance of their town and give it a seaside aesthetic. They have technological and craftsmanship significance for the 'dragon' iron castings of the bench ends, and for what was probably the introduction of a new material

(Marseille tiles) to the town. The shelter and seat have contextual significance in relation to other elements of early twentieth century waterfront beautification in Akaroa – particularly the contemporary Wharfinger's Office – and the wharf itself. Those items in the wharf's proximity together form the Main Wharf Heritage Place. *The Fisherman's Rest* shelter and seat and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *Beach Rd (Fisherman's Rest)*

REPORT DATED: 18/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
AKAROA MAIN WHARF AREA - BEACH ROAD, AKAROA

Akaroa's **Main Wharf (1888)** was a major economic gateway until the mid twentieth century, and remains a central feature of the town. In the Edwardian period it also became the focus of beautification efforts undertaken by the Borough Council and residents in response to a growing awareness of Akaroa's history, the growth of tourism and an increase in civic pride. These civic improvements included the **Britomart Cannon (1908)** in the new Britomart Reserve, a new **Wharfinger's Office (1910)** and weighbridge, and ***The Fisherman's Rest Shelter (1910)***, which incorporated an earlier memorial bench to Captain J. H. Thomas (1905), an old Akaroa identity.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1137
*MAIN WHARF AND SETTING -
BEACH ROAD, AKAROA***



PHOTOGRAPH : JOHN WILSON, 2009 UPDATE IMAGE

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Akaroa's Main Wharf has high historical and social significance for its on-going role over 125 years as a major economic portal for the town. Until well into the twentieth century, the majority of goods and people arrived in and departed from the town by sea. Latterly the wharf has supported Akaroa's commercial fishing and tourism industries.

Akaroa was declared a 'Port of Entry' in 1842, but did not possess a proper public jetty until the Provincial Government constructed a facility off the end of Church St in 1859. Its replacement, the present Main Wharf, was constructed by the Borough Council in 1887-88 after central government had passed legislation permitting it to provide loans to local bodies for important public works. A plaque set at the base of the wharf record the opening by Mayor William Tosswill in August 1888. The old wharf nearby was popular with fishermen but became dilapidated and was demolished in the early 1930s.

The primary purpose for which the Main Wharf had been constructed – coastal shipping – gradually declined through the first half of the twentieth century as road travel became a viable

option. At the same time however, the wharf became more important for both commercial fishing and recreational boating. Currently the wharf is utilized mainly as a dock for tourist boats and cruise ship tenders.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Main Wharf has cultural significance as one of Akaroa's defining features. For visitors and locals alike, the wharf is a central part of the experience of the seaside town. No tourist visit to Akaroa would be considered complete without wandering down the length of the wharf. The wharf also commemorates the former coastal shipping and fishing industries and those who worked in them. Both industries once played a major role in Akaroa's economy, but are now largely defunct.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Although a utilitarian structure, the Main Wharf has architectural and aesthetic significance as one of the more prominent features in Akaroa. It was designed by local engineer W. D. Wilkins. Wilkins migrated to Auckland in 1868 and moved to Akaroa in 1874 where he became the County Clerk and established the engineering, auctioneer and surveyor firm of W. D. Wilkins and Sons. Although the wharf itself has been maintained and upgraded through the years, it still possesses its essential form. The 1888 wharf shed (which may have been relocated from the earlier wharf) remained little altered until the second half of the twentieth century when it was extended and a terminal building added alongside. These new structures maintain the shed aesthetic, and while altering the original appearance of the wharf are testament to the ongoing use and history of the wharf.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Main Wharf has technological and craftsmanship significance as a good example of late nineteenth century civil engineering. It provides evidence of the design and construction techniques employed by engineers of the time in building a large scale wharf structure. The iron components were cast in England from drawings detailed by the engineer. The piles required specific supervision as some were 53 feet in length and weighed 2½ tons. The first 100 ft of the wharf is a rubble quay with a neat concrete parapet down one side; the remaining 500 ft was originally constructed of specially imported hard-wearing Australian timbers, locally milled totara and British ironwork. It was a particular point of pride at the opening that the engineer and contractor were both Peninsula-based.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Main Wharf has contextual significance in relation to its site, setting and wider context. The wharf is located in the marine coastal environment, opposite the end of Church Street off Beach Road, in what was and still is the main commercial area of Akaroa. The setting, which is encompassed by the Akaroa Main Wharf Heritage Place, includes a number of places which relate to the functioning of the wharf and its place as a tourism hub. These are the former Warfingers Office, *The Fisherman's Rest* Shelter and Seat, and the *Britomart* reserve and cannon. The wider context of the wharf includes the former Shipping Company Office in Church Street, the former Custom's House in Rue Balguerie and the Akaroa Lighthouse further down Beach Road.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Main Wharf and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Given the significance of the site to early Maori and early European settlement, the wharf and its environs have the potential to provide marine archaeological evidence.

ASSESSMENT STATEMENT

Akaroa's Main Wharf is of high heritage significance to the Christchurch district including Banks Peninsula. The wharf has historical and social significance as for its on-going role as the town's economic portal; supporting imports, exports, fishing and tourism for over a century. The wharf has cultural significance as a defining feature of the town and a key part of the maritime experience of Akaroa. It also has cultural significance for its role in commemorating historic marine commerce and its participants. The wharf's cultural importance is increasing as traditional public access to working wharves becomes increasingly difficult in most centres. The wharf has architectural and aesthetic significance as a well-preserved Victorian wharf, and as an Akaroa landmark, visible from many parts of the town. The wharf has technological and craftsmanship significance as a good example of late nineteenth century civil engineering. The wharf has contextual significance in relation to the many surviving features in the immediate vicinity and in a wider Akaroa context that relate to nineteenth and early twentieth century marine commerce, and to tourism in the same period.

REFERENCES:

CCC Heritage File: Beach Rd *Main Wharf*

Akaroa Mail and Banks Peninsula Advertiser 24 August 1888, p. 2

REPORT DATED: 24/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**

HERITAGE ITEM NUMBER 1201
CANNON AND SETTING - 82 BEACH ROAD, AKAROA



PHOTOGRAPH : ROSEMARY BAIRD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The *Britomart* Reserve Cannon has historical and social significance for its association with the growth at the turn of the last century of an awareness of Akaroa's distinctive history, and with the rise of tourism in the same period – and more particularly, the participation of Banks Peninsula communities in the Christchurch exhibition in 1906-07.

One of the 'founding legends' of Akaroa is the so-called race between British warship *HMAS Britomart* and the French settlers and navy personnel aboard the *Aube* and *Compte de Paris* to assert national sovereignty in Akaroa in 1840. By the turn of the century, an appreciation was growing of Akaroa's unique colonial history, and the historical committee charged with assembling Banks' Peninsula's contribution to the 1906-07 Exhibition in Christchurch requested of Admiralty that they lend some *Britomart* items. To the committee's disappointment, the Imperial Authorities shipped a 6 pound bronze gun and travelling carriage, and some other small arms of the type that the *Britomart* carried, rather than anything from the ship itself. After the Exhibition these items were presented to Akaroa. The gun was placed in the newly-created *Britomart* Reserve at the foot of the Main Wharf in 1908; the fact that the gun probably did not come from the *Britomart* seems to have been conveniently forgotten. Together with a few tripods, the gun provided an object of historical interest for the tourists who

were beginning to frequent the town in this period. Social and economic change at the end of the nineteenth century saw ordinary New Zealanders have sufficient leisure and money in their pockets to take holidays away for the first time. Located close to Christchurch, picturesque Akaroa was well-situated to take advantage of this trend, and many hotels and guest houses were built.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The *Britomart* Reserve Cannon has cultural significance as evidence of a growing awareness of and pride in the unique history of Akaroa at the turn of the last century and a desire to commemorate that history. It also shows a growing awareness of the role that that history played in attracting tourists to the town. Though the cannon has no direct link to the event it commemorates, it and the reserve it is situated in have now represented that event for tourists and townspeople for over a century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The *Britomart* Reserve Cannon has aesthetic significance as part of an early twentieth century effort by the Akaroa Borough Council and the Akaroa Beautifying Society (1907-12) to improve the appearance of the waterfront. When the cannon was offered back to Akaroa at the end of the 1907 Christchurch Exhibition, it provided an opportunity for the Beautifying Society to develop the *Britomart* Reserve with its chain-link fence, shrubs and cannon. The Wharfinger's Office and *Fisherman's Rest* Shelter were also part of this broad beautification endeavour.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The *Britomart* Reserve Cannon has technological and craftsmanship significance as an authentic piece of royal navy ordinance from the early nineteenth century. The 6 pound S. B. bronze gun was manufactured by Kinsman & Sons of London in 1808.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The *Britomart* Reserve Cannon has contextual significance in its setting and within its wider context. The cannon is located in a small vegetated triangular reserve on the waterfront to the south of the Main Wharf. The reserve is named for the cannon and the event with which it was supposedly associated. The cannon and its reserve are elements in the Akaroa Main Wharf

Heritage Place, which contains the Wharf itself, and other items of early twentieth century waterfront civic improvement in its vicinity such as the new Wharfinger's Office and the *Fisherman's Rest* shelter and seat. Within the cannon's wider context are other items which commemorate the early history of the town such as the French Landing Site, two sets of whaling tri-pots and particularly the *Britomart* Memorial at Greens Point, which commemorates the same event.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The *Britomart* Reserve Cannon and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site of the *Britomart* Reserve was one of the busiest areas of the Akaroa foreshore in the 1840s, and was in use for storage until it was cleared for beautification in 1907-08.

ASSESSMENT STATEMENT

The *Britomart* Reserve Cannon is of heritage significance to the Christchurch district including Banks Peninsula. The cannon has historical, social and cultural significance for its association with the rise of an awareness of Akaroa's distinctive history at the turn of the century, and a desire to represent that history for the edification of residents and an emerging tourist industry. It also has cultural and aesthetic significance as part of an initiative by the Borough Council and Akaroa's Beautifying Society to clean up and re-present the town for the benefit of the tourists. The *Britomart* Reserve Cannon has aesthetic significance as part of an early twentieth century effort by the Akaroa Borough Council and the Akaroa Beautifying Society (1907-12) to improve the appearance of the waterfront. The *Britomart* Reserve Cannon has technological and craftsmanship significance as an authentic piece of royal navy ordinance from the early nineteenth century. The 6 pound S. B. bronze gun was manufactured by Kinsman & Sons of London in 1808. The cannon has contextual significance in relation to the other items and features of early twentieth century beautification efforts in Akaroa – particularly those in close proximity to the Main Wharf - and in relation to the other commemorative items unveiled in the township in the same period. The *Britomart* Reserve Cannon and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Beach Rd Britomart Reserve Cannon

REPORT DATED: 24/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1033
*WHARFINGER'S OFFICE AND SETTING -
BEACH ROAD, BETWEEN CHURCH-BRUCE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Wharfinger's Office has historical and social significance as a reminder of the central role that the port played in the economy of Akaroa well into the twentieth century, and of the rise of Akaroa as a popular tourist destination at the turn of the nineteenth century.

The 'wharfinger' was the council official who had responsibility for administering the wharf. Akaroa's first wharfinger was merchant Edward Latter. In 1860 he erected a store adjacent to the new Government Wharf at the foot of Church Street where he stored cheese and timber prior to export. In return for occupying this prime site on government land, Latter was also charged with collecting wharf dues.

By the early twentieth century Latter's former building was in poor condition and inconveniently located – a new principal wharf having been constructed nearby in 1888. In 1908 the Borough Council's Wharves Committee decided to build a new wharfinger's office, weighbridge and a matching seat shelter. The structures were completed by the end of 1910, and the old office was demolished. Akaroa's wharfinger from the 1880s through to about 1910 was Henry

Robinson. Robinson, who lived at 16 Aubrey Street South (a Notable heritage building in the Banks Peninsula District Plan), also served as the borough's returning officer and auditor, and was a prominent auctioneer in the town.

Wharf rates were calculated partly on the basis of weight, so carters were weighed as they went to and from the wharf. At the time the wharfinger's office and weighbridge were constructed most goods still entered and left Akaroa by sea. By the end of WWII however most goods were travelling by road, so the weighbridge was removed. The Wharfinger's Office itself appears to have fallen from use in the early 1930s and was used subsequently as a school dental clinic and the office of a chartered accountant before becoming a shop – a use it still retains.

The Wharfinger's Office is also a reminder of the growing importance of tourism for Akaroa from the turn of the nineteenth century. In this period, the working conditions of urban New Zealanders improved significantly. This meant there was much more opportunity for leisure activities such as holidays. The proximity of Akaroa to Christchurch, allied with its obvious charms, meant that the town became a popular resort. This popularity led to the Akaroa Borough Council undertaking a number of civic improvements in the early twentieth century. The new Wharfinger's Office was one of these beautification measures. It was designed as an ornamental building that would project an appropriately 'seaside resort' image.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Wharfinger's Office has cultural significance for the manner in which it commemorates the former coastal shipping and fishing industries in Akaroa, and those who worked in them. It also has cultural significance for its connection with a rise in civic pride that was associated with the growth of the tourist trade at the turn of the nineteenth century.

Coastal shipping and fishing once played a significant part in Akaroa's economy and employed a number of the town's residents. Both industries are now largely defunct however. The former Wharfinger's Office remains to commemorate the trade once transacted at Akaroa's Main Wharf.

A significant growth in tourism from the end of the nineteenth century both fostered civic pride amongst Akaroa's residents and made them aware of the need to improve the appearance of their town to cater to the new industry. A beautifying association was formed in 1907, and although it only lasted until 1912, it made significant improvements to the wharf reserve, amongst other sites. When the borough council decided in 1908 to replace the wharfinger's office, they also went to some effort to have a building designed that would ornament the waterfront and project an appropriately 'seaside resort' image. The nearby commemorative seat to Captain Thomas was also provided with a matching shelter, known as *The Fisherman's Rest* at the same time.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Wharfinger's Office has architectural and aesthetic significance as part of a broader initiative by the Akaroa Borough Council and the town's citizens to beautify their town and give it the ambiance of a seaside resort. It also has significance as a building by prominent Christchurch architectural practice Collins and Harman.

When in 1908 the council decided to replace the existing wharfinger's office, they also took it as an opportunity to augment the beautification measures that they and the town's beautifying association were undertaking at that time. To ensure that they got something appropriately ornamental and cosmopolitan, the council decided to commission prominent Christchurch architectural firm Collins and Harman to design the diminutive office and an adjacent seat shelter. Collins and Harman introduced an Arts and Crafts pavilion aesthetic into the structures, with the pebble-dashed office having a half-timbered effect and a slightly flared roof of exotic Marseille tiles – with their implied suggestion of the Mediterranean. The Wharfinger's Office and *The Fisherman's Rest* shelter set the aesthetic tone for future town improvements. The Powerhouse (1911 and later), the waterfront Post Office (1915) and Women's Rest Room (1930) are all designed in a similar style.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909), the Nurses Memorial Chapel at Christchurch Public Hospital (1927), and many of the buildings at Canterbury College. In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its demise, it was one of the two oldest architectural firms in New Zealand.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Wharfinger's Office has technological and craftsmanship significance as it appears to have introduced the new materials and techniques of roughcast and Marseille tile to Akaroa. The Wharves Committee decided that they wanted the new office and associated shelter to be distinctive structures. Unsure that local tradesmen would be able to give them something appropriately ornamental, the committee decided to advertise the tender in the Christchurch papers. Collins and Harman introduced an Arts and Crafts pavilion aesthetic, with a material palate of pebbledash and Marseilles tile. This would appear to be the first time that these materials were employed in Akaroa, although they were used frequently from this time onwards.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Wharfinger's Office has contextual significance in relation to its setting and wider context. The Office is an element in the Main Wharf Heritage Place, a setting which (in addition to the wharf) contains associated items of early twentieth century waterfront civic improvement such as *The Fisherman's Rest* seat and shelter and the *Britomart* Cannon. The wider context of the Wharfinger's Office are those items, structures and buildings placed or constructed along the broader Akaroa seafront in the early twentieth century with the object of improving its appearance and adding points of interest. These include tri-pots, a chain-link fence, the Post Office, the war memorial and the Plunket Rooms.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Wharfinger's Office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Wharfinger's Office is of overall heritage significance to the Christchurch district including Banks Peninsula. The Office has historical and social significance as a reminder of the central role that the port played in the economy of Akaroa well into the twentieth century, and of the rise of Akaroa as a popular tourist destination at the turn of the nineteenth century. The Office has cultural significance for the manner in which it commemorates the former coastal shipping and fishing industries in Akaroa, and those who worked in them. It also has cultural significance for its connection with a rise in civic pride that was associated with the growth of the tourist trade. The Office has architectural and aesthetic significance as part of a broader initiative by the Akaroa Borough Council and the town's citizens to beautify their town and give it the ambience of a seaside resort, and as a building by prominent Christchurch architectural practice Collins and Harman. The Office has technological and craftsmanship significance as it appears to have introduced the new materials and techniques of roughcast and Marseille tile to Akaroa. The Office has contextual significance in relation to the setting of the Main Wharf Heritage Place, and within the wider context of the other remaining elements of early twentieth century beautification arrayed along the Akaroa seafront. The Wharfinger's Office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *Beach Rd (Weighbridge Building)*

REPORT DATED: 19/03/14 **UPDATED:** 22/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

HERITAGE ITEM NUMBER 1202
***SEAT, SHELTER AND SETTING, THE FISHERMAN'S REST -
BEACH ROAD, BETWEEN CHURCH-BRUCE, AKAROA***



PHOTOGRAPH : R. BAIRD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Fisherman's Rest shelter has historical and social significance for its connection with early Akaroa identity Captain Jeremiah Hughes Thomas (1815-1899) and the manner in which it signals the central role that the port played in the early development of Akaroa. It could also be understood to indicate the changing nature of New Zealand society at the turn of the century, where the first European settlers and the frontier society they created were perceived to be passing, and in need of commemoration.

Welsh-born Captain Thomas came to Canterbury in 1849 and commanded many coastal vessels during a long career. Towards the end of his life he settled in Akaroa where he was employed by the borough council as a lamp lighter. He died in 1899 after suffering an accident whilst lighting the wharf lamps.

In 1905 businessman William Henning suggested that seats be erected to the memory of recently deceased old identities. He started a collection for a seat commemorating the late Captain Thomas. Townsfolk gave generously, and the Borough Council consented to the seat being placed near the wharf.

In 1908 the Council's Wharves Committee decided to build a new wharf office, weighbridge and a matching seat shelter to shield Captain Thomas's seat from the elements. The structures were completed by the end of 1910. Research to date is not clear when the moniker

'The Fisherman's Rest' was attached to the shelter and seat but it is thought to relate to the shelter's location near the old wharf, otherwise known as Fishermen's Wharf, which was a popular fishing spot until it was removed in the 1930s.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Fisherman's Rest seat and shelter has cultural significance as a memorial to Captain J. H. Thomas, and more generally as a sign of an awareness in early twentieth century Akaroa that the colonial era and its people were passing into history. The seat and shelter also have significance for their association with the growth of the tourist industry in Akaroa at the turn of the century and an associated rise in civic pride.

From the late nineteenth century, the working conditions of urban New Zealanders improved significantly. This meant there was much more opportunity for leisure activities such as holidays. The proximity of Akaroa to Christchurch, allied with its scenic charms, meant that the town became a popular resort. As tourism increased in the borough, the citizens of Akaroa recognised the need to improve the appearance of their town. A beautifying association was formed in 1907, and although it only lasted until 1912, it made significant improvements to the wharf reserve, amongst other sites. William Henning's commemorative seats and the borough council's intentionally ornamental wharf office and matching seat shelter can be understood as part of the same Edwardian initiative to beautify the seaside town.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Fisherman's Rest seat and shelter have architectural and aesthetic significance as part of a broad initiative by the Akaroa Borough Council and the town's citizens to beautify their town and consciously give it a seaside resort ambiance.

The commemorative bench with its cast iron dragon legs (perhaps in appreciation of the Welsh heritage of Captain Thomas) was once one of several such benches arrayed along the waterfront. In replacing the existing wharf office, the council perceived an opportunity to augment existing improvements. To ensure that they got something appropriately cosmopolitan, rather than commission a local tradesman they had prominent Christchurch architectural firm Collins and Harman design the structures. Collins and Harman introduced an Arts and Crafts pavilion aesthetic, with (in the case of the shelter), board and batten cladding, pierced corbel brackets, and a slightly flared roof of Marseille tiles – an implied suggestion of the Mediterranean. The wharf office and the *Fisherman's Rest* shelter set the aesthetic tone for future town improvements; the waterfront Post Office (1915) and Plunket Rooms (1930) are (for example) designed in a similar idiom.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The *Fisherman's Rest* shelter has technological and craftsmanship significance with the contemporary wharf office as these structures appear to have introduced a new palate of materials such as the Marseille tile to Akaroa. The Wharves Committee decided to advertise the tender for the Wharf Office and shelter in the Christchurch papers as they considered the new structures to be out of the ordinary, and were not sure that they local tradesmen could execute the work to their satisfaction. The cast iron 'dragon' legs of the Thomas memorial bench also exhibit the skill of the iron founder who cast them.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The *Fisherman's Rest* shelter and seat have contextual significance within their setting and wider context. The shelter and seat are elements in the Main Wharf Heritage Place, a setting which in addition to the wharf contains items of early twentieth century waterfront civic improvement in its immediate vicinity such as the seat and shelter and the former Wharf Office with which it is paired. The wider context of the shelter and seat are those items, structures and buildings placed or constructed along the broader Akaroa seafront in the early twentieth century with the object of improving its appearance and adding points of interest. These include tri-pots, a cannon, a chain-link fence, the post office, the war memorial and the Plunket Rooms.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The *Fisherman's Rest* shelter and seat and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The earlier Wharfinger's office and 1859 jetty stood nearby.

ASSESSMENT STATEMENT

The *Fisherman's Rest* seat and shelter have heritage significance for the Christchurch district including Banks Peninsula. They have historical and social significance for their role in commemorating Captain Jeremiah Thomas and Akaroa's colonial era, and more generally, the role of the port in Akaroa's development. The shelter has cultural significance as an expression of Edwardian civic pride, a phenomena particularly associated in Akaroa with the rise of tourism. The shelter and seat have architectural and aesthetic significance as part of a concerted effort by Akaroa citizens to improve the appearance of their town and give it a seaside aesthetic. They have technological and craftsmanship significance for the 'dragon' iron castings of the bench ends, and for what was probably the introduction of a new material

(Marseille tiles) to the town. The shelter and seat have contextual significance in relation to other elements of early twentieth century waterfront beautification in Akaroa – particularly the contemporary Wharfinger's Office – and the wharf itself. Those items in the wharf's proximity together form the Main Wharf Heritage Place. *The Fisherman's Rest* shelter and seat and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *Beach Rd (Fisherman's Rest)*

REPORT DATED: 18/03/14 **UPDATED:** 19/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 693
*BEACH ROAD BRIDGE AND SETTING -
BEACH ROAD, BETWEEN BRUCE AYLMEERS VALLEY,
AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Beach Road Bridge and setting are of historical and social significance as it reflects the phase of activity of the initiative by the newly formed Akaroa Borough Council from the 1870s to establish roads and bridges, replacing early timber bridges with permanent materials. The Beach Road bridge was completed and opened in early December 1886. Construction of the bridge was overseen by the Mayor, Alexander McGregor. Having served as Mayor of Akaroa from 1883 to 1886, McGregor went on to serve as Member of Parliament for Akaroa in 1888 before returning to the position of Mayor in 1897. He continued to serve in this role until 1901.¹ In 1888 a tablet made from white marble was installed in the side of the bridge acknowledging Mayor Alexander McGregor. In 2001 it was restored by the Akaroa Civic Trust with funding provided by the Parkinson Trust and the Banks Peninsula District Council.

CULTURAL AND SPIRITUAL SIGNIFICANCE

¹ Ogilvie, *Banks Peninsula*, p.43.

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

The bridge is of cultural significance as it evidences the way of life in Akaroa before the turn of the 19th century, when the settlement was well established and temporary infrastructure was being replaced in more permanent materials, thus reflecting a confidence in the future and permanence of the township.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Beach Road Bridge is of architectural and aesthetic significance for its design. It was designed by engineer W D Wilkins. Wilkins migrated to Auckland in 1868 and moved to Akaroa in 1874 where he became the County Clerk and established the engineering, auctioneer and surveyor firm of W D Wilkins and Sons. The aesthetics of the bridge are evidenced in its carefully proportioned yet restrained architectural detailing, which emphasises its pronounced arch. This single arch bridge has been constructed out of brick and finished in plaster. In line with standard construction practice the barrel was not plastered and reveals the bricks which form the main body of the structure. The span of the arch is six metres. The voussoirs are not formed from brick or stone but plaster incised to create a similar impression. The bridge design has features and uses materials traditionally used in a larger bridge within an urban environment but has been adapted to suit its smaller rural setting. A wooden foot bridge was later added to the eastern upstream side of the bridge.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The bridge is of technological and craftsmanship significance for what it may reveal of construction techniques, methodologies and materials of the late nineteenth century. It also has technological and craftsmanship significance for the use of machine pressed bricks in its construction and then finished in cement plaster with areas detailed to resemble stone elements.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The bridge and its setting are of contextual significance having been constructed to connect the township with the foreshore area beyond. The structure is prominently situated on Beach Road between the foreshore of the nearby beach and the corner of Bruce's Terrace. Both streets contain many historic buildings and near to this corner is the site of the former historic Bruce's Hotel. It was because of this that the bridge was sometimes referred to as

'Bruce's Bridge.' The bridge relates to the other small historic bridges in Akaroa in terms of scale and the use of brick. It is a landmark streetscape feature of the town.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The bridge is of archaeological significance as it dates from 1886 and has potential to provide evidence of past human activity including that which occurred pre 1900, materials and construction methods. As it replaced a previous wooden bridge, there is potential for earlier evidence to still remain on site. The setting and waterway may also contain evidence of human activity prior to the construction of the bridges.

ASSESSMENT STATEMENT

The Beach Road Bridge and setting are of overall heritage significance to Christchurch and Banks Peninsula as it evidences an important phase of activity of the Akaroa Borough Council, and the Akaroa township. The bridge and setting are of historical and social significance as a reflection of the phase of activity through the initiative by the newly formed Akaroa Borough Council from the 1870s to establish roads and bridges, replacing early timber bridges with permanent materials. The bridge is of architectural and aesthetic, for its engineered design, use of brick and incised plaster, carefully portioned form and detailing. It is of technological and craftsmanship significance for what it may reveal of construction techniques, methodologies and materials of the late nineteenth century including the use of machine pressed bricks in its construction. It has technological and craftsmanship significance. The bridge and its setting are of contextual significance having been constructed to connect the township with the foreshore area beyond and as an important contributor to a collection of bridges over the waterways in the town. The bridge is of archaeological significance as it dates from 1886 and has potential to provide evidence of past human activity including that which occurred pre 1900, materials and construction methods.

REFERENCES:

CCC Heritage File *Beach Road Bridge*

REPORT DATED: 8 APRIL 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1027
*FRENCH LANDING SITE AND SETTING -
BEACH ROAD, BETWEEN JOLIE-CHURCH, AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The French Landing site is of high historical and social significance as the site of the landing in French Bay in August 1840 of 57 French and German immigrants who were rowed ashore from the French vessel *Comte de Paris*. This landing was the result of the French government's plans, in conjunction with the Nanto-Bordelaise Company's plans, to colonise the harbour. These plans however were thwarted by the British who were already flying their flag from Greens Point. The French settlers were offered land to the north of their original landing point, while the British remained in possession of the territory to the south.¹ By 1841 the French settlers had managed to clear the ground for cultivation, draw up streets and erect basic dwellings.² The settlement came to be known as Akaroa, which in the Ngāi Tahu (the original occupants of the area), dialect means 'Long Harbour'.³ Although they eventually came to be outnumbered by British residents, many of the French and German colonists

¹ Ogilvie, *Banks Peninsula*, p.25.

² Ibid.

³ Rāwiri Taonui, 'Tapa whenua – naming places - Exploration and naming,' Te Ara - the Encyclopedia of New Zealand, updated 14-Nov-12, accessed July 16 2013, <http://www.TeAra.govt.nz/en/map/18632/variations-of-whangaroa>.

decided to remain in the British colony and in 1851 they applied for British citizenship.⁴ After choosing to remain in Akaroa, these early settlers and their descendants went on to play prominent roles in the formation of the town.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The foreshore of Akaroa has high cultural and spiritual significance for Ngāi Tahu as the site of former settlement, activities and events and importantly as a mahinga kai area. The site is also culturally significant for the commemorative value of the historic association with the landing of the first immigrants from the *Comte de Paris*, and has been a focal point for marking anniversaries and holding celebrations.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The landing site and setting including features on site are of aesthetic significance for their location on the Akaroa foreshore, close to the edge of the sea wall, which prompts the visitor to take in the view out to the harbour. In 1940, in order to mark the centennial anniversary of the arrival of the original settlers, a stone was placed on the foreshore along Beach Road to mark what is believed to have been the original landing site.⁵ In 1991 a second stone was erected next to the original in a ceremony which was attended by the Prime Minister of France, Michel Rocard.⁶ Accompanying this site is a flagpole which often flies the French flag, as well as a bench which was dedicated in 1990 to Etienne Francois and Justine Rose Le Lievre, two of the original *Comte de Paris* passengers.⁷ Characteristic of a commemorative site, it contains commemorative stones, a flagpole and seats which mark the place and enable contemplation, enjoyment and understanding of its history.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The site and features on the site are of technological and craftsmanship significance for the construction and materials of the commemorative stones and the flagpole.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

⁴ Ogilvie, *Banks Peninsula*, p.34.

⁵ Akaroa Civic Trust, 'French Landing Site,' accessed July 16 2013, <http://www.akaroacivictrust.co.nz/fastpage/fpengine.php/link/1/templateid/72/tempidx/2/menuid/1>.

⁶ Ibid.

⁷ Ibid.

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The French Landing site is of contextual significance for its location and setting. It is located on the foreshore at the point where Beach Road is joined by Rue Jolie. Rue Jolie contains many historic buildings, with the closest to the site being the Coronation Library (1875). Beach Road also contains many historic buildings however the closest to the site is the commercial store at 65 Beach Road (c.1888). The walkway along the waterfront contains a number of heritage buildings, features, sites and commemorative markers, reflecting the focus of historical activity in the area. The surrounding established trees, the unimpeded view out to the harbour, and the grassed and hard surfaced area between the sea and the road form the setting of the site.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The site is of archaeological significance for the potential it has to provide evidence of past human activity including that which occurred pre 1900 and for the activity recorded on the coastline of the Akaroa Harbour by Maori, and early European whalers and settlers.

ASSESSMENT STATEMENT

The French landing site and its setting has high overall heritage significance to Christchurch and Banks Peninsula as the location of a significant historical event associated with the European history of Akaroa. It is of high historical and social significance as the site of the landing in French Bay in August 1840 of 57 French and German immigrants who were rowed ashore from the French vessel *Comte de Paris*. This landing was the result of the French government's plans, in conjunction with the Nanto-Bordelaise Company's plans, to colonise the harbour. It is of high cultural spiritual significance for Ngāi Tahu as the site of former settlement, activities and events and importantly as a mahinga kai area as well as the focus of subsequent commemorations of the French landing event and the contribution of the French settlers to the town by subsequent and present generations. The landing site and setting including features on site are of aesthetic significance for their location on the Akaroa foreshore, close to the edge of the sea wall, which prompts the visitor to take in the view out to the harbour. The site and features on the site are of technological and craftsmanship significance for the construction and materials of the commemorative stones and the flagpole. The site has contextual significance through its location on the foreshore at the point where Beach Road is joined by Rue Jolie. It is an important contributor to the group of heritage buildings, places and sites along the Akaroa waterfront. The site is of archaeological significance for the potential it has to provide evidence of past human activity including that which occurred pre 1900.

REFERENCES:

CCC Heritage File *French landing Site*

REPORT DATED: 8 APRIL 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1035
*TRYPOTS AND SETTING -
BEACH ROAD, BETWEEN JOLIE-CHURCH, AKAROA***



PHOTOGRAPH: ROSEMARY BAIRD 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The three trypots on Beach Road have historical and social significance for their links to the early whaling stations of Banks Peninsula and to the whaling industry, which played an important part in early Akaroa in the first half of the 19th century. The trypots are some of the oldest European artefacts to remain on Banks Peninsula (Wallace, 2003) and were in use during in the mid 1830s to the mid 1840s. Trypots are large pots used to 'try out' or render the oil from whale blubber which was then transported to Australia and the northern hemisphere. The pots were generally fabricated in England and the same type of cast iron trypots was used on board whaling ships and at the shore stations.

The central pot is believed to originate from George Hempleman's whaling station at Peraki and was made at the Coalbrookdale foundry at Ironbridge in Shropshire, England. Louis Vangioni, a local Akaroa amateur historian and collector brought the central trypot from Peraki Bay to Akaroa where it was originally located in front of his property in Rue Jolie in 1913. The outer two pots are thought to have been associated with the Wright Brothers whaling station at Whakamoia (Adamski, 2012).

From about 1912 onwards collecting and displaying whaling relics became increasingly common. Photographic evidence shows all three pots were displayed in the children's

playground area near Daly's Wharf in 1916 and were planted with natives and bedding plants. They were subsequently moved to their current location on Beach Road near the French landing site in 1970 and had a substantial brick surround constructed around them.

Although not directly connected with the Akaroa township the whale try pots are part of the wider Banks Peninsular history and are a tangible reminder of this early 19th century industry.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The try pots are of cultural significance for their association with the way of life of whalers who were of many nationalities and established shore-based stations in Banks Peninsula from 1837 onwards. Also of cultural significance is the way the try pots evidence the early twentieth century interest in collecting historical artefacts as well as the desire of Akaroa residents to beautify the town, and make it attractive to the growing tourist trade. Much of this emphasis on a beautiful town can be traced back to the formation of the Akaroa Beautifying Association in 1907. The group fundraised, planted flowers, bushes and trees, worked to improve the streetscapes, and advocated for improved civic facilities. The retrieval and public display of the try pots in the early 20th century can be seen as a marking of the importance of whaling in the early history of the area.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The try pots have aesthetic significance due to their form, material, colour and texture. All three try pots were cleaned out, coated with preservative and had drain holes installed in 1965. The 1970s brick surround relates to the pots in terms of the colour, and reflects aspects of early whaling tryworks.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The iron try pots are of technological and craftsmanship significance as they evidence materials and production methods of the period. The central try pot of the three was made at the Coalbrookdale foundry at Ironbridge, Shropshire England - the word COALBROOKDALE' is cast in the upper edge. This foundry was noted for its quality of cast iron production. The Peacock Fountain in Christchurch Botanical Gardens and the fountain in Mona Vale were also manufactured at Coalbrookdale.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The three trypots have contextual significance. Together with Fisherman's Rest shelter, Wharf Office and Britomart Reserve, they form part of an important streetscape linked to the historic wharves of Akaroa. They occupy a significant position at the start of the Beach Road street scene which includes other historic (especially commercial) buildings with verandas – a number of which are now used as cafes and restaurants – and established Norfolk Pines and Ngaio trees. Their position on the sea front links them to the wider views of the esplanade walk, harbour, sea, and hills. The trypots are also part of a larger group of trypots within Akaroa; one is located on the Rue Lavaud Bathing Reserve and one is in the Akaroa Museum. A further four trypots are known to exist in other parts of Banks Peninsula; two at the former Little River Railway Station, one at the Okains Bay Museum and another at Peraki. The Beach Road trypots are a landmark feature on the waterfront.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The trypots and their setting have archaeological significance. As the trypots have been moved from their original positions in the whaling stations around Banks Peninsula, their site does not have archaeological significance relating to the whaling industry. However, there is potential for the site to contain archaeological remains related to pre 1900 fishing or commercial activity. The trypots themselves pre-date 1900 and have archaeological value.

ASSESSMENT STATEMENT

The trypots have overall significance to Banks Peninsula and Christchurch. They have historical and social significance for their links to the whaling industry which played an important part in the development of Banks Peninsula in the first half of the 19th century, and as one of the oldest European artefacts to remain on Banks Peninsula. The trypots have cultural significance for their association with the whalers' way of life and as a manifestation of the early 20th century interest in collecting artefacts and the desire to beautify Akaroa. They have aesthetic significance due to their form, material, colour and texture and are of technological and craftsmanship significance as they demonstrate materials and production methods of the period. The trypots have contextual significance as a distinctive landmark feature within an important streetscape in Akaroa; and as part of a small group of trypots located on Akaroa's esplanade. The site has the potential to provide archaeological evidence relating to human activity, including that which occurred prior to 1900 and the trypot, as an early 19th century artefact, has archaeological value in its own right.

REFERENCES:

Christchurch City Council Heritage File – Tri-pots, Beach Road, Akaroa

Wallace, L. *The Trypots in Akaroa: A report on the history and significance of the trypots around the Akaroa foreshore*, April 2003, pp 1-2

Wilson, J. et al (2009) *Akaroa Heritage Overview*, (Christchurch)

Beaumont, L., Carter, M., & Wilson, J. (2014) *Banks Peninsula contextual historical overview and thematic framework*, (Christchurch)

Akaroa Whale Pots, Memorandum from M. Adamski to the Akaroa/Waiwera Community Board, 14 March 2012, p 2

REPORT DATED: 8 MARCH 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1138
COMMERCIAL BUILDING AND SETTING
*65 BEACH ROAD, AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The commercial building at 65 Beach Road has historical and social significance for its association with the notable Watkins family, as an early Akaroa commercial premises, and for its occupation by a variety of Akaroa retailers for more than 120 years.

65 Beach Road is located on part of Rural Section 61. This section was taken up in the 1850s by early medical practitioner Dr Daniel Watkins, who built his first home there. In 1864 his son Henry Green Watkins established a pharmacy and general store on the Beach Road frontage of his father's property. In 1877-1878 he served as Akaroa's second mayor. After Henry Watkin's early death in 1879, his widow Elizabeth Maria appears to have taken over the operation of the store. In an 1888 subdivision plan, she is listed as the occupant of the Watkin's store building at approximately 63 Beach Road. Soon after Elizabeth's own death in 1894, the Watkins family built a new commercial premises (now 65 Beach Road) on the vacant site to the south of their old store. It has not been determined who occupied the new building during its first decades. Eliza's daughter Marina Hargreaves is listed as occupier towards the end of the Edwardian period, and it is possible that she continued to operate her parent's store. In 1910, by which time the old store had been demolished, the property was subdivided again and 65 Beach Road was sold by the Watkins family to draper Thomas Lewitt. Lewitt had previously been the manager of Penrose Drapers in Beach Road. Lewitt in turn sold the building to Alexander Munroe in 1920. Munro already owned the neighbouring 67 Beach Road, where he operated his boot-making business. 65 Beach Road remains a commercial premises.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

65 Beach Road has cultural significance for its long association with retail in Akaroa, which lends it the capacity to depict the changing nature of retail in the seaside town. Historically Akaroa was the service centre for much of Banks Peninsula, and therefore contained a broad range of commercial activity. In the late twentieth century however, as transport became easier and Akaroa transformed into a holiday and retirement town, the nature of retail in the town changed to focus on the tourist market. Recent occupants of the building have all been tourism related.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

65 Beach Road has architectural significance as a modestly-scaled single-storey twin-gabled vernacular commercial building. It follows the 'colonial cottage' model with the ridgelines of both gabled roofs running parallel to the street. The street elevation of the building contains an original Victorian shopfront, consisting of an arched arcade of windows flanking a pair of glazed doors. This type of shopfront was an anachronism by the 1890s when the development of plate glass allowed much larger uninterrupted expanses of glazing. The old-fashioned style may reflect the provincial location of the building. The shopfront is sheltered by an unusual bullnose verandah, which connects with the pitch of the roof. The exterior of the building is clad in weatherboards.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

65 Beach Road has technological and craftsmanship significance in that it exhibits building methods and materials that are typical of the late Victorian period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

65 Beach Road has contextual significance on its site, in its setting and within its wider Beach Road context. The setting of the building is its immediate parcel, a long comparatively narrow section only slightly wider than the building it contains, and the area of footpath covered by the shop's verandah. The building is located on the Beach Road frontage of the property overlooking the seafront; to the rear is a grassed courtyard. The wider context of the building includes the commercial area along Beach Road. This includes commercial

buildings of a wide variety of styles, materials and eras, but generally modestly scaled. There are also a number of surviving heritage buildings in the locality. To the south of 65 Beach Road is an 1880s building; to the north, a modern structure. Beach Road is a harbour-side precinct with buildings and features that embody many aspects of the history of Akaroa as a self-sufficient coastal community and popular holiday destination.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

This building and its setting have archaeological significance because they have the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

65 Beach Road and its setting have overall heritage significance to the Christchurch district, including Banks Peninsula. The commercial building has historical and social significance for its association with the notable Watkins family, as an early Akaroa commercial premises, and for its occupation by a variety of Akaroa retailers for more than 120 years. The building has cultural significance for its long association with retail in Akaroa, which lends it the capacity to depict the changing nature of retail in the seaside town. The commercial building has architectural significance as a modest vernacular structure with an original shopfront. 65 Beach Road has technological and craftsmanship significance in that it exhibits building methods and materials that are typical of the late Victorian period. The commercial building has contextual significance in the Beach Road commercial precinct, which contributes significantly to Akaroa's heritage character and which is the town's tourist hub. This building and its setting have archaeological significance because they have the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *65 Beach Road*

Harrison Grierson 'Akaroa Heritage Conservation Areas Study' (for CCC, 2009)

HC Jacobson *Tales of Akaroa* (Akaroa, 1914)

REPORT DATED: 27 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1030
*COMMERCIAL BUILDING AND SETTING - 67 BEACH ROAD,
AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This building and its setting has historical significance for its association with the Watkins family and long service as a retail building in the commercial heart of Akaroa. Based on photographic evidence, the Akaroa Civic Trust believes this building was erected between 1876 and 1881 for Dr Daniel Watkins (1791-1882), the Surgeon-Superintendent of the Cressy and Akaroa's first resident doctor and chemist. In 1889 the property passed to Watkins' son William, a Melbourne trained artist who produced many paintings, sketches and photographs of Akaroa township. At the same time William Watkins also owned 69 Beach Road. Following William's death in 1904 the property was sold to Alexander Robert Munro. After 1949 the property changed hands a number of times, including to William Thompson, a boot and shoe retailer (1956) and Joseph Ashworth, a butcher (1972).

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

This building has some cultural value for its association over time with local retail activities, which have been essential for this small and, historically, geographically isolated town.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has some architectural and aesthetic value as an example of a Victorian vernacular commercial building, having two storeys and a gabled ridgeline parallel to the street. The veranda sheltering the entrance and display windows is carried on simple posts that are set at the historic extent of the footpath.

In 1910 a lean-to addition containing a washhouse was constructed at the rear of the building. In the 20th century the two gabled dormers and trellised deck between them were added to the upper level of the facade. The ground floor was converted into two separate stores and internal renovations carried out in 1992 included the removal of the chimney.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has some technological and craftsmanship value in that it exhibits methods and materials that illustrate standards of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

This building has contextual significance for the contribution it makes to the group of historic commercial buildings on Beach Road. Beach Road is a harbour-side precinct with buildings and features that embody many aspects of the history of Akaroa as a self-sufficient coastal community and popular holiday destination.

The Beach Road commercial buildings, particularly those between Church Street and Rue Jolie, are significant for their simple forms and detailing, generous verandas and harbour-side outlook. 67 Beach Road closely relates to its neighbours at 65, 69 and 71 Beach Road in terms of age, materials, architectural forms and position on the street. Together these four buildings constitute a historic streetscape that predates 1900. The setting of the building includes the area of footpath under the veranda and its land parcel.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

This building and its setting have archaeological significance because they have the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Akaroa Harbour was also a focus of activity by Maori, so there is potential along its coastline for evidence relating to historic Maori use and occupation.

ASSESSMENT STATEMENT

The former dwelling/commercial building and its setting has overall significance to Christchurch, including Banks Peninsula. The building has historical significance for its long history of continued use as commercial premises and association with the Watkins family. It has contextual significance for its contribution to the streetscape of Beach Road and the historic character of Akaroa. The building and its setting have archaeological significance in view of its pre-1900 development and proximity to the harbour.

REFERENCES:

CCC Heritage File 67 *Beach Road*

Gordon Ogilvie *Picturing the Peninsula* (Christchurch, 1992)

Akaroa Civic Trust

<http://www.akaroacivictrust.co.nz/fastpage/fpengine.php/templateid/68/menuid/1/tempidx/6/catid/1/editstatus/>

REPORT DATED: 27 FEBRUARY 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1031
*FORMER DWELLING AND SETTING - 69 BEACH ROAD,
AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This place has historical significance for its history of continued use as commercial premises and association with several prominent Akaroa residents. It was constructed in c1894 (based on 1905 valuation) when the property was owned by William Watkins (1835-1904), a Melbourne trained artist who produced many paintings, sketches and photographs of Akaroa township. William was a son of Dr Daniel Watkins, the Surgeon-Superintendent on board the *Cressy*. After settling in Akaroa with his family, Dr. Watkins became the settlement's first resident doctor and chemist. After his death in 1882, the property passed to William.

It is possible that following its construction the dwelling was occupied by William's sister, Theresa Josephine, and her husband, George Haylock. George Haylock's contributions to the history of the town include, among others, attempting to introduce trout fishing to Akaroa; operating a brewery in Grehan Valley in the 1860s and 1870s; introducing street lighting in 1885 and putting in a telephone link to the lighthouse at Akaroa Head. A valuation done in 1905 records the occupant of the building as Colin Goodwin, fruiterer, and the owner as Theresa Haylock, housewife. Goodwin remained the occupier when the valuation for 1911-1921 was completed. A photograph taken in the late 19th century shows that, by this stage, the building appears to have been used as a retail store. The property passed through many hands from the 1920s to the 1980s, including to a retailer, schoolteacher, company director, master butcher and farmer. At the time of writing the building is operating as a store and a café.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

This building has cultural significance as an example of a property that reflects the changes in societal culture as the town developed and pressure was placed on early residential sites for commercial use. As with a number of dwellings in this area of the township, commercial uses were fitted into the residential properties rather than building a purpose built commercial structure. It also has cultural significance for its association over time with local retail activities, which have been essential for this small and, historically, geographically isolated town.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has architectural significance as an example of late Victorian square plan villa that has been adapted for commercial use. The façade is symmetrical about a central entry with a straight veranda carried on simple posts. An early historic photograph shows that the building originally had a central door with a covered porch framed by two sash windows, although by c1900 the veranda can be seen in a number of views of Beach Road by Dunedin photographers Muir & Moodie. Beneath the northern window on the façade the original decorative panelling remains. The central door is now set in a recessed porch and an additional door next to this allows access to the shop on the southern side of the building. An extension has been added to the rear of the building.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has some technological and craftsmanship value in that it exhibits methods and materials that illustrate standards of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

This building has contextual significance for the contribution it makes to the group of historic commercial buildings on Beach Road. Beach Road is a harbour-side precinct with buildings and features that embody many aspects of the history of Akaroa as a self-sufficient coastal community and popular holiday destination.

The Beach Road commercial buildings, particularly those between Church Street and Rue Jolie, are significant for their simple forms and detailing, generous verandas and harbour-side outlook. 69 Beach Road closely relates to its neighbours at 65 and 67 Beach Road in terms of age, materials, architectural forms and position on the street. The setting of the building is its land parcel.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

This building and its setting have archaeological significance because they have the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Akaroa Harbour was also a focus of activity by Maori, so there is potential along its coastline for evidence relating to historic Maori use and occupation.

ASSESSMENT STATEMENT

The former dwelling has overall significance to the Christchurch District, including Banks Peninsula. The building has historical significance for its long history of continued use as commercial premises and associations with the Watkins family. This building has cultural significance as an example of a property that reflects the changes in societal culture as the town developed and pressure was placed on early residential sites for commercial use.

The building has architectural significance as an example of late Victorian square plan villa that has been adapted for commercial use. It has contextual significance for its contribution to the streetscape of Beach Road and the historic character of Akaroa. The building and its setting have archaeological significance in view of its pre-1900 development and proximity to the harbour.

REFERENCES:

CCC Heritage File 69 *Beach Road*

District Valuation Roll, Akaroa, 1906-1911.

Gordon Ogilvie *Picturing the Peninsula* (Christchurch, 1992)

Una Platts *Nineteenth Century New Zealand artists: A Guide & Handbook* (Christchurch, 1980)

REPORT DATED: 27 FEBRUARY 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1032
*COMMERCIAL BUILDING AND SETTING – 71-73 BEACH
ROAD, AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This commercial building has historical and social significance for its long service as a retail building in the commercial heart of Akaroa and its association with prominent local merchant and borough councillor, T E Taylor. Taylor arrived in Akaroa in 1889 and by the early 20th century had developed large premises at the corner of Beach Road and Church Street. Closest to the intersection was a single-storey furnishing warehouse and to the north of it Taylor had a two storey building that was either extended or replaced in 1903 by the building currently sited at 71-73 Beach Road. Taylor's cordial manufacturing business was located around In Church Street.

Over the years Taylor expanded his business to include furniture, cordials and photography. In order to prevent local residents from having to make the long journey to Christchurch, he imported items direct from England and still offered them at Christchurch prices. After Taylor's death in 1948 the property passed to his grandchildren, Edward Pilkington and Irene Batt. The property remained in their hands until 1971, when it was sold to Jeanne Wendelhorn. Wendelhorn altered the building to accommodate a café in the northern half. In 1974 the building was transferred to Bruce Holdings Limited. The Akaroa Supply Store has operated from the southern half of the building for many years while a restaurant currently occupies the northern section.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The building has cultural significance for its continued association over time with local retail activities, which have been essential for this small and, historically, geographically isolated town.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has high architectural significance as an example of Edwardian commercial classicism that still exhibits a high degree of authenticity. The two-storey building has a symmetrical façade featuring a central tripartite ‘Chicago’ window, window hoods, and bracketed eaves beneath a shallow double-hip roof with central gutter. As such it stands out from its immediate neighbours due to its larger scale and more decorative treatment.

The ground floor was designed to accommodate two separate stores, each of which features a window and a door set in a recessed porch. The deck and railings above the veranda roof are modern additions but original features such as the internal and external decorative iron columns remain.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance for the quality of its construction and the ornamental detailing of its façade. The iron columns carrying the veranda are notable and research to date suggests that they are original. It also has technological and craftsmanship significance for the potential it has to reveal information about early construction methodologies, materials and fittings.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

This building has contextual significance for the contribution it makes to the group of historic commercial buildings on Beach Road. Beach Road is a harbour-side precinct with buildings and features that embody many aspects of the history of Akaroa as a self-sufficient coastal community and popular holiday destination.

The Beach Road commercial buildings, particularly those between Church Street and Rue Jolie, are significant for their simple forms and detailing, generous verandas and harbour-side outlook. By virtue of its age, timber construction and position in relation to the street the

former TE Taylor building forms a group with its neighbours at 65, 67 and 69 Beach Road. The setting of the building is its land parcel.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

This building and its setting have archaeological significance because they have the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Akaroa Harbour was also a focus of activity by Maori, so there is potential along its coastline for evidence relating to historic Maori use and occupation.

ASSESSMENT STATEMENT

The commercial building and setting has overall significance to Christchurch, including Banks Peninsula. The building has historical significance for its long history of continued use as commercial premises and its association with T E Taylor. The building has cultural significance for its continued association over time with local retail activities, which have been essential for this small and, historically, geographically isolated town. The building has high architectural significance as an example of Edwardian commercial classicism that still exhibits a high degree of authenticity. It has technological and craftsmanship significance for the potential it has to reveal information about early construction methodologies, materials and fittings. It has contextual significance for its contribution to the streetscape of Beach Road and the historic character of Akaroa. The building and its setting have archaeological significance in view of the property's pre-1900 development and proximity to the harbour.

REFERENCES:

CCC Heritage File 73 *Beach Road*

Akaroa Civic Trust

<http://www.akaroacivictrust.co.nz/fastpage/fpengine.php/templateid/27/menuid/1/tempidx/6/link/1>

Gordon Ogilvie *Picturing the Peninsula* (Christchurch, 1992)

'Obituary of Mrs Annie Isabella Taylor' *Akaroa Mail and Banks Peninsula Advertiser* 17 July 1934, p.2.

'Mr Taylor's new store' *Akaroa Mail and Banks Peninsula Advertiser* 2 September 1892, p.2.

John Wilson & Louise Beaumont *Akaroa Historical Overview* (for CCC, June 2009)

REPORT DATED: 27 FEBRUARY 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1036
*COMMERCIAL BUILDING AND SETTING -
81 BEACH ROAD, AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This commercial building and its setting has historical significance for its association with James Garwood and the development of the commercial centre of Akaroa. It was built before 1882 by James Garwood (c.1831-90), directly to the north of Bruce's Hotel (est. 1843). James Garwood was resident in Akaroa from at least 1857, he is credited with the construction of the first Hilltop Hotel in c.1870, and he briefly served as the town's Mayor in 1880-81. Garwood built 'The Glen' in c.1883-85, having previously lived at 113 Rue Jolie. Although 'The Glen' was demolished in 1971 the subdivision south of the town centre still bears its name.

In addition to its commercial role as a general store, Garwood's building on Beach Road was the venue for a community technical college, which opened in July 1906. The college moved into purpose-built premises in May 1909. Previously a high school opened in Garwood's store in 1883 and it survived until c.1900 before it closed. Brassells Motel opened in 1974, encompassing the Garwood building and new units built at the corner of Beach Road and Church Street. Previously Bruce's Hotel burnt down 1952 and its site was subsequently redeveloped as the Akaroa Village Inn. Stage one opened in 1981 and the Bruce Apartment opened in 1998. Having taken over Brassells Motel the Village Inn now occupies the whole block bounded by Beach Road, Church and Aubrey Streets and Bruce Terrace, and the former Garwood building houses the reception of the hotel as well as the Akaroa Cooking School.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

This building has cultural significance for its association with late 19th and early 20th century schooling in Akaroa. Since the 1970s the building has been associated with visitor accommodation and therefore demonstrates Akaroa's historic growth as a tourist destination and is esteemed by visitors for its contribution to the village's historic character.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has some architectural value as a typical late 19th century two storey, vernacular timber structure. The building has a hipped roof and first floor balconies at the front and rear. Fenestration is a combination of sash and casement windows.

Historically the building had a veranda sheltering the ground floor on the street front. At some stage this was removed and a first floor balcony supported by posts was installed. A single storey extension has been added to the rear of the building and this is topped by a covered deck. Doors and windows on the north-eastern elevation [façade] are not original but maintain the overall symmetry of the building as it appeared at the turn of the 20th century.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has some technological and craftsmanship value in that it exhibits methods and materials that illustrate standards of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

This building has contextual significance for the contribution it makes to the group of historic commercial buildings on Beach Road. Beach Road is a recognised historic area with buildings and features that embody many aspects of the history of Akaroa as a self-sufficient coastal community and popular holiday destination.

The building is a historic element within a section of Beach Road, between Church Street and Bruce Terrace that was developed in the late 20th century. It relates to other late 19th century commercial buildings at 65, 67 & 69 Beach Road and remains a prominent element

of Beach Road when viewed from the Akaroa Wharf. The setting of the building consists of its immediate land parcel.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

This building and its setting have archaeological significance because they have the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There have been buildings in the vicinity since at least 1843 and as Akaroa Harbour was a focus of activity by Maori, there is potential along its coastline for evidence relating to historic Maori use and occupation.

ASSESSMENT STATEMENT

This commercial building and its setting has overall significance to Christchurch, including Banks Peninsula. The building has historical significance for its association with James Garwood and early secondary schooling in Akaroa. In addition to its commercial role as a general store, Garwood's building on Beach Road was the venue for a community technical college, which opened in July 1906. This building has cultural significance for its association with late 19th and early 20th century schooling and commercial activity in Akaroa. It has contextual significance for its contribution to the streetscape of Beach Road and the historic character of Akaroa. The building and its setting have archaeological significance in view of its pre-1900 development and proximity to the harbour.

REFERENCES:

CCC Heritage File *81 Beach Road*

Gordon Ogilvie *Picturing the Peninsula* (Christchurch, 1992)

John Wilson & Louise Beaumont *Akaroa Historical Overview* (for CCC, June 2009)

REPORT DATED: 27 February 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 662
*FORMER DWELLING/ HOTEL AND SETTING, Oinako - 99
BEACH ROAD, AKAROA***



PHOTOGRAPH: B. SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This former dwelling and setting are of historical and social significance for their associations with owners over time and for use as a hotel. Three front rooms of this dwelling were originally part of the original house on the site built by Edward Latter who purchased the property in 1862. The substantial property, along with the house, was purchased in 1873 by Henry Wagstaff, who decided to turn the house into a Family and Commercial Hotel. This reflects the expansion of Akaroa and its population by the 1870s which gave rise to a need for facilities such as boarding houses and hotels. After being made bankrupt, Wagstaff sold the property to William Bailey Bray in 1876 who retained ownership until 1893. Managers of the hotel in this time include Benjamin John Wesley Chamberlain, A. Scott, John Thomson, John Beecher and R. Noonan. In 1894 the hotel underwent renovation and slight alterations were made to some of the rooms by its new owners Thomas Nesbit Grange and Beverley Buchanan Grange.

In c1894/5 the building suffered in a fire and in 1895 was purchased by Etienne Xavier Le Lievre, son of members of the original French settlers who had arrived in Akaroa on the *Comte de Paris*, and husband of Louisa Rodrigues, the daughter of Antonio Rodrigues who owned the original Madeira Hotel from 1882 until her death in 1894. Le Lievre had most of the building demolished, leaving only three rooms (those at the front) which had originally been built by Latter. The remainder of the new house, which is its recognisable form today, was designed by Joseph Clarkson Maddison and built by T Penlington. During its ownership by Le Lievre the house was often the site for social gatherings among residents of Akaroa in the early twentieth century.

After Le Lievre's death in 1943, the property remained within the family until it was sold to Beauchamp Keith Magrath and his wife Phyllis Zenobia Magrath who subdivided the former grounds into sections for sale. In 1969 the building was purchased by Douglas and Norma Clark, the former being a hotel keeper. At some point the building was turned into a boarding house, known as Beverley House. Following her purchase of the building in 1987, then owner Barbara Hunt restored the former house, with the intention of continuing to offer accommodation, and installed ensuites in the bedrooms. By 1991 the boarding house was operating under the name of White Rose Lodge. Further changes were made in 1994 when the owner made additional alterations to the bedrooms. Research to date on the building notes that it retains its original name of Oinako and is currently closed for restoration.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former dwelling/hotel has cultural significance due to its association with the original hotel and its later use as a bed and breakfast which demonstrate changes in cultural societal aspects of the history of tourism in Akaroa. The dwelling also has cultural significance through the name Oinako, given to it by Etienne Xavier Le Lievre which continues to be used today. The name is after a Kāti Māmoe chief who made a final stand against the Kāi Tahu chief Tūtakahikura on the banks of a stream.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former dwelling/hotel is of architectural and aesthetic significance as a good example of a late Victorian timber dwelling, and for its design by Maddison. Le Lievre had most of the building demolished c1895, leaving only three rooms (those at the front) which had originally been built by Latter. Christchurch architect J C Maddison then designed the large two storey dwelling retaining the three rooms of the original dwelling. The building is an intact and well detailed example of a large late Victorian timber dwelling, designed by J C Maddison. Maddison designed a number of large dwellings including Mona Vale but is better known for his designs for freezing works, hotels. The principal façade of 99 Beach Road features prominent gabled bays with square bays at ground floor level and a double height verandah between. The verandah and balcony posts feature decorative timber brackets and a timber frieze with a circular motif, common to detailing on many buildings of Samuel Farr, a prominent early Akaroa architect. The balcony features a finely detailed railing. The main

roofline extends slightly to the north of the building, which is countered at the southern end by a continuous bay window. A former scullery projects from the rear of the building.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance due to the different construction methods and materials used in the respective construction work during the nineteenth century. Research to date has provided evidence of the retention of parts of the original dwelling. The building also makes extensive use of decorative features such as machine produced brackets and friezes on the front verandah and balcony in timber and cast iron. The interior decorations were described as elaborate by the press of the time. The interior includes detailed ceiling roses, stained glass windows, fireplaces and mantelpieces in tile, slate, timber and marble, a plastered hall arch with corbels, original joinery (doors, architraves, picture rails, skirting boards), timber staircase with kauri and rimu, and an elaborate decorative plaster ceiling. The plaster work is from plaster casts Le Lievre brought back from France.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The building and setting are of contextual significance for its location and site. During Le Lievre's, ownership the setting is described as having a grand driveway and stable house, a large garden, tennis court and croquet lawn. Today the house sits on a much reduced section due to subdivision and its setting retains a stream boundary and access from Beach Road. The house still has a prominence to the street due to its height and location on higher ground than the smaller houses in front of it on Beach Road. The setting consists of the immediate land parcel. It includes a number of mature trees and plantings and an open grassed area to the north of the house. The house relates to other colonial dwellings in the area in terms of materials, age and forms, but is distinguished by its level of detailing and its larger scale.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site, including that which occurred prior to 1900. It also has the potential to provide archaeological evidence due to documented early European activity on the site and early Maori activity along the Akaroa coastline.

ASSESSMENT STATEMENT

99 Beach Road and its setting has overall heritage significance to Christchurch and Banks Peninsula as a dwelling that was transformed into a hotel reflecting the expansion of Akaroa and its population by the 1870s which gave rise to a need for facilities such as boarding houses and hotels. The dwelling has historical and social significance dating from Edward Latter who purchased the property in 1862. The substantial property, along with the house, was then purchased in 1873 by Henry Wagstaff who turned the house into a Family and Commercial Hotel. The building continues to operate today as an accommodation lodge. The dwelling has cultural significance due to its association with the original hotel and its later use as a bed and breakfast which demonstrate changes in cultural societal aspects of the history of tourism in Akaroa. The dwelling has architectural and aesthetic values due to Maddison's design which exhibits a high degree of architectural merit in its form and detailing. It has technological and craftsmanship values through the different construction methods and materials used in the respective construction work during the nineteenth century. The dwelling and its setting have contextual value relating to other colonial dwellings in the area in terms of materials, age and forms, but is distinguished by its level of detailing and its larger scale. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File 99 *Beach Road*

Akaroa Mail and Banks Peninsula Advertiser, Volume XIV, Issue 1193, 23

Akaroa Mail and Banks Peninsula Advertiser, Volume XXIII, Issue 1847, 15 May 1894, P.2.

Ogilvie, *Banks Peninsula*

New Zealand Historic Places Trust Buildings Record Form, 99 Beach Road, and: 'Oinako Creek,' Christchurch City Libraries, accessed May 30 2013

New Zealand Historic Places Trust Buildings Record Form, 99 Beach Road.

¹ Land Information New Zealand, Certificate of Title, Volume 166, Folio 14

<http://christchurchcitylibraries.com/TiKoukaWhenua/Oinako/>.

REPORT DATED: 27 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1131
*DWELLING AND SETTING, DEVONIA – 10A BRIDLE PATH,
LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling known as Devonia has historical and social significance for its association with Captain Robert Hatchwell and the Hatchwell family, who owned the property for a century from 1889. Captain Hatchwell (1857-1932) worked for the New Zealand Shipping Company for 37 years, proprietor of the Devonia Navigation School and a prominent member of St John's Presbyterian Church in Lyttelton. He named the house Devonia in tribute to his county of birth, a name that it retains to this day.

Hatchwell and his daughters ran the Devonia Navigation School at the house for more than 40 years, teaching on weeknights. Study sessions were frequently followed by supper parties and the house became renowned for its hospitality and as a social centre in Lyttelton. In December 1901, for example, Devonia hosted Ernest Shackleton, the Antarctic explorer, during his one-month stay in Lyttelton with the *Discovery*. Hatchwell was also first

commodore of the Canterbury Yacht and Motor Boat Club and the family were keen supporters of the Lyttelton Seamen's Institute as well as playing a central role in the parish life of St John's Presbyterian Church. After Hatchwell's death in 1932 the property passed first to his wife and then to his daughters. It only left the family ownership in 1989 when Hatchwell's daughter Margery, then in her 90s, sold it. Since 1989 it has remained in the ownership of the same person.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling Devonian has cultural significance as a social and educational hub in Lyttelton and for its ability to demonstrate the way of life of a family much involved with the local community and maritime culture in the late 19th and early 20th centuries.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling Devonian has architectural significance as a Victorian one and a half storey villa with a high level of integrity. Research to date suggests that when Devonian was originally constructed in 1887 it was a small, square, single-storey bay villa with an eastern facing faceted bay window. Following its acquisition by the Hatchwells in 1889 a second storey, more elaborate bay windows and a bullnose veranda were added, altering the appearance of the building. The dwelling has a transitional aspect to its architecture, which is reflected in the steeply tabled attic storey and small dormer windows of the earlier colonial period and the large bracketed and parapeted bay windows and bullnose veranda as a forerunner to the villa style. Further alterations were carried out in 1918 with the addition of a new bedroom on the northern elevation and a bathroom to the west. No significant alterations have occurred since then and the earlier house is still legible, although currently in a state of disrepair.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling Devonian has technological and craftsmanship significance for its ability to demonstrate timber construction methods and techniques from the late 19th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling Devonian and its setting has contextual significance as part of a neighbourhood of dwellings dating predominantly from the late 19th and early 20th centuries. It is on a prominent ridge overlooking the port of Lyttelton with views out over the harbour. Another listed heritage item, 2 Cunningham Terrace, which was built for Peter Cunningham the well-known merchant and prominent figure in Lyttelton, is a contemporary of Devonian.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling Devonian and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling Devonian and its setting has overall significance to Banks Peninsula and Christchurch. Devonian has historical and social significance for its century-long association with Captain Robert Hatchwell and the Hatchwell family. The dwelling has cultural significance as a social and educational hub in Lyttelton and for its ability to demonstrate the way of life of a family greatly involved with the local community. The dwelling has architectural and aesthetic significance as a Victorian villa that was built and added to as required. Devonian has technological and craftsmanship significance for its ability to demonstrate timber construction methods and techniques dating from the late 19th century and contextual significance as part of a neighbourhood of dwellings that were predominantly built in the late 19th and early 20th centuries. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File *10A Bridle Path, Devonian*
Jane Ellis 'Shackleton's Connections with Canterbury, 1901-1917' ANTA 504, University of Canterbury
<http://www.anta.canterbury.ac.nz/documents/GCAS%20electronic%20projects/Jane%20Ellis%20Project.pdf>
http://tauranga.kete.net.nz/new_zealand_society_of_authors_bay_of_plenty/topics/show/1480
Wright, G., *Background Information Listed Heritage Place, Devonian (1877) 10A Bridle Path (pt RS 40)*, 2011

REPORT DATED: 25 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1133
*DWELLING AND SETTING, FORMER VICARAGE - 2 BRITTAN
TERRACE, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Anglican Vicarage at 2 Brittan Terrace has historical and social significance for its association with the Anglican Church, the former West Lyttelton Parish and St Saviour's Church, for over 60 years. It was built as the vicarage for the Anglican parish of West Lyttelton. It stands on part of a triangular piece of land bounded by Voelas Road, Simeon Quay and Brittan Terrace that was set aside in 1851 by the Canterbury Association for ecclesiastical and educational purposes. In 1856 the reserve was conveyed to the Church Property Trustees of the Anglican Church. St Saviour's Anglican Church was built on the adjoining land in 1885, in part due to an endowment from the then vicar of Lyttelton Rev. Benjamin W. Dudley. In 1896 the church decided to build a vicarage next to it. The architect was C Cuff and it was constructed by Lyttelton builders Hollis and Brown. The money for the building was raised by selling off the Cemetery Reserve, which was part of the same triangular plot of land.

Until 1939 the building was the residence of the parish vicar. For several years from 1939 it was leased to other tenants as the parish was then being run in conjunction with the Lyttelton parish and the vicar appointed to West Lyttelton and Governor's Bay in 1938 was already vicar of Holy Trinity Church in Lyttelton. By 1950 the vicar was once again living in the house and continued to do so until the land was subdivided and privately leased. In 1975 it was determined that Lyttelton could not sustain two Anglican parishes and St Saviour's was given to Cathedral Grammar School in Christchurch. In 1981 the parsonage was sold.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former vicarage has spiritual and cultural significance as a dwelling situated on land originally set aside as a reserve for ecclesiastical and educational purposes and because it was built as the home for the vicar of West Lyttelton parish. The dwelling demonstrates the way of life of an Anglican clergyman and his family, which was connected both physically and functionally with the neighbouring church (now relocated).

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former vicarage has architectural and aesthetic significance as an example of Christchurch architect C Cuff's oeuvre and a late Victorian two-storey, double bay Italianate villa. The dwelling, constructed from kauri, still retains its original veranda, first floor sash windows on the front of the house, large front door with sidelights, and the double bay windows that frame the entry. The façade is symmetrical, decoration is restrained but there are carved windows brackets and a simple cornice on the upper windows and angular brackets on the lower windows. There are no eaves brackets. The interior of the house is lined with kauri and rooms with hardboard lining have original tongue and groove lining underneath. The front hall contains the staircase which has straight balustrades. The size and scale of the dwelling reflects the family needs and importance of the vicar's role in the community in the late 19th century.

Some modifications have been made to the dwelling, including the installation of skylights and an external door in the kitchen in 1995. In 1997 the wide back hall was converted into a laundry. However the building still retains much of its original fabric and form.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former vicarage has technological and craftsmanship significance for its ability to demonstrate construction methods and materials used in Lyttelton in the late 19th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former vicarage and its setting has contextual significance within the Brittan Terrace streetscape and for its association with the St Saviour's pensioners cottages which were built from the proceeds of the sale of 2 Brittan Terrace in 1981. Brittan Terrace was laid out in Edward Jollie's 1849 street plan for Lyttelton and was named after William Guise Brittan, Commissioner of Crown Lands in the early days of the Canterbury settlement. The dwelling is located in an area where many of the streets have buildings dating from the late 19th and early 20th centuries and 2 Brittan Terrace is a prominent building amongst these given its height and location. The setting includes a roughly triangular parcel of land at the intersection of Brittan terrace and Voelas Place. The dwelling is close to the roadway and is easily seen behind a picket fence and hedge. It overlooks Lyttelton Harbour and is set within a mature garden.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Anglican vicarage and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Anglican vicarage has overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as the former vicarage of St Saviour's Anglican Church and cultural and spiritual significance as a demonstration of the way of life of an Anglican clergyman and his family for over 60 years. The former vicarage has architectural and aesthetic significance for its association with Christchurch architect C Cuff and as a late Victorian Italianate villa. The dwelling has technological and craftsmanship significance for its ability to demonstrate construction techniques for timber buildings from the late 1890s. The former Anglican vicarage and its setting have contextual significance for its contribution to the streetscape and relationship with the neighbouring pensioner flats. The dwelling and its setting has archaeological significance in view of its age and the earlier development of the wider setting by the Anglican Church.

REFERENCES:

Christchurch City Council Heritage File 2 *Brittan Terrace, Former Anglican Vicarage*
Lovell-Smith, Margaret, *Background Information Listed Heritage Place, 2 Brittan Terrace* - 2013

REPORT DATED: 25 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 710
***DWELLING AND SETTING - 9 BRUCE TERRACE,
AKAROA*****



PHOTOGRAPH: CLARE KELLY, MAY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling and setting has high historical and social significance for its connection with early Akaroa identity Captain James Bruce, his brother-in-law cooper John Donnet and the Donnet family. The cottage also has significance as an example of an early colonial cottage.

Dundee-born Bruce (1806-58) was a seafarer who began his career whaling in the Arctic. After visiting New Zealand as agent-in-charge of whaler Johnny Jones' fleet, Bruce operated a cutter serving the southern whaling stations. After it went down off the Akaroa Heads in 1842, Bruce settled in Akaroa and established a hotel on the foreshore. Bruce's Hotel was a landmark and social centre in the young township. Donnet (1795-1873) met Bruce whilst both were engaged in Arctic whaling, and subsequently married Bruce's sister Margaret. After Margaret's death, Donnet, his five daughters and a son-in-law William left Scotland in 1855 to join Bruce in Akaroa. Bruce had two cottages built on his town section in the mid-1850s – one (9A Aubery Street) for the Donnets; this was left jointly to John Donnet and other members of the extended Bruce family after his death in 1858. Donnet's daughter Isabella and her husband William Bruce may have lived in the cottage until 1915 however the property

and 9A Aubrey Street did remain in the Bruce family until 1918. The cottages remained on the same title until 1992 when a cross lease was established. By the mid-20th century both cottages were owned by Christchurch based owners, a trend reflected in many Akaroa properties from the mid-20th century to the current day.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling and setting has cultural significance as it is characteristic of the way of life of the early European settlers in Akaroa. It remains a physical reminder of the scale and modesty of the first European homes built in Banks Peninsula and the generational longevity of tenure that often happens in more rural or isolated areas. It is also a cultural characteristic of a way of life in many small New Zealand towns that early cottages are often retained to function as holiday homes particularly once Akaroa became more accessible and a popular destination to own a holiday home.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as a modest mid-nineteenth century colonial cottage. Like many early cottages, it has been altered as circumstances have required. With its diminutive scale and steeply pitched roof, the c1855 cottage is very typical of the period 1850-1875. It originally consisted of four rooms (two up, two down), with a kitchen lean-to. The dormer with its narrow casement was added at an early date. The over-scaled southern addition was added after 1918 and research suggests it may have been shifted from William Street in c1922; a small addition to the north dates from the late twentieth century. In the 1920s or 1930s, 9 Aubrey Street also had its original ground floor front casement windows replaced and front door relocated. The identical and more original cottage to the east at what is now 9A Aubrey Street was probably contemporary with 9 Bruce Terrace and remained on the same title until 1992.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as an example of mid nineteenth century timber framed and weatherboard clad cottage. It has technological and craftsmanship significance as an example of early colonial building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and setting is of contextual significance in relation to surrounding cottages and houses in the wider Akaroa townscape, which is defined by early small timber dwellings similar to this throughout Akaroa, providing it with a coherent mid-nineteenth century townscape. 9 Bruce Terrace is located at the corner of Aubrey Street and Bruce Terrace, across from Aylmer's Stream. The cottage is situated in a garden setting close to both road frontages. Situated in a very prominent location a block back from one of the township's key intersections, the dwelling is an Akaroa landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and setting has overall heritage significance to Christchurch and Banks Peninsula due to its association with Captain James Bruce, one of Akaroa's earliest settlers. It has high historical and social significance being built by Captain Bruce who was well known locally for his hotel and after whom the street on which it sits is named. Bruce had two cottages built on his town section in the mid-1850s, 9 Bruce Terrace being built for members of his extended family who immigrated to New Zealand at this time. The cottage was owned generationally by the Bruce family until 1918. The cottage has cultural significance as an example of a characteristic of the way of life of the early European settlers in Akaroa and the generational longevity of the tenure of dwellings that often happens in more rural or isolated areas. It has architectural and aesthetic significance as an example of an early mid-19th century timber framed and weatherboard clad colonial cottage. The dwelling has technological and craftsmanship significance as an example of mid-19th century colonial building practices, methodologies and materials. As one of a pair of cottages and a wider group of listed heritage buildings the cottage has considerable contextual significance heightened by its proximity to the Beach Road commercial centre. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File 9 Aubrey St (Donnet)

REPORT DATED: 14/03/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1079
*DWELLING AND SETTING – 11 BRUCE TERRACE, AKAROA***



PHOTOGRAPH: JOHN WILSON, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling has historical and social significance as an early colonial cottage that was associated with well-known Akaroa residents William Penlington senior and his son William and James and Victoire Glynan. Research to date for 11 Bruce Street indicates that this cottage was built soon after 1858 the date at which it was granted to William Penlington, a carpenter who became one of Akaroa's well-known citizens. By 1890 the property was in the name of William Penlington (the younger) having transferred from father to son possibly after the cottage was built. In 1899 the cottage passed to James Glynan a labourer who, with his wife Victoire, nee Le Lievre, raised five children in the cottage. In 1905 Glynan also purchased the neighbouring section to the south which remained in the same ownership as no. 11 until the early 20th century. Following James Glynan's death in 1946 the property was held by the Public Trust until purchased by Lionel and Sheila Legge in 1958 as a holiday home, in whose family it remains today.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The cottage at 11 Bruce Terrace has cultural significance as an illustration of the timber constructed colonial cottages and dwellings that are a particular characteristic of life in the early European settlement of Akaroa and that now function as holiday homes reflecting the cultural

changes in the way of life in this area over the past 140 years of European settlement. It is also reflective of the cultural societal habit of longevity or generational ownership.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has some architectural and aesthetic value as a simple weatherboard cottage. It was originally single storied with an attic space and a lean-to at the rear. During the second half of the 20th century the cottage was altered and extended although the 19th century character of the dwelling remains in tact. The alterations included a new lean-to at the rear to extend the kitchen, the insertion of dormer windows into the attic storey on the north-west (front) elevation and the insertion of a new window flanked by French doors in the ground floor of the front elevation. The cottage retains its aesthetic significance as it has retained the original form and style of a 19th century colonial cottage.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has some technological and craftsmanship value; timber was in plentiful supply from local mills in Banks Peninsula and as such the construction of timber cottages was well developed in Akaroa in the mid-late 19th century. The cottage will contain evidence of the local 19th century construction techniques and practices. Research to date suggests this cottage is likely to have been built by William Penlington senior, an established local carpenter.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The cottage and its setting has a high contextual significance as part of an important group of three cottages on the eastern side of Bruce Terrace and Aubrey Street that all front the roadway opposite the planted riverbanks of the Aylmer Stream with picket fences and cottage gardens. As a group these buildings have landmark significance due to the consistency of their age, style, scale and settings as well as their proximity and visibility from Beach Road. The cottage is part of a broader group of listed buildings that include Oinako opposite, the large home of Victoire Glynan's uncle, Etienne Xavier Le Lievre, as well as the 19th century listed dwellings in Rue Jolie.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The cottage at 11 Bruce Terrace and its setting has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as an early colonial cottage that was associated with well-known Akaroa residents William Penlington senior and his son William and James and Victoire Glynan. From 1958 the cottage has functioned as a holiday home in continuous ownership of members of the Legge family. The cottage at 11 Bruce Terrace has cultural significance as an illustration of dwellings that are a particular characteristic of life in the early European settlement of Akaroa. It is also reflective of the cultural societal habit of longevity or generational ownership and later use as a holiday home.

The cottage has some architectural and aesthetic value as it has retained its colonial character and form despite alteration. The dwelling has some technological and craftsmanship value timber as it will contain evidence of the 19th century construction techniques and practices. It has a high contextual significance due to its proximity to Beach Road as part of a group of colonial cottage that have retained their colonial setting in terms of picket fences, cottage gardens and rural aspect to the roadway which is boarded to the west by Aylmer Stream. The dwelling and its setting have archaeological significance in view of the date at which development first occurred on this site.

REFERENCES:

Christchurch City Council Heritage files *11 Bruce Terrace, Akaroa*
John Wilson, Background Listed Heritage Information, 11 Bruce Terrace, 31 May 2010

REPORT DATED: 20 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 661
*DWELLING AND SETTING - 23 BRUCE TERRACE, AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling is of historical and social significance for its history of ownership. The first section of the house at 23 Bruce Terrace was built in the early 1860s for Joseph Deighton, who was the chief constable for Akaroa and the librarian for the Literary and Scientific Institute. The house was then purchased by Thomas Houghton who served as town constable before turning to carpentry. Houghton was most likely responsible for the two-storey addition that was added later in the 19th century. The original land parcel was subdivided during the mid-20th century. During the latter part of the 20th century the property was restored for use as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The house has cultural significance as an early timber dwelling which is representative of the domestic scale and way of life of in Akaroa during the first decades of European settlement. It is also a cultural characteristic of a way of life in many small New Zealand towns that early cottages are often retained to function as holiday homes particularly once Akaroa became more accessible and a popular destination to own a holiday home.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The house has architectural and aesthetic significance as a timber framed colonial dwelling that was built in three stages, beginning in the early 1860s. By the early 1980s the house had fallen into a state of disrepair and was restored and altered by the owners with the assistance of the then owners' son, architect Nick Courtney. The alterations have been undertaken in sympathy with the original character of the dwelling.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as an example of early colonial building practices. Whilst the house has undergone alterations aspects of the materials, fixings and construction are likely to typify this era of timber construction in Akaroa. It has technological and craftsmanship significance as an example of early colonial building practices, methodologies and materials. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has contextual significance as it is located in an area that has retained a broad cluster of 19th century heritage buildings. The dwelling has retained its mature garden setting and is visible from the street, its corner location contributing to its landmark significance in the area. It has contextual significance in relation to surrounding timber cottages and houses in the wider Akaroa townscape, which is defined by early often small timber dwellings similar to this throughout Akaroa, providing it with a coherent mid-nineteenth century townscape.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling has overall heritage significance to Christchurch and Banks Peninsula due to its as an early colonial dwelling and for its early association with Joseph Deighton and Thomas Houghton. It has high historical and social significance relating to the early 1860s when it was built for Joseph Deighton the chief constable for Akaroa and the librarian for the Literary and Scientific Institute. It was then purchased by Thomas Houghton who was the town constable before turning to carpentry and research would suggest that Houghton was most likely responsible for the two-storey addition added later in the 19th century. The dwelling has cultural significance as an example of a characteristic of the way of life of the early European settlers in Akaroa and the cultural characteristic of a way of life in many small New Zealand towns that early cottages are often retained to function as holiday homes particularly once Akaroa became more accessible and a popular destination to own a holiday home. It has architectural and aesthetic significance as an example of an early mid-19th century timber framed and weatherboard clad colonial dwelling. It has technological and craftsmanship significance as an example of mid-19th century colonial building practices, methodologies and materials using locally milled timber. It has contextual significance in relation to surrounding timber cottages and houses in the wider Akaroa townscape, which is defined by early often small timber dwellings similar to this throughout Akaroa, providing it with a coherent mid-nineteenth century townscape. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Simon Daisley Background Information Listed Heritage Place, 23 Bruce Terrace 2013

REPORT DATED: 11 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
FORMER PURAU STATION - 16A CAMP BAY ROAD,
DIAMOND HARBOUR

The former Purau Station has is the first European farm first to be created in Purau Bay and is associated with two well known Canterbury families, the Rhodes and the Gardiners. It now consists of the homestead building, and a building constructed to house the farmhands, known as The Whare, within a mature garden setting. The remaining block consists of 3.3 hectares of land which remains in the ownership of the Gardiner family after five generations.

Prior to any Europeans arriving in the area Purau Bay was one of the oldest Māori settlement sites on Horomaka Banks Peninsula. The settlement provided opportunities for trade in potatoes and pork with Māori and it was frequented by Europeans following Joseph Pride anchoring in the bay in mid-1831.

In 1843 James and Joseph Greenwood became the first European settlers at Purau, causing trouble with both local Māori and the government through their refusal to purchase or rent land from Ngāi Tahu. Lease conditions were finally agreed in 1846, creating Purau Station. Following this the Greenwoods sold their Purau station to Captain William Barnard Rhodes and George Rhodes in May 1847.

The Rhodes were two of four brothers and at the time of purchasing Purau Station they already owned 100,000 acres on Banks Peninsula. Purau Station became the headquarters for their Peninsula operations. The Rhodes supplied the Canterbury Association with mutton from the station, fish caught for them by the local Māori and as much dairy and garden produce as they could manage. In 1850 Robert Heaton Rhodes joined his brother George at Purau and while George moved to South Canterbury, Robert stayed at Purau and continued to farm the land. In 1853 he decided to build a new house, now known as Purau Station Homestead. At the same time a building was constructed to house the farmhands, known as The Whare. Robert Rhodes remained at Purau until 1866 and retained ownership of the property until 1874. His children were all born there and his second child, Robert Heaton, became Sir Heaton Rhodes, well known politician and lawyer.

In 1874 Henry Dent Gardiner purchased the property from the Rhodes. The Gardiners owned land in Christchurch and Gardiners Road is named after Henry Gardiner. Gardiner and his family further developed the station, felling bush, sowing cocksfoot and erecting new fencing and a wharf. The Gardiner family also extended the homestead building. When Henry Gardiner retired to Christchurch in 1890 the station was divided into three blocks with the portion including the homestead dwelling and the Whare being taken over by his son Frank. This block is still owned by the family five generations later.

Purau Bay, in which the former Purau Station is situated, has significance as one of the oldest Māori sites of settlement on Horomaka, with evidence that moa hunting was once undertaken there. Ngāti Māmoe lived at Purau and had a fortified pā site on the peak Te Ahu Pātiki (Mount Herbert), overlooking the harbour. In later years, Ngāi Tahu moved the pā site to the western side of the bay and the bay has many urupā due to its long history of occupation.

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 778
DWELLING AND SETTING, PURAU - 16A CAMP BAY ROAD,
DIAMOND HARBOUR



PHOTOGRAPH : CCC Heritage files, 2.2.2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Purau Homestead and its setting has high historical and social significance as a 19th century dwelling for a station owner and his family and for its association with prominent Canterbury families the Rhodes and the Gardiners.

After Robert Heaton Rhodes arrived at Purau and his brother George moved to South Canterbury, Robert decided to build a new house on the station. The foundation stone was laid on the 28th December, 1853. Robert Rhodes remained at Purau until 1866 and retained ownership of the property until 1874. His children were all born there and his second child, Robert Heaton, became Sir Heaton Rhodes, well known politician and lawyer.

After Henry Dent Gardiner purchased the property he and his family further developed the station, including commissioning the Luttrell brothers to design and build timber additions to the homestead building in 1910. When Henry Gardiner retired to Christchurch in 1890 the station was divided into three blocks with the portion including the homestead dwelling and the Whare being taken over by his son Frank. The block is still owned by the family five generations later. The homestead building was seriously damaged in the Canterbury earthquakes and is awaiting repair.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The homestead building has high cultural and spiritual significance associated with it for its use for fortnightly church services when the Rhodes family owned it and for its ability to demonstrate the way of life of 19th century station owners and their families and for its association with the former Purau station as a whole. Purau Bay, in which the former Purau Station is situated, has cultural spiritual significance as one of the oldest Māori sites of settlement on Horomaka, with evidence that moa hunting was once undertaken there. Ngāti Māmoe lived at Purau and had a fortified pā site on the peak Te Ahu Pātiki (Mount Herbert), overlooking the harbour. In later years, Ngāi Tahu moved the pā site to the western side of the bay and the bay has many urupā due to its long history of occupation.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Purau homestead building has high architectural and aesthetic significance for its association with two well-known Christchurch architects, C E Fooks and Alfred Luttrell, and as a mid 19th century dwelling designed for a station owner that was constructed of permanent materials at a time when few dwellings used such materials.

Research to date suggests that the Purau homestead building was designed by C E Fooks, who worked as a civil engineer, surveyor and architect based in Christchurch and Ashburton. He worked for the Canterbury Association Survey Office from 1855-56 and also designed other buildings and houses in Christchurch, including Englefield, built c. 1856, and Linwood House, built in 1857. He was the brother-in-law of William Guise Brittan, a notable early colonist involved in the establishment and the administration of the Canterbury Settlement.

The original part of the homestead building was a two storey building constructed of local red stone, set in clay pointed with lime made from crushed shells, with a slate roof. The house has two main gables and a central dormer facing west toward the Purau-Port Levy Road and a perpendicular gable of the same proportions running north south. The main gable ends have carved barge boards and inverted finials and the windows are multi-pane timber windows. French doors at ground level open onto a convex curved verandah which wraps around the west, north and south sides. The verandah was added between 1854 and 1865. In the early 20th century the timber verandah post brackets were replaced with decorative iron lace brackets. Pit sawn totara and matai has been used for framing and interior finishing.

In 1910 Gardiner engaged Christchurch architect Alfred Luttrell, of the Christchurch firm Luttrell Brothers, to design a timber extension to the house. The Luttrell Brothers are known for their commercial buildings in Christchurch, the racecourse grandstands at Addington and several Catholic churches. The 1910 extension consists of two rear gables that mirror the main stone gables, with a central dormer, facing east. These gables have plain bargeboards with inverted finials. A single storey lean-to extension has been added to the south side of the homestead at a later date. The building was seriously damaged in the Canterbury earthquakes of 2010 and 2011 and requires repair.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Purau Homestead has high technological and craftsmanship significance for the potential it has to provide information about the construction techniques, materials, fixtures and fittings on Banks Peninsula from the mid 19th and early 20th centuries, in particular using local materials, both stone and timber.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of Purau Homestead has contextual significance and consists of the large established garden within which it sits. The Whare, a contemporary building constructed for the farm workers is also within this setting. The homestead was a landmark in Purau Bay in the 19th and early 20th century, but is no longer visible from the road or bay. Purau Homestead has contextual significance for its relationship and proximity to The Whare and as part of the landscape of the former Purau Station.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The homestead and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, which occurred prior to 1900, including Māori land use and occupation given Purau Bay is known to have been an area used by Māori for many centuries.

ASSESSMENT STATEMENT

Purau Homestead and its setting are of overall high significance to Christchurch, including Banks Peninsula. The homestead building has high historical and social significance as a 19th century dwelling for a station owner and their family and for its association with prominent Canterbury family the Rhodes and its long association with the well-known Canterbury family, the Gardiners. The house has high cultural and spiritual significance for its ability to demonstrate the way of life of 19th century station owners and their families and for its association with the former Purau station as a whole. Purau Bay, in which the former Purau Station is situated, has cultural spiritual significance as one of the oldest Māori sites of settlement on Horomaka. The Purau homestead building has high architectural and aesthetic significance for its association with two well-known Christchurch architects, C E Fooks and Alfred Luttrell, and as a mid 19th century dwelling designed for a station owner that was constructed of permanent materials. Purau Homestead has high technological and craftsmanship significance for its ability to demonstrate construction techniques on Banks Peninsula from the mid 19th and early 20th centuries, using local materials, both stone and timber. The homestead has contextual significance for its relationship and proximity to The Whare and as part of the landscape of the former Purau Station. The homestead and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, Englefield, 230 Fitzgerald Avenue*
 Christchurch City Council, *Heritage File, Purau Farm, Purau Station Homestead*
 Christchurch City Council, *Heritage File, Purau Farm, The Whare*
 Kelly, Clare, *Background Information Listed Heritage Item, Purau Station Homestead*, 2013
 Kelly, Clare, *Background Information Listed Heritage Item, 'The Whare' Purau Station Homestead*, 2013
<http://christchurchcitylibraries.com/TiKoukaWhenua/Purau>

REPORT DATED: 26 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 777
*DWELLING AND SETTING, THE WHARE – 16A CAMP BAY
ROAD, DIAMOND HARBOUR***



PHOTOGRAPH: CCC Heritage files, 2.2.2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Whare building and its setting at the former Purau station has historical and social significance as a 19th century service building, constructed to house the station hands, and for its association with prominent Canterbury families the Rhodes and the Gardiners.

After Robert Heaton Rhodes arrived at Purau and his brother George moved to South Canterbury, Robert decided to build a new house on the station and at the same time the station hands built 'The Whare' adjacent to it. The building housed the farm workers, and occasionally travellers, as well as housing a laundry and dairy. Robert Rhodes remained at Purau until 1866 and retained ownership of the property until 1874. His children were all born

there and his second child, Robert Heaton, became Sir Heaton Rhodes, well known politician and lawyer.

After Henry Dent Gardiner purchased the property he and his family further developed the station. When Henry Gardiner retired to Christchurch in 1890 the station was divided into three blocks with the portion including the homestead dwelling and the Whare being taken over by his son Frank. The block is still owned by the family five generations later. The chimney and fireplaces of the Whare were damaged in the Canterbury earthquakes and the chimney has been removed with repair being undertaken to the fireplaces and the installation of a new burner and flue.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Whare has cultural significance as an example of a mid-19th century building that was constructed to house farm hands, rather than the station owners, and is directly associated with the homestead building and the former Purau station as a whole. Purau Bay, in which the former Purau Station is situated, has cultural spiritual significance as one of the oldest Māori sites of settlement on Horomaka, with evidence that moa hunting was once undertaken there. Ngāti Māmoe lived at Purau and had a fortified pā site on the peak Te Ahu Pātiki (Mount Herbert), overlooking the harbour. In later years, Ngāi Tahu moved the pā site to the western side of the bay and the bay has many urupā due to its long history of occupation.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Whare has architectural and aesthetic significance as an example of a simple mid-19th century vernacular building constructed to house farm workers. It is a simple gabled, timber frame structure clad in rusticated and shiplap timber weatherboards with a metal roof. There is a verandah on the northern side and lean-to structures on the other three sides of the property. The lean-to structures to the east and west were added after the early 1860s. The building now contains four bedrooms, a kitchen, store and bathroom in the lean-to sections with a central living and dining area either side of a double fireplace. The fireplaces have been repaired around a structural steel frame following the earthquake damage and the masonry chimney has been deconstructed. Part of the eastern gable end was rebuilt following storm damage in the Wahine Storm in 1968.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Whare has technological and craftsmanship significance for the potential it has to provide information about the construction techniques, materials, fixtures and fittings on

Banks Peninsula from the mid 19th and early 20th centuries, in particular using local materials, both stone and timber.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Whare has contextual significance for its relationship and proximity to the homestead dwelling and as part of the landscape of the former Purau Station. The setting of the Whare consists of the large established garden within which it sits. The homestead building is also within this setting

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Whare and its setting are of archaeological significance because have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, which occurred prior to 1900, including Māori land use and occupation given Purau Bay is known to have been an area used by Māori for many centuries.

ASSESSMENT STATEMENT

The Whare and its setting are of overall significance to Christchurch, including Banks Peninsula. The building has historical and social significance as a 19th century service building, constructed to house the station hands, and for its association with prominent Canterbury families the Rhodes and the Gardiners. The Whare itself has cultural significance as an example of a mid-19th century building that was constructed to house farm hands, rather than the station owners, and is directly associated with the homestead building and the former Purau Station as a whole. Purau Bay, in which the former Purau Station is situated, has cultural spiritual significance as one of the oldest Māori sites of settlement on Horomaka. The building has architectural and aesthetic significance as an example of a simple mid-19th century timber vernacular building constructed to house farm workers. The Whare has technological and craftsmanship significance for the potential it has to provide information about the construction techniques, materials, fixtures and fittings on Banks Peninsula from the mid 19th and early 20th centuries, in particular using local materials, both stone and timber.

The Whare has contextual significance for its relationship and proximity to the homestead dwelling and as part of the landscape of the former Purau Station. The Whare and its setting are of archaeological significance because have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, which occurred prior to 1900, including Māori land use and occupation given Purau Bay is known to have been an area used by Māori for many centuries.

REFERENCES:

Christchurch City Council, *Heritage File, Englefield, 230 Fitzgerald Avenue*
Christchurch City Council, *Heritage File, Purau Farm, Purau Station Homestead*
Christchurch City Council, *Heritage File, Purau Farm, The Whare*
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Kelly, Clare, *Background Information Listed Heritage Item, 'The Whare' Purau Station Homestead*, 2013
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REPORT DATED: 26 FEBRUARY 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 691
*RIPAPA ISLAND/ FORT JERVOIS AND SETTING - 197 CAMP
BAY ROAD, DIAMOND HARBOUR***



PHOTOGRAPH : MARGARET LOVELL-SMITH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Ripapa Island has high historical and social significance for its use as a fortified site by Ngāi Tahu, as a quarantine station in the 1870s to 1880s, as a prison for Māori from Parihaka in 1880, as part of the nationwide coastal defence following the 'Russian Scare' of 1885, a prison for conscientious objectors in 1913 and then in later years its use by local sea cadets and now its status as a historic reserve under the care of the Department of Conservation.

Ngāi Tahu chief Taumumu built a fortified pa on the island in the early 18th century and occupied it until c. 1832 when it was sacked during the Kai Huanga feud. The island was never occupied again following this and was left empty until Frederick Strouts surveyed it in 1872, when he found the remnants of the defensive earthworks. Strouts designed a new quarantine station to replace Camp Bay. Quarantine barracks, a hospital, service buildings, a barrack master's cottage and jetty were built and opened in 1873. It remained in use for the province until 1885, when most of the barracks were re-erected on Quail Island. For a short time in 1880 the quarantine station housed over 150 of Te Whiti's followers following the start of imprisonments as a result of the Parihaka resistance.

Following the 'Russian Scare' of 1885, when war between Russia and Britain seemed imminent, it was decided to include Ripapa Island in the nationwide coastal defence scheme. This was along with gun positions at Erskine Point, Spur Point and Battery Point to provide coverage of the whole of Lyttelton Harbour. Construction of Fort Jervois began in 1886, using unemployed and military labour, and a submarine mining depot was also erected on the island. In 1888 prison labour began to be used, from Lyttelton Gaol. Initially they were transported to and from Ripapa every day, but in 1889 the mining depot buildings were altered to provide living accommodation for the men who were then housed there for six days each week. At the south end of the island facilities were built to house and handle underwater mines and torpedoes, on the bedrock of the northern end concrete gun pits, ammunition stores and connecting tunnels were built. Living quarters were also built and the island was surrounded with a stone parapet sea wall. The soil removed through the tunneling was used to cover over the fort. A narrow gauge railway was built to shift the mines to the island's wharf. Two quick firing Nordenfeldt guns and four hydro-pneumatic Armstrong disappearing guns were in place by 1889 and the fort was declared operational in 1895, but it was not until convict labour was abolished in 1913 that work on the fort stopped. The fort is named after Sir William Jervois, military engineer and then Governor of New Zealand, who suggested the placement of sites for the protection of Lyttelton Harbour.

In the 20th century the island was used as a prison on two occasions. In 1913 it became a detention centre for 97 conscientious objectors and in 1918 Count Graf Felix von Luckner was held as a prisoner of war for 109 days on the island. During WWI Fort Jervois was occupied by the No. 4 Company NZ Garrison and the port examination vessel Cygnet operated from the island.

The island was downgraded to a magazine in 1922 and abandoned in 1925 and left under a caretaker. From 1929 to 1936 the island was leased to Rhind and Co whose ferries took visitors to the island. In 1936 it was reinstated as a magazine and during WWII it was manned by members of the Defence Reserve. After the war a contract was let to remove the guns as scrap, but the scrap metal dealer gave up and two guns were left partially intact. From 1947 to 1956 the island was reopened to visitors for visits and picnics while being administered by the Lyttelton Harbour Board. In 1958 the Navy League were appointed to control and manage the island and sea cadets from TS Cornwell used the island for camps and training. There was a bridge connecting the island to the mainland that was lost in the 'Wahine storm' in 1968.

In 1986 Ripapa Island became a historic reserve and in 1990 it came under the care of the Department of Conservation (DOC). In 1991 Fort Jervois was classified with the Historic Places Trust (now Heritage New Zealand Pouhere Taonga) as a Category A site (now a Category I listed site). Guided tours departed from Lyttelton most weekends and holidays. In 2002 DOC installed interpretation panels and tours to the island could be arranged for groups of 16 or more. Since the Canterbury earthquakes the island has been closed indefinitely.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Ripapa Island has high cultural and spiritual significance to tāngata whenua as a place containing urupā of Ngāi Tahu ancestors. Ngāi Tahu perceive their ancestors as ever

present, indicating the continuity between past and present generations and places like Ripapa remain a focus for whānau traditions. The hapū of Ngāti Wheke, based at Rapaki, are the guardians of Ripapa and the island has tapu status. Ripapa was designated as Tōpuni in the Ngāi Tahu Deed of Settlement with the Crown in 1998, which ensures that Ngāi Tahu values are recognised, acknowledged and respected.

Fort Jervois also has cultural significance as a rare and relatively intact example of the defensive structures built to repel enemy invaders into New Zealand in the 1880s.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Ripapa Island has high architectural and aesthetic significance for Fort Jervois, a rare example of an 1880s underground fort with four disappearing gun pits connected by tunnels to underground magazines and living quarters. The main entrance to the fort was given a castle like appearance with a wall, constructed of local stone, with battlements and mock cross arrow slits. The wall also contains windows with wooden shutters and horizontal openings.

The fort demonstrates wide use of concrete with concrete used around the windows, the base and the crenulation of the fort wall above ground, while the underground fort was built of concrete and brick and masonry sea walls were constructed around the island which were concreted in. There are also timber outbuildings on the island, with metal roofs and multi-pane timber windows. There were originally for the men's dormitory, kitchen block and latrines and have been further used over time as caretakers residences, dining rooms, cadets quarters and similar, depending on which organisation was using the island. The barracks building now houses DOC's interpretation panels about the island.

Preliminary plans were drawn up for the fort by Lieutenant Colonel EM Boddam, who also designed the North Head fort at the mouth of Auckland's Waitemata Harbour. At Ripapa he was succeeded by Arthur Bell. Construction was supervised by William Wilson, the District Engineer, who was succeeded by Thomas Tillman in 1892.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Ripapa Island has high technological and craftsmanship significance both for the construction of the fort itself, with hand tools and convict labour and for the engineering involved in the hydro-pneumatic disappearing guns. Two of the guns remain on the island, virtually complete. The Institute of Professional Engineers have erected a commemorative plaque on Ripapa Island marking the contribution of engineers to New Zealand's development and have produced their own brochure about the island.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Ripapa Island has high contextual significance both for its relationship to Purau Bay, which was one of the oldest Māori settlements on Horomaka Banks Peninsula, and as part of a wider planned defensive system for Lyttelton Harbour in the late 19th century. The other key defences from this time are Battery Point and Erskine Point. The island sits close to the southern shore of Lyttelton Harbour, off the eastern headland of Purau Bay.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Ripapa Island has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Evidence of Māori occupation prior to the use by Europeans is likely to have been lost through the extensive modification undertaken on the island when Fort Jervis was built.

ASSESSMENT STATEMENT

Ripapa Island is of high overall significance to Christchurch, including Banks Peninsula as a site of high heritage significance to both Maori and European. Ripapa Island has high historical and social significance for its use as a fortified site by Ngāi Tahu, as a quarantine station in the 1870s to 1880s, as a prison for Māori from Parihaka in 1880, as part of the nationwide coastal defence following the 'Russian Scare' of 1885, a prison for conscientious objectors in 1913 and then in later years its use by local sea cadets and now its status as a historic reserve under the care of the Department of Conservation. The island has high cultural and spiritual significance to tāngata whenua as a place containing urupā of Ngāi Tahu ancestors. Ripapa Island has architectural and aesthetic significance for Fort Jervis, a rare example of an 1880s underground fort with four disappearing gun pits connected by tunnels to underground magazines and living quarters. It has high technological and craftsmanship significance both for the construction of the fort itself, with hand tools and convict labour and for the engineering involved in the hydro-pneumatic disappearing guns. The island has high contextual significance both for its relationship to Purau Bay, which was one of the oldest Māori settlements on Horomaka Banks Peninsula, and as part of a wider planned defensive system for Lyttelton Harbour in the late 19th century. Ripapa Island has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site,

REFERENCES:

Christchurch City Council, *Heritage File, Fort Jervis, Ripapa Island, Purau*
 Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Purau – Fort Jervis – Ripapa Island*, 2014
<http://www.doc.govt.nz/conservation/historic/by-region/auckland/central-and-south-auckland/north-head-historic-reserve/history-of-the-reserve/>

REPORT DATED: 22/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1162
*FORMER LITTLE PORT COOPER SCHOOL AND SETTING -
440 CAMP BAY ROAD, PORT LEVY***



PHOTOGRAPH: CCC HERITAGE FILES, 25.6.2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Little Port Cooper School has high historical and social significance as an early surviving rural school building, and for its association with the long-defunct Little Port Cooper Signal Station and its community – of which it is one of few reminders and the only extant building.

In 1868 a pilot and signal station was established at Little Port Cooper to support the operations of the port at Lyttelton. The pilots and the crew who manned the pilot boat and the signal station on top of Adderley Head were initially housed in buildings on the exposed headland, but by 1875 had been relocated to the sheltered head of the bay.

By the early 1880s the little community numbered about thirty and included the families of the station staff. A school to educate the station's children opened in early 1883. This was an 'aided' school, established by the Harbour Board but operated with a subsidy from the Education Board. Despite the relocation of the pilots to Lyttelton in 1885, the school had a

teacher and a role of nine the following year. Its on-going operation however depended on the number of children in the settlement, and as this was never large and fluctuated, the school was periodically closed. When there were insufficient pupils for the employment of a teacher, the children attended school in Lyttelton. As Little Port Cooper's only public building though, the school building also provided a focus for the community and was regularly employed for their gatherings.

The school finally closed in 1949 when the signal station was replaced by a signal tower at Lyttelton. The station's three houses were sold for removal, but the former school building was purchased by the Bank's Peninsula Rabbit Board and used occasionally by Rabbit Board employees, boy scouts and the odd boatie. The building was sold to members of the Stapylton-Smith family in 1965. It was subsequently offered it as holiday accommodation until the mid 2000s. The building was badly damaged by the 2010 and 2011 earthquakes.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Little Port Cooper School has high cultural significance as a tangible reminder of the value placed on education by the inhabitants of Little Port Cooper, the Lyttelton Harbour Board and late Victorian New Zealand society in general. Little Port Cooper was a small and remote settlement, but the Harbour Board and its employees clearly considered the provision of educational facilities an important public good. Measures to provide a comprehensive public education system in New Zealand were put in place during the 1870s, and school buildings built across the country during the 1870s and 1880s. The Little Port Cooper School was also used as a venue for the community life of the settlement, and meetings, celebrations and events were held there. The building also held the settlement's library.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Little Port Cooper School has architectural and aesthetic significance as a miniature version of a typical smaller school building of the mid-nineteenth century, unusually commissioned by the Lyttelton Harbour Board rather than the Education Board. The architect/designer has not been identified. The steeply pitched roof, rusticated weatherboards and fretted barges/turned finials reflect the Carpenter Gothic aesthetic that was popular in this period, although the small casement windows are both anachronistic for the time and unusual in a school building. The building had been little altered, until it sustained significant damage in the Canterbury Earthquakes of 2010 and 2011, which included the chimney falling and extensive plaster damage - repairs have not yet been undertaken.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Little Port Cooper School has technological and craftsmanship significance as a standard example of mid-nineteenth century timber construction. The fretted barges reflect the widespread production and distribution of machine-cut joinery in the 1870s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Little Port Cooper School has high contextual significance in relation to the wider Little Port Cooper area, and is a landmark. The school building is located on a small flat section of valley floor, close to the sandy beach. It was originally located in the midst of houses and ancillary buildings. Today however only exotic trees and some foundation remains denote the sites of the other buildings of the former settlement; the school is otherwise quite alone. Up a steep track on the eastern side of the bay is the site of the former signal station itself. On the western side of the bay are the foundations of a former boathouse and slipway. At the mouth of the bay are stone walls indicating the original pre-1875 location of the settlement.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Little Port Cooper School and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There may be archaeological remains in the vicinity from the Signal Station occupation of the site (1875-1949), and evidence of earlier periods of occupation (Maori, whalers).

ASSESSMENT STATEMENT

The former Little Port Cooper School and its setting has overall significance to Christchurch, including Banks Peninsula. It has high historical and social significance as an early surviving rural school building, and for its association with the long-defunct Little Port Cooper Signal Station and its community – of which it is one of few reminders and the only extant building. It has high cultural significance as a signifier of the value placed on education by the isolated inhabitants of Little Port Cooper and the Lyttelton Harbour Board. It has architectural and aesthetic significance as a small-scale version of a typical modest school building of the mid nineteenth century. Its design and decoration reflect the stylistic conventions of the Carpenter Gothic idiom, popular at the time. It has technological and craftsmanship significance as a standard example of mid-nineteenth century timber construction. It has

high contextual significance in relation to its valley floor site at the centre of the bay, amongst other remnants of the former Signal Station and its community, and is a landmark. The former Little Port Cooper School and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Listed Heritage Place Background Information: Former School, Little Port Cooper
CCC heritage files, 440 Camp Bay Road

REPORT DATED: 10 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1161
*QUARANTINE CEMETERY - 450 CAMP BAY ROAD, DIAMOND
HARBOUR***



PHOTOGRAPH : M. LOVELL-SMITH JUNE 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Camp Bay Quarantine Cemetery has high historical and social significance as the final resting place for as many as seventy four 19th century immigrants. The cemetery primarily commemorates the lives of these people who did not have the opportunity to live the new life that they sought. It also commemorates the phenomena of large-scale immigration to New Zealand in the 19th century, the immigration programme of the Canterbury Provincial Government, and the potential risks and hardships that immigration presented to those who chose this path in search of a better life.

In the 1860s immigration to Canterbury increased significantly. Three quarters of these immigrants were assisted by the Canterbury Provincial Government. During this period shipping conditions were improving and outbreaks of serious illness became increasingly rare. Provision still had to be made for the isolation of sick arrivals however, and in 1863 - the peak year for immigration that decade – the Provincial Government decided to build a

passenger quarantine station. Camp Bay was selected for its isolated but supposedly benign environment. A decade of neglect and mismanagement by the provincial authorities however made quarantine a miserable experience for many. The first recorded deaths at the new quarantine station occurred in December 1863 when the passengers from the *Brothers Pride* were quarantined for a fortnight after forty four had died during the voyage. A further four died at Camp Bay. No provision had been made for a burial ground however, and a critical report in January 1864 observed that the remains of several people were buried widely across the site. The quarantine cemetery was established in July 1865 when four graves were disinterred and relocated to the spur below the barracks.

In 1873 the patently inadequate quarantine facilities at Camp Bay were finally closed, to be replaced by a new station on nearby Ripapa Island. Deceased immigrants however continued to be interred at the Camp Bay cemetery until the quarantine station was relocated to Quail Island in 1875. The last burial at Camp Bay was probably a child named Beatrice Marshall, who was interred in early February that year, shortly before Quail Island received its first inmates. During the ten years that the Camp Bay Quarantine Cemetery was used, between sixty and seventy four people were reputedly interred there. The names of only seventeen are known. In 1875 the status of the former Camp Bay Quarantine Station was changed to Educational Reserve, and the buildings were removed. After World War I the reserve was divided in four for the settlement of returned soldiers. One of the successful balloters was Cedric Stapylton Smith, who eventually bought out his neighbours. His descendants still farm the site today. By the 1920s most of the wooden grave markers and the boundary fence that marked the former quarantine cemetery had disappeared, leaving only a scattering of grave stones. The Stapylton Smith family added a stone memorial seat in 1971.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Camp Bay Quarantine Cemetery has high cultural and spiritual significance as the final resting place of nearly eighty individuals who were incarcerated in the quarantine station there, and for the capacity it has as a tangible reminder of mid-Victorian attitudes towards disease and death. The elevated, bleak and inaccessible site which suggests the remoteness required for quarantine has a particular cultural and spiritual poignancy.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Camp Bay Quarantine Cemetery has some architectural and aesthetic value as there are no structures extant and the formal or traditional setting of a graveyard is limited only to a few remaining gravestones.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Camp Bay Quarantine Cemetery has some craftsmanship value which is reflected in the stone memorial seat that the Stapylton Smith family built themselves in 1971, and in the few remaining gravestones.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Camp Bay Quarantine Cemetery and setting has high contextual significance for its location on a gently sloping triangular loess terrace at the toe of the spur of Cemetery Point. The ground falls steeply away to the beach at the sides of the terrace. At the top of the nominated cemetery area are a small group of trees and a stone memorial seat. A small number of stone grave markers remain in situ. Above the seat and trees are a series of terraces which are reputedly the sites of the buildings of the quarantine station. The Camp Bay Quarantine Cemetery also has high contextual significance in relation to this wider quarantine station site.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Camp Bay Quarantine Cemetery and its setting has archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Camp Bay Quarantine Cemetery and its setting has overall high heritage significance to Banks Peninsula and Christchurch. It has high historical and social significance as the burial place of new immigrants who passed away whilst held in quarantine at the former Camp Bay Quarantine Station or its successor on Ripapa Island. The cemetery primarily commemorates the lives of these people who did not have the opportunity to live the new life that they sought. It also commemorates the phenomena of large-scale immigration to New

Zealand in the nineteenth century, the immigration programme of the Canterbury Provincial Government, and the potential risks and hardships that immigration presented to those who chose this path in search of a better life. The cemetery has high cultural and spiritual significance as the final resting place of nearly eighty individuals, and for the capacity it has to suggest mid-Victorian attitudes towards disease and death. The elevated, bleak and inaccessible site has a particular poignancy. The cemetery and its setting have high contextual significance in relation to its location in the landscape and the wider Camp Bay Quarantine Station site. The Camp Bay Quarantine Cemetery and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files, *Camp Bay, Quarantine Cemetery*

REPORT DATED: 4 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1052
*FORMER KILWINNING LODGE AND SETTING – 26
CANTERBURY STREET, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Kilwinning Lodge has historical and social significance as the meeting place of the Lyttelton Masonic Lodge which was founded under the Scottish Constitution. It also has more recent social significance as the studio of well-known New Zealand artist Bill Hammond. The property was bought in 1878 by the Canterbury Kilwinning Lodge, having for most of its existence before then belonged to John Watts Russell, an early settler and prominent member of Canterbury society who owned a 500 acre property in Riccarton called Ilam. The property was leased to a succession of occupiers before being sold by John Russell's widow Elizabeth to cabinet maker John Wilcox in 1875. Three years later Wilcox sold the property to the Canterbury Kilwinning Lodge.

The Canterbury Kilwinning Lodge was formed in Lyttelton in 1875. All Masonic lodges in New Zealand at this time were founded under an English or a Scottish Constitution. The

Kilwinning Lodge was the 585th lodge to be formed under the Scottish Constitution and in the early 1890s it became the 23rd lodge of the new Grand Lodge of New Zealand. Three years after purchasing the site the Kilwinning Lodge started construction of a new purpose-built Masonic hall. Designed by lodge member Brother John Barnes (1849-1928), built by Mr Hughes and decorated by local painter William Radcliffe, the building was consecrated on 13 October 1881.

The original lodge building was a substantial single-storey brick building with a slate roof and a room in the attic. In 1903 fire badly damaged the building and its replacement was also designed by Bro. Barnes and painted by Radcliffe. It was built by Lyttelton builders Hollis and Brown, the latter was then the lodge treasurer. The brick walls of the former building were retained, but a full first floor was added with a timber façade and corrugated iron side and rear walls. The building was used by the lodge for 60 years before alterations were undertaken in 1962 with the replacement of the roof, downpipes and spouting. The lodge sold the hall to the painter Bill Hammond in 2000. Hammond had the hall adapted for use as a studio with the addition of windows on the south elevation, French doors and a balcony on the north elevation, a new staircase and a mezzanine. The alterations were designed by Christchurch architect Stewart Ross. The building suffered damage in the Canterbury earthquakes. It is now owned by a publishing company.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Kilwinning Lodge has cultural significance for its association with the Masonic movement, more particularly with the Scottish Masonic movement. Freemasonry is a belief system, encompassing a particular way of life, which is followed worldwide according to long established traditions. The Freemasons played an important role in the social history of New Zealand as a philanthropic organisation and as a force within local politics. Lodge members played a significant social role in the local community, providing fellowship and care for members and their families. Lodges of a number of different orders were important social institutions, providing social events such as cricket games, card tournaments, musical evenings, and classes for self-improvement from sports to literature.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Kilwinning Lodge has architectural and aesthetic significance as a composite 1881 and 1903 Italianate structure built to serve a Masonic lodge. Classical architecture is particularly associated with the Masonic movement and the façade of 26 Canterbury Street features a classical portico, window hoods and sills with carved brackets, a cornice between the ground and first floor and ground floor brickwork moulded to look like rusticated stonework. John Barnes was a London-born builder and joiner who arrived in New Zealand in 1874. He was a life member of the Canterbury Kilwinning Lodge, as well as a noted amateur singer.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Kilwinning Lodge has technological and craftsmanship significance for its ability to demonstrate construction techniques used in the erection of both brick and timber buildings in the late 19th and early 20th centuries.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Kilwinning Lodge and its setting have contextual significance as part of the streetscape of Canterbury Street. It is a recognised landmark on the street and is well recognised and visible from further afield in Lyttelton. Commercial buildings on the downhill, south side of the Lodge provide an urban, town centre setting, while to the north of the Lodge are the grounds of the Anglican Church and the former site of Holy Trinity Church (demolished). The setting includes the rectangular parcel of land on which the former Lodge building stands. The building is located close to the street boundary and occupies almost the full width of the property. An ornamental brick and wire fence was severely damaged by the Canterbury earthquakes.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Kilwinning Lodge and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Kilwinning Lodge and its setting has overall significance to Banks Peninsula and Christchurch. The building has historical and social significance as the meeting place of Lyttelton Freemasons for almost 120 years and as the studio of well-known New Zealand artist Bill Hammond. The former Lodge has cultural significance for its links to the Masonic movement and architectural and aesthetic significance as an Italianate building designed and built by members of the Lodge. The former Kilwinning Lodge has technological and craftsmanship significance for its brick and timber construction and contextual significance as

a local landmark and defining feature of the Canterbury Street streetscape. The building and its setting has archaeological significance in view of its location and date at which the first stage of the building was erected.

REFERENCES:

Christchurch City Council Heritage File 26 *Canterbury Street, Former Kilwinning Lodge*
Wright, Gareth, *Background Information Listed Heritage Place, Kilwinning Lodge Hall (fmr), 26 Canterbury Street (1903) - 2009*
'Obituary – John William Barnes' *Evening Post* 6 June 1928 p. 11.

REPORT DATED: 2 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1106
*DWELLING AND SETTING - 45 CANTERBURY STREET,
LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 45 Canterbury Street has social and historical significance as one of the earliest remaining colonial cottages in Lyttelton and for its association with the Thompson family. The cottage was built by John Parker Marshman as an investment property for rental, along with that at 47 Canterbury Street, soon after he acquired the land in 1851. Marshman held several senior civil service positions in Canterbury including general manager of Canterbury Railways and Commissioner of Crown Lands. He sold the cottage in 1855 and it passed through two more owners before being bought by Alfred Rhodes in 1858. Rhodes was employed as a boatman for both the Otago and the Canterbury Association's surveyors in the 1840s. Research to date suggests that Rhodes built no. 49 Canterbury Street in 1869. Rhodes sold 45 Canterbury Street, along with 47 and 49, to John Thompson in 1871.

Thompson worked as a civil engineer and was instrumental in bridging the Rakaia and Hurunui Rivers. In 1894 he was elected mayor of the Lyttelton borough, but died a year later. All three cottages remained in the ownership of his family until 1899 when they were subdivided and sold off individually. The cottage has since passed through various owners, including for a while David Page, who was the father of Frederick Page, the noted professor of music at Victoria University who was married to well-known New Zealand painter Evelyn Page.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling has cultural significance as an example of a colonial cottage built for rental purposes. The small size of the dwelling and the number of rooms within it reflect the way of life of its 19th century tenant residents.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as a mid-19th century, single-storey timber cottage with a metal roof. It is an example of the vernacular style in colonial domestic architecture. The street front windows were replaced with casement and fanlight type fenestration in the 1960s and a small extension was made to the rear in the early 1980s. The cottage still reads as a small, colonial building from the street.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The cottage at 45 Canterbury Street has technological and craftsmanship significance for its ability to demonstrate cottage construction techniques from the mid-19th century. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The cottage and its setting have contextual significance for its relationship with nos. 47 and 49 Canterbury Street. Together the three dwellings constitute a group of early colonial cottages that contributes to the historic character of Canterbury Street. The setting includes a narrow rectangular parcel of land, on which the cottage occupies almost the full width. There is a small garden on the street front, bonded by a picket fence and a larger area of grassed open space and garden at the rear of the cottage. Two listed houses are located immediately to the north or uphill side of the cottage.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and its setting at 45 Canterbury Street has overall significance to Banks Peninsula and Christchurch. It has social and historical significance as one of the earliest remaining colonial cottages in Lyttelton and for its association with the Thompson family. The cottage has cultural significance as a demonstration of the colonial way of life and architectural and aesthetic significance as a mid-19th century vernacular dwelling. The dwelling at 45 Canterbury Street has technological and craftsmanship significance for its ability to be able to demonstrate cottage construction techniques from the mid-19th century. The cottage and its setting has contextual significance as one of a group of early colonial cottages that contribute to the historic streetscape of Canterbury Street. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File *45 Canterbury Street, Lyttelton*
Wright, Gareth, *Background Information Listed heritage Place, Cottages: 45, 47 (1851), 49 (c.1870) Canterbury St*, 2009

REPORT DATED: 25 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1105
*DWELLING AND SETTING - 47 CANTERBURY STREET,
LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 47 Canterbury Street has social and historical significance as one of the earliest remaining colonial cottages in Lyttelton and for its association with the Cook family. The cottage, along with that at 45 Canterbury Street, was built by John Parker Marshman as an investment property for rental soon after he acquired the land in 1851. Marshman held several senior civil service positions in Canterbury including general manager of Canterbury Railways and Commissioner of Crown Lands. He sold the cottage in 1855 and it passed through two more owners before being bought by Alfred Rhodes in 1858. Rhodes was employed as a boatman for both the Otago and the Canterbury Association's surveyors in the 1840s. Research to date suggests that Rhodes built the cottage at 49 Canterbury Street in 1869. Rhodes sold 47 Canterbury Street, along with 45 and 49, to John Thompson in 1871.

Thompson worked as a civil engineer and was instrumental in bridging the Rakaia and Hurunui Rivers. In 1894 he was elected mayor of the Lyttelton borough, but died a year later. All three cottages remained in the ownership of his family until 1899 when they were subdivided and sold off individually. 47 Canterbury Street was sold to butcher Colin Cook and remained in his family for almost 70 years, before being sold in 1967. Cook (c.1858-1913) was a prominent member of the Lyttelton community being president of the Lyttelton Rowing Club and the Gymnasium Club, Commodore of the Canterbury Yacht Club, a member of the Lyttelton Harbour Board, member of the North Canterbury Hospital Board, Lyttelton Borough Councillor several times and mayor from 1903-1909. It remains in use as a residential dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling has cultural significance as an example of a colonial cottage built for rental purposes. The small size of the dwelling and the number of rooms within it reflect the way of life of its 19th century tenant residents

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as a mid-19th century, single-storey timber cottage with a metal roof. It is an example of the vernacular style in colonial domestic architecture. The street front windows were replaced with casement and fanlight type fenestration in the 1960s and a large extension was made to the rear of the cottage in the mid-1990s. The cottage still reads as a small, colonial building from the street.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The cottage at 47 Canterbury Street has technological and craftsmanship significance for its ability to demonstrate cottage construction techniques from the mid-19th century. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting has contextual significance for its relationship with nos. 45 and 49 Canterbury Street. Together the three dwellings constitute a group of early colonial cottages that contributes to the historic character of Canterbury Street. The setting includes a narrow parcel of land, on which the cottage occupies almost the full width. There is a small garden on the street front, bordered by a picket fence and an area of open space and garden at the rear of the cottage. Two listed houses are located on either side of the cottage.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and its setting at 47 Canterbury Street has overall significance to Banks Peninsula and Christchurch. It has social and historical significance as one of the earliest remaining colonial cottages in Lyttelton and for its association with the Cook family. The cottage has cultural significance as a demonstration of a colonial way of life and architectural and aesthetic significance as a mid-19th century vernacular dwelling. The dwelling at 45 Canterbury Street has technological and craftsmanship significance for its ability to demonstrate cottage construction techniques from the mid-19th century. The cottage has contextual significance as one of a group of early colonial cottages that contribute to the historic streetscape of Canterbury Street. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File *47 Canterbury Street, Lyttelton*
Wright, Gareth, *Background Information Listed heritage Place, Cottages: 45, 47 (1851), 49 (c.1870) Canterbury St*, 2009
'Tragic Death of Mr Colin Cook'. *Press* 1 May 1913, p. 7

REPORT DATED: 25 FEBRUARY, 2015

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PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1104
*DWELLING AND SETTING - 49 CANTERBURY STREET,
LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

49 Canterbury Street has social and historical significance as one of the earliest remaining colonial cottages in Lyttelton. Neighbouring cottages at 45 and 47 Canterbury Street were built by John Parker Marshman soon after he acquired the land in 1851 as investment properties for rental. Marshman sold the cottages in 1855 and they passed through two more owners before being bought by Alfred Rhodes in 1858. Rhodes was employed as a boatman for both the Otago and the Canterbury Association's surveyors in the 1840s. Research to date suggests that Rhodes (1818-1902) built the cottage at 49 Canterbury Street as a rental in 1869. Rhodes sold all three properties to John Thompson in 1871.

Thompson worked as a civil engineer and was instrumental in bridging the Rakaia and Hurunui Rivers. In 1894 he was elected mayor of the Lyttelton borough, but died a year later. All three cottages remained in the ownership of his family until 1899 when the property was

subdivided and each cottage sold off individually. The dwelling at 49 Canterbury Street was only owned by only three families throughout the entire 20th century.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling has cultural significance as an example of a colonial cottage built for rental purposes. The small size of the dwelling and the number of rooms within it reflect the way of life of its 19th century tenant residents.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as a mid-19th century, single-storey timber cottage with attic rooms and a metal roof. It is an example of the vernacular style in colonial domestic architecture. A kitchen was added to the cottage in 1989. The building still reads as a small, colonial cottage from the street.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 49 Canterbury Street has technological and craftsmanship significance for its ability to be able to demonstrate cottage construction techniques from the mid-19th century. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The cottage and its setting have contextual significance for its relationship with nos. 45 and 47 Canterbury Street. Together the three dwellings constitute a group of early colonial cottages that contribute to the historic character of Canterbury Street. The setting includes a square parcel of land at the south-western corner of the intersection of Canterbury and Exeter Streets. As the cottage stands on a larger, corner section than those of its listed neighbours the property has two street frontages and more space for trees and shrubs. There is a garage on the Exeter Street frontage and tall hedging partially obscures the cottage from view.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and its setting at 49 Canterbury Street has overall significance to Banks Peninsula and Christchurch. It has social and historical significance as one of the earliest remaining colonial cottages in Lyttelton. The cottage has cultural significance as a demonstration of a colonial way of life and architectural and aesthetic significance as a mid-19th century vernacular dwelling. The dwelling at 45 Canterbury Street has technological and craftsmanship significance for its ability to be able to demonstrate cottage construction techniques from the mid-19th century. The cottage has contextual significance as one of a group of early colonial cottages that contribute to the historic streetscape of Canterbury Street. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File *49 Canterbury Street, Lyttelton*
Wright, Gareth, *Background Information Listed heritage Place, Cottages: 45, 47 (1851), 49 (c.1870) Canterbury St*, 2009
'Mr Alfred Rhodes' *Cyclopedia of New Zealand* (1903)
<http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc03Cycl-t1-body1-d4-d28.html>

REPORT DATED: 25 FEBRUARY, 2015

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PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
FORMER BRADLEY ESTATE – 1 CHARTERIS BAY ROAD,
DIAMOND HARBOUR

Orton Bradley Park is named after Reginald Orton Bradley who inherited the property, amalgamated by his father the Reverend Robert Reginald Bradley, in 1892. Rev Bradley arrived in New Zealand in 1856 and initially took up farming to add to his income as the vicar of St Paul's Anglican Church in Papanui. In 1858 he purchased part of Dr Thomas Moore's property at Charteris Bay, including Moore's former house. Dr Moore was an early settler arriving from England with his family, and some pedigree dairy cows, in 1851. In spite of investing and enlarging his farm he sold up by auction in 1858 and moved into Christchurch where he practised as a doctor until his death in 1860. Over the years Rev Bradley added to the property acquiring rural sections which had been taken up as freehold by earlier settlers and by the time his son Orton inherited it in 1892 the estate totalled 1600 acres.

Orton Bradley was interested in science and among other things diversified the tree plantings on the property and installed a mill, powered by a water wheel, which in turn powered a generator for electricity. Orton had a large homestead built on the property (1901, destroyed by fire 1967) and relocated Dr Moore's former house to its current location, cutting it into pieces and altering it to do so. When Orton Bradley died in 1943 his property was left in trust for use as a national park for the benefit and enjoyment of the New Zealand people. It did not meet the criteria of a national park, however, following the death of the last family beneficiary in 1976 the Orton Bradley Park was constituted and formally opened in May 1981.

The park has special public status as a private farm park under the R.O. Bradley Estate Act 1972 and is administered by the Orton Bradley Park Board. Under the board's direction the park operates as a working farm and commercial forest with protected areas of native forest remnant and regenerating native forest. Extensive walking tracks, an arboretum, camellia collection and a rhododendron dell have been developed by the Park Board together with an outdoor education centre and summer campground.

Orton Bradley Park contains considerable evidence of its lengthy association with the Bradley family in surviving mature plantings, technological adaptations, above and below ground archaeology, landforms and built structures. Surviving buildings include; the stone cottage (c. 1848), stables (1878 & 1885), the millhouse (1895), a dairy and blacksmiths shop, the former Charteris Bay School (1878) and the replica Bradley homestead now known as Macrocarpa Cottage (1998). Of these the former Charteris Bay School, millhouse and stables are scheduled items.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 680
*FORMER CHARTERIS BAY SCHOOL AND SETTING –1
CHARTERIS BAY ROAD, DIAMOND HARBOUR***



PHOTOGRAPH: MARGARET LOVELL-SMITH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Charteris Bay School has historical and social significance as both a local school and a focus for community events from 1879 until its sale and relocation in 1938 for use as a hayshed. The school was built in 1878 at a time when education was transitioning from a provincial to a national system. The school was built by Lyttelton builders Hollis and Williams and opened in 1879.

In the early 1970s the land on which the former school house stood was sold and there was a danger the building might be demolished. A local effort ensured that this did not happen and a new site for the building was offered by the manager of the Orton Bradley Estate near other historic buildings. In February 1973 the building was loaded onto a truck and moved, along with its original stone piles and door. The building was repaired over the next four and a half years by the scouts. The former Charteris Bay School is now located near other

historic buildings associated with Charteris Bay and is available for hire as a function and meeting venue for approximately 40 people.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Charteris Bay School has cultural significance through its use as a school and a venue for community events, including local weddings, making it a focal point for the community for many years. Its value to the community was again demonstrated when it was relocated in the early 1970s to prevent its demolition and restored by the local Scouts group.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Charteris Bay School has architectural significance as an example of a rural colonial school building from the late 1870s. Simple in structure, with a comparatively low-pitched gable roof and half height entrance porch at one end, the building was constructed three paired, double hung sash windows on the same side as the entrance door. The windows and door both have decorative timber elements at their heads. The roof of the building is corrugated iron, replaced when the school was moved to Orton Bradley Park in the 1970s. Some weatherboards were also replaced at this time. Research to date suggests that the roof was originally timber shingles.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Charteris Bay School has technological and craftsmanship significance in that it can demonstrate construction techniques used to build a school considered suitable for a small farming community in the late 1870s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Charteris Bay School has contextual significance as it is positioned near to other historical buildings associated with the colonial settlement of Charteris Bay, including Dr Moore's cottage, former stables, and the millhouse. The context has been created through

moving several of these buildings to the site for safekeeping and to provide information on the way of life of 19th century settlers in Charteris Bay. The replica Bradley homestead, which also contributes to the understanding of 19th century settler life in Charteris Bay, was recreated in 1998, using timber milled on the property.

The former school is located within the parkland setting of Orton Bradley Park. The setting consists of a lengthy tree-lined drive around which buildings, recreational activities and plant collections are arranged. Tree cover is a mix of exotic and native species, much of it mature, planted in groups and individually, with ornamental shrubs, perennials and some fruit tree and nut trees associated with the buildings. Woodlots, native bush remnants and regenerating native bush are concentrated some distance from the former school and the other farm buildings. The Te Wharau Stream flows through the park and a quarry is located to the south of the school.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Charteris Bay School and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900. While the site will not have archaeological evidence related to the former school, as it was moved to Orton Bradley Park in 1973, there may be evidence in the vicinity relating to historic farming activity, which commenced on the site in the 1850s and /or evidence of tangata whenua presence in the area prior to this date.

ASSESSMENT STATEMENT

The former Charteris Bay School and its setting has overall significance to Christchurch, including Banks Peninsula. The building has historical and social significance for its association with Charteris Bay School and as a focus for community events. The former Charteris Bay School has cultural significance as a place of education and community heritage. The building has architectural significance as an example of a rural school building dating from the late 1870s. The former Charteris Bay School has technological and craftsmanship significance in that it can demonstrate construction techniques used to build a school considered suitable for a small farming community in the late 1870s. The former Charteris Bay School has contextual significance within its Orton Bradley Park setting as a late 19th century building that contributes to the historic character of the park. The former Charteris Bay School and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Challenger, N. (1985) *The water technology: Orton Bradley Park*. Management Land Series RR; No. 30. Department of Lands and Survey, Christchurch

Gregory-Hunt, K., & Wilson, K. (1986) *Orton Bradley Park: a History*, Christchurch

Historic place # 5276 [former Charteris Bay School] – Heritage NZ List
<http://www.heritage.org.nz/the-list/details/5276>

Historic place # 4392 [Millhouse] – Heritage NZ List
<http://www.heritage.org.nz/the-list/details/4392>

Historic place # 5285 [Stables] – Heritage NZ List
<http://www.heritage.org.nz/the-list/details/5285>

Jacobson, H. C. (1914) *Tales of Banks Peninsula*, Akaroa

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, Charteris Bay School (former)* – 2014

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, Millhouse* - 2014

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, The Stables*- 2014

Orton Bradley Park, Part 1
<http://www.nzine.co.nz/features/ortonb1.html>

Orton Bradley Park, Part 1
<http://www.nzine.co.nz/features/ortonb2.html>

Orton Bradley Park : Park history
<http://www.ortonbradley.co.nz>

REPORT DATED: 27 FEBRUARY 2015

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 679
MILLHOUSE AND SETTING –1 CHARTERIS BAY ROAD,
DIAMOND HARBOUR

PHOTOGRAPH: MARGARET LOVELL-SMITH, 2014



HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The millhouse at Orton Bradley Park has high historical significance as a late 19th century farm building housing a rare collection of functioning machinery and for its association with Orton Bradley, who owned the property before it became a park some years after his death. The building was constructed in c1895 to house tools and machines, operated by a waterwheel. The millhouse contained a saw, grindstone, oat crusher, drill press, metal lathe, wood lathe, planer, generators and a reciprocating pump.

As well as powering a range of machines and generating electricity, there was an associated irrigation system that used water from the tailrace of the water wheel and water from a pond at the rear of the millhouse. A storm in 1868 damaged the system but it was returned to

working order by 1973. The building underwent renovation in the 1980s and in 1993 a lean-to extension was built to house the four-sided planer and associated equipment.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The millhouse and its equipment have cultural significance through their ability to demonstrate the culture and self-reliant way of life of 19th and early 20th century farming families.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The millhouse has architectural significance as an example of a utilitarian farm building of timber frame construction clad in corrugated iron. The building is rectangular in shape, with a gable roof, also of corrugated iron, inset with two skylights. The building has wooden double doors on the north, west and east sides and two sets of double doors on the south side. The east end of the building has an opening with rails for bringing logs into the saw on trolleys, while the water wheel is on the north side of the building. Timber components of the water wheel were replaced during restoration.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The millhouse, including its waterwheel and the machinery housed inside, has technological and craftsmanship significance for its ability to demonstrate construction and industrial farming techniques from the late 19th and early 20th centuries.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The millhouse has contextual significance as part of a collection of historic farm and other Charteris Bay buildings that are located near one another in Orton Bradley Park. Although part of the context has been created through moving some of these buildings to the site to provide an open-air museum, the millhouse remains on its original site, with its associated water race and millpond.

The millhouse is located within the parkland setting of Orton Bradley Park. The setting consists of a lengthy tree-lined drive around which buildings, recreational activities and plant collections are arranged. Tree cover is a mix of exotic and native species, much of it mature, planted in groups and individually, with ornamental shrubs, perennials and some fruit tree and nut trees associated with the buildings. Woodlots, native bush remnants and regenerating native bush are concentrated some distance from the millhouse and the other farm buildings. The Te Wharau Stream flows through the park and a quarry is located to the south of the millhouse. In the immediate area of the millhouse there is a glasshouse of unknown date, a cemetery for the farm's working dogs dating from the 1950s, mature trees and ornamental shrubs.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The millhouse and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900. In addition the millhouse has scientific significance through its ability to demonstrate technological values relating to the development of farming methods and practices from the late 19th and early 20th centuries.

ASSESSMENT STATEMENT

The millhouse and its setting at Orton Bradley Park has overall significance to Christchurch, including Banks Peninsula. The building has historical significance as a late 19th century farm building and for its association with Reginald Orton Bradley who advanced the technological development of the Bradley Estate through his interest in engineering and industrial farming methods. The millhouse has architectural significance as an example of a utilitarian farm building of timber frame construction clad in corrugated iron. It has technological significance for its ability to demonstrate industrial farming techniques from the late 19th and early 20th century. The building has contextual significance as it sits on its original site as part of what was a working farm, with an associated water race and millpond. The millhouse and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Challenger, N. (1985) *The water technology: Orton Bradley Park*. Management Land Series RR; No. 30. Department of Lands and Survey, Christchurch

Gregory-Hunt, K., & Wilson, K. (1986) *Orton Bradley Park: a History*, Christchurch

Historic place # 5276 [former Charteris Bay School] – Heritage NZ List
<http://www.heritage.org.nz/the-list/details/5276>

Historic place # 4392 [Millhouse] – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/4392>

Historic place # 5285 [Stables] – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/5285>

Jacobson, H. C. (1914) *Tales of Banks Peninsula*, Akaroa

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, Charteris Bay School (former)* – 2014

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, Millhouse* - 2014

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, The Stables*- 2014

Orton Bradley Park, Part 1

<http://www.nzine.co.nz/features/ortonb1.html>

Orton Bradley Park, Part 1

<http://www.nzine.co.nz/features/ortonb2.html>

Orton Bradley Park : Park history

<http://www.ortonbradley.co.nz>

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 682
*STABLES AND SETTING –1 CHARTERIS BAY ROAD,
DIAMOND HARBOUR***



PHOTOGRAPH: MARGARET LOVELL-SMITH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The stables at Orton Bradley Park have historical significance as an important component of the Bradley Estate and for their use as stables for 117 years. They were constructed in two stages (c.1878 and 1885) when the farm was owned by Rev R. R. Bradley. Horses were not only used for farm work but also for recreational and social activities and as a means of transport. Rev Bradley was a keen member of the Governor's Bay Racing Club and he also regularly undertook a 40-mile round trip on horseback to Akaroa when he was a member of the Akaroa County Council. His son Orton Bradley was also a breeder and trainer of horses and a keen participant in race meetings. He was an executive member of all the local racing clubs: the Akaroa County Racing Club, the South Governor's Bay Racing Club, the Banks'

Peninsula Racing Club, and the Lyttelton and Port Victoria Racing Club. He also participated in meetings held by the Canterbury Jockey Club in Christchurch.

When Orton Bradley gave up riding his own horses in races he still continued to own and train racehorses. In the late 1940s the property still had two draught horses, two hacks and a sledge and bucket scoop. Such was the farm's dependence on horses that a tractor was not acquired until 1954. Even after the property became a park the stables were still used to house horses, for farm work, a horse and carriage operation and horse trekking, until 1995 when the building was taken over for storage of material from the park's museum.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The stables have cultural significance as an example of a farm building used in the 19th century when the keeping of horses was a way of life. This was not only for working the land but for transport around the district and recreation.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The stables have architectural significance as a large, functional farm building. In their first stage the stables were a utilitarian farm building with timber framing and doors and corrugated iron walls and roof. There was a central cross gable sheltering a door to the hay-loft in the roof space, with doors below and a room on the southern end. By c.1885 the building had more than doubled in size with two cross gables with doors accessing the hay-loft, an open shed and two rooms, one either side of the shed. There is also a band of wooden latticework for ventilation halfway up the north side of the building.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The stables have technological significance through their ability to demonstrate the construction methods used for late 19th century farm buildings.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The stables have contextual significance as part of a group of farm and relocated historic Charteris Bay buildings that stand near one another in Orton Bradley Park. Although part of the context has been created through moving some of the buildings to the site, the stables are on their original site, and therefore retain something of the historic landscape of the original farm.

The stables are located within the parkland setting of Orton Bradley Park. The setting consists of a lengthy tree-lined drive around which buildings, recreational activities and plant collections are arranged. Tree cover is a mix of exotic and native species, much of it mature, planted in groups and individually, with ornamental shrubs, perennials and some fruit tree and nut trees associated with the buildings. Woodlots, native bush remnants and regenerating native bush are concentrated some distance from the stables and the other farm buildings. The Te Wharau Stream flows through the park and a quarry is located to the south of the stables.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The stables and their setting have archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The stables and their setting at Orton Bradley Park have overall significance to Christchurch, including Banks Peninsula. They have historical significance as a central part of the former Bradley farm and for their use stables for over 117 years. They have cultural significance as an example of a farm building used in the 19th century when horses were vital not just for the running of the farm, but also for recreation and transport. The building has architectural significance as a large, functional farm building. The stables have technological and craftsmanship significance through their ability to demonstrate the construction methods used for large farm buildings in the late 19th century. The building has contextual significance as it stands on its original site as part of what was once the Bradley family's working farm. The stables and their setting have archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

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Challenger, N. (1985) *The water technology: Orton Bradley Park*. Management Land Series RR; No. 30. Department of Lands and Survey, Christchurch

Gregory-Hunt, K., & Wilson, K. (1986) *Orton Bradley Park: a History*, Christchurch

Historic place # 5276 [former Charteris Bay School] – Heritage NZ List
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Historic place # 4392 [Millhouse] – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/4392>

Historic place # 5285 [Stables] – Heritage NZ List

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Jacobson, H. C. (1914) *Tales of Banks Peninsula*, Akaroa

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, Charteris Bay School (former)* – 2014

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, Millhouse* - 2014

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Orton Bradley Park, The Stables*- 2014

Orton Bradley Park, Part 1

<http://www.nzine.co.nz/features/ortonb1.html>

Orton Bradley Park, Part 1

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Orton Bradley Park : Park history

<http://www.ortonbradley.co.nz>

REPORT DATED: 27 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1298
*FORMER CHORLTON POST OFFICE DEPOT AND SETTING –
CHORLTON ROAD, BETWEEN MCHALES-VIEW HILL, OKAINS
BAY***



PHOTOGRAPH: B. SMYTH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Chorlton Post Office Depot has historical and social significance as a part of the history of Chorlton, for its association with the locally-prominent Waghorn and Craw families, and for its connection to the history of rural postal services in New Zealand. It is a rare surviving example of a post office depot, and reflects the wider growth and expansion in the New Zealand postal system.

The first post office in Chorlton was at nearby *Accrington* from 1886 until 1894. It was then operated from the home of William Barkle until 1897 when it was taken up by Eva Waghorn. In 1918 Rosina Craw offered to take over if a separate post office premises could be provided. A tiny building was subsequently constructed on the road reserve at the front gate of Mrs Craw's home *Rosebank* with 11 boxes for local families to collect their mail, and a posting box. Mrs Craw would spend a brief period each day preparing the collected mail for dispatch, selling stamps and sorting mail into the boxes. When she resigned in 1940 the

post office was closed, but as the community had paid for the building the Postal Department could not remove it. NZR Road Services continued to employ it as a mail and parcel depot for some decades, and it was maintained by the community.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Chorlton Post Office Depot has cultural significance as a reminder of how rural postal services were vital in connecting remote rural Banks Peninsula to New Zealand and the world, providing the local families with regular communication via newspapers, letters and parcels.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Chorlton Post Office Depot has architectural and aesthetic significance as a rare example of a surviving rural postal depot building from the early twentieth century. It was constructed by local builder David Waghorn in 1918. The small rectangular building is constructed of flush timber weatherboards with a gabled corrugated iron roof. The exposed eaves are a typical feature of interwar architecture. The front elevation features two rows of post boxes and a serving hatch. The building was apparently constructed on skids in case it needed to be moved.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Chorlton Post Office Depot has technological and craftsmanship significance as an early twentieth century vernacular structure, using local materials and demonstrating carpentry techniques typical of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Chorlton Post Office Depot has contextual significance on its site, in its setting and within its wider rural Chorlton context. The depot is located on an elevated portion of the road reserve adjacent the Chorlton Road and at the entrance to *Rosebank*, the former home of the post mistress for whom it was built. The setting of depot consists of the immediately adjacent area, a section of clay bank including the inclined *Rosebank* driveway, a picket fence and some mature vegetation. The wider rural context of the depot remains, and includes nearby homestead *Accrington*, the site of Chorlton's original post office. In its highly visible roadside location, the depot has landmark significance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Chorlton Post Office Depot and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

ASSESSMENT STATEMENT

The former Chorlton Post Office Depot has overall heritage significance to the Christchurch district including Banks Peninsula. The Depot has historical and social significance as part of the history of Chorlton, for its association with the locally-prominent Waghorn and Craw families, and for its connection to the history of rural postal services in New Zealand. It is a rare surviving example of a post office depot, and reflects the wider growth and expansion of the New Zealand postal system in the early twentieth century. The Depot has cultural significance as a reminder of the way in which rural postal services were vital in connecting rural Banks Peninsula to New Zealand and the world. The Depot has architectural and aesthetic significance as a rare example of a vernacular postal depot building from the early twentieth century. The Depot has technological and craftsmanship significance as a functional structure demonstrating the use of local materials and the carpentry techniques of the time. The Depot has contextual significance in its rural roadside setting, adjacent the entry to *Rosebank*, the former home of Chorlton's postmistress. The former Chorlton Post Office Depot and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Baird, Rosemary, *Background Information Listed Heritage Place, Chorlton Post Office Building, 1005 Chorlton Rd*, 2014

REPORT DATED: 29/05/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 699
*DWELLING AND SETTING, ACCRINGTON - 971 CHORLTON
ROAD, OKAINS BAY***

PHOTOGRAPH:

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Accrington has historical and social significance as the oldest house in the Chorlton area, for its association with Robert Shuttleworth, one of the district's earliest settlers, and as the location of Chorlton's first post office.

Lincolnshire-born Robert Shuttleworth (1822-1905) came to New Zealand with his family in 1860 and purchased Rural Section 9492 near Little Akaloa in 1867. The first part of the house he called *Accrington* was built around this time. *Accrington* is a town in Lancashire. Shuttleworth farmed, was a carpenter and ran a sawmill on Stony Bay Road. He was also the local postmaster, operating Chorlton's first post office with his daughters from 1886 until 1894. A letter box remains in the front door of the house from this time. When Chorlton was gazetted as a separate district from Little Akaloa in 1886, as local postmaster Shuttleworth was given the right to name the district. He called it Chorlton, after Chorlton on Medlock, an inner area of Manchester with Shuttleworth family connections. Manchester is historically also part of Lancashire. *Accrington* remains in the hands of Shuttleworth's descendants.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Accrington has cultural significance as it has the capacity to demonstrate characteristics of the way of life of a pioneering farming family on Banks Peninsula. It also demonstrates the manner in which a number of rural Peninsula properties have remained in the same families through several generations.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Accrington has architectural and aesthetic significance as an early colonial homestead. The earliest part of the house remaining would appear to be the two storey section, roofed with a very wide single gable. Unusually the gable end forms the principal elevation. The dwelling was extended later in the nineteenth century in more conventional single-storey villa form. This wing has a hipped roof and a verandah skirting two sides. The house has evidently been altered on a number of occasions, but retains its essential form and many original details.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Accrington has technological and craftsmanship significance through its ability to demonstrate construction techniques of the mid nineteenth century. It is likely to have been built of locally-milled timber.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Accrington has contextual significance on its site, in its setting and within its broader context. The dwelling is located in a large established garden, with a number of outbuildings. The dwelling sits in a small valley with slopes rising to the rear. As a farm house, the dwelling is located in its original rural context. It is highly visible from the Chorlton Road and therefore has landmark significance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

Accrington is of overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as the oldest house in the Chorlton area, for its association with Robert Shuttleworth, one of the district's earliest settlers, and as the location of Chorlton's first post office. The dwelling has cultural significance for its capacity to demonstrate characteristics of the way of life of a pioneering farming family on Banks Peninsula. It also demonstrates the manner in which a number of rural Peninsula properties have remained in the same families through several generations. The dwelling has architectural and aesthetic significance as an early colonial homestead that has been altered and extended as needs dictated, but which has retained its essential

integrity. The dwelling has technological and craftsmanship significance through its ability to demonstrate construction techniques of the mid nineteenth century. It is likely to have been built of locally-milled timber. The dwelling has contextual significance in its garden setting in its remote rural valley context. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Baird, Rosemary, *Background Information Listed Heritage Place, Shuttleworth House; 'Accrington', 971 Chorlton Rd, Chorlton*, 2014

REPORT DATED: 3/01/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1311
*ST LUKE’S CHURCH AND SETTING - 1280 CHORLTON ROAD,
OKAINS BAY***



PHOTOGRAPH : CLARE KELLY, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

St Luke's Church has high historical and social significance due to its association with John Henry Menzies, a local landowner who was largely responsible for the building's design, construction, decoration and financing and as a rare early 20th century Anglican church in Canterbury which incorporates Maori motifs into its interior decorative scheme. The church was built as a result of Menzies Bay landowner John Henry Menzies offering £400, in 1904, if the district would raise a further £200, to build a permanent material church. Menzies designed and supervised the construction of the building. Construction began in 1905 and was completed and consecrated the following year by Bishop Julius. The following year a bell was donated by Mrs Menzies of England, in memory of her husband the late Reverend Frederick Menzies. John Menzies was a prolific carver and maintained a keen interest in Maori art. These interests are brought together in the interior of the building which is adorned with hand carved Maori motifs. The church was damaged in the Canterbury earthquakes but has been repaired and continues to function as the Anglican church for the bay.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The church has high cultural and spiritual significance as the Anglican church for the Little Akaloa community for over a century and as a reflection of an early 20th century European interpretation of traditional Maori motifs.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

St Luke's has high architectural and aesthetic significance due to its rare design and crafting by John Henry Menzies. Menzies had emigrated from Britain in 1860 eventually settling in MacIntosh Bay, later renamed Menzies Bay. He continued his interest in building and carving, building four houses as well as the Little Akaloa Church. His interest in carving extended to include Maori motifs. Menzies designed St Luke's church in a Gothic Revival style and supervised its construction in concrete with a roughcast finish. The design is enhanced by uniform triple lancet windows on all four main elevations. The building is finished with a Welsh slate roof and the placement of Celtic crosses on two apexes. The interior features Menzies carving, in which he integrates Maori motifs into the designs. The carved areas include the communion rail, altar, baptismal font, pulpit, pilasters and carved timber rafters, cornice and corbels. The building is an expression of the unique talent and interest of John Menzies and also fits broadly with the Arts and Crafts practice of hand crafted decoration and the articulation of the relationship between the building and its environment through the use of local materials and references.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St Luke's has high technological and craftsmanship significance due to the use of local and unusual materials in its construction and the high degree of craftsmanship in the carved detailing in the interior. The building is constructed with concrete mixed with beach shingle and the exterior is finished in roughcast which is a mixture of plaster and paua shell. The interior walls are lined with Mt Somers limestone which is also used for other key interior elements including the altar, pulpit, communion rail and pilasters. The limestone and timber carvings are a unique feature of the building. A self-taught carver, Menzies has carved an original fusion of European, Maori and native New Zealand motifs to decorate key elements in the interior. The high level of carving skill and considered integration into the objects as a whole gives the building a high degree of craftsmanship significance.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

St Luke's Church has high contextual significance due to its large heavily vegetated site on the south side of the foreshore of Little Akaloa. The site provides a vegetated backdrop to the south side of the bay with the church sitting on a high point of the land. The Canterbury Provincial Council set aside a four hectare reserve for a church and school in Little Akaloa in 1858. The size and position of the reserve reflects the importance of these institutions to the settlement and to the Provincial Council. The setting consists of three land parcels and includes the graveyard, the lychgate, the memorial gates and the vegetation that provides the setting to the building.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

St Luke's Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to early 20th century building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

St Luke's Church and setting is of high significance to Christchurch, including Banks Peninsula as a uniquely New Zealand building, fusing the conventions of European based styles with those of Maori art and architecture. The Church has high historical and social significance as an early 20th century Anglican church that integrates European and Maori motifs. The design and craftsmanship employed in the church is testament to the creative energy of John Henry Menzies as well as a building that is rare for its time in that its Maori derived decorative scheme was designed solely by a very early European immigrant for a New Zealand European congregation. The church has high cultural and spiritual significance as the Anglican church for the Little Akaloa community for over a century and as a reflection of an early 20th century European interpretation of traditional Maori motifs. The building is highly intact and strongly demonstrates its high architectural, aesthetic, technological and craftsmanship significance in its design and execution. It has high contextual significance as it sits on an original reserve granted by the Canterbury Provincial Council and is a site which retains its highly vegetated environment. St Luke's Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to early 20th century building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Clare Kelly, Background Information Listed Heritage Items – St Luke's Church, Little Akaloa

REPORT DATED: 11 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1157
*FORMER DUVAUCHELLE SALEYARDS BUILDING AND
SETTING - 6025 CHRISTCHURCH AKAROA ROAD,
DUVAUCHELLE***



PHOTOGRAPH: B. SMYTH, MARCH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Duvauchelle Saleyards building has historical and social significance for its association with the sale of cattle and other stock from Banks Peninsula farms. The Peninsula Saleyards Company was formed in 1888 and the company's yards at Duvauchelle came into use in 1889. At the time of its inception Robert Latter, auctioneer, stock-dealer and farmer, was chairman of the company and OS Watkins was the secretary and public officer. Having previously leased land, erected saleyards and fenced paddocks on another site, in 1903 the Company purchased just over 3 acres of land opposite the Somerset Hotel from Elizabeth Shadbolt. The company decided in 1910 to erect an office and this was opened on 2 June 1911 by CAC Hardy on behalf of RH Rhodes, the local MP. The building initially consisted of 6 rooms which were occupied by Latter, WD Wilkins and Sons, H Matson and Co., the New Zealand Farmer's Co-operative Society, JH Williams, and Dr McReddie and KH Fountain. The offices served to facilitate the commerce of auctioneering firms and business people arising from the sale of stock in the Company's yards. The Peninsula Saleyards Company retained ownership until 1969. Subsequently the property passed through a number of hands until it was bought by the family of the present owner in 1994. In 2008 the building was used to provide holiday accommodation in association with the Duvauchelle Hotel across the road.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Duvauchelle Saleyards building has cultural significance for its demonstration of the way of life of the local farming community during the 58 years in which it operated as the office for the saleyards.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Duvauchelle Saleyards building has architectural and aesthetic significance for its utilitarian design which involves a simple linear structure housing a row of small separate offices. The gabled roof and east end are clad in corrugated iron. The principal elevation overlooking the road is clad in weatherboard and the bullnose veranda that extends across the frontage features decorative timber brackets. A series of ten panelled timber doors with adjacent multipaned sash windows extends across the façade. The use of corrugated iron cladding for some elevations is of note as this was more common for farm buildings than offices, and it lends a vernacular character to the building. The designer and builder of the former Duvauchelle Saleyards building are currently unknown.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance as a demonstration of Edwardian construction methods and materials. The use of corrugated iron cladding for some elevations is of note as this was more common for farm buildings than offices.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Duvauchelle Saleyards building and its setting have contextual significance because of its relationship to the immediate rural environment and as a landmark in the Duvauchelle settlement. The setting of the building consists of its immediate land parcel which is the same parcel purchased in 1903 by the Peninsula Saleyards Company. This

setting relates to the history of the saleyards building and provides its rural backdrop. The building is prominently sited close to the road, and is a landmark in the settlement of Duvauchelle and en route to Akaroa. Although the saleyards themselves are no longer extant, remnant fabric related to saleyards activity may remain within the setting.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Duvauchelle Saleyards building and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Saleyards activity is recorded on the site from 1903; there has been a hotel across the road since c.1850.

ASSESSMENT STATEMENT

The former Duvauchelle Saleyards building and its setting has overall significance to Banks Peninsula and Christchurch. The building has historical significance for its association with the Peninsula Saleyards Company and the history of stock farming and selling. The former Duvauchelle Saleyards building has cultural significance for its demonstration of the way of life of the local farming community during the 58 years in which it operated as the office for the saleyards. The building has architectural and aesthetic significance for its utilitarian design that is enhanced by the weatherboards and veranda detailing and technological and craftsmanship significance as a demonstration of Edwardian construction methods and materials. The former Duvauchelle Saleyards building and its setting has contextual significance as a defining feature on the Christchurch-Akaroa road as it passes through Duvauchelle and as a local landmark that serves as a reminder of the location of the village saleyards. The building has archaeological significance for its potential to yield archaeological evidence.

REFERENCES:

Christchurch City Council Heritage File *Former Duvauchelle Saleyards Building*.

REPORT DATED: 25 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1185
*FORMER TAKAMATUA SCHOOL AND SETTING – 6706
CHRISTCHURCH AKAROA ROAD, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former school building has historical and social significance for its continued community use throughout its life, first as a local rural school, then as a community hall and finally, for the past 37 years its use once again in association with educating children as a outdoor education centre for a Christchurch school.

The former Takamatua School was built in 1922 when the previous school on the site, built in the 1870s, was deemed insanitary. The school remained in use as a school until 1937 when Takamatua School was merged with Akaroa and the children from Takamatua were taken by bus to Akaroa each day. From 1937 the building became the local community hall, administered by the local Domain Board, during which time it was used for Sunday school,

social functions and public meetings. The Takamatua Domain Board maintained the school building and grounds until 1977. In 1956 the land on which the school stands was brought under the 1928 Public Reserves, Domains and National Parks Act and was declared to be a reserve for recreation purposes in 1979. From 1977 until the present day it has been an outdoor education centre maintained and administered by Chisnallwood Intermediate School. An agreement was drawn up with Banks Peninsula District Council that the school would have the use of the building and grounds for outdoor education, they would maintain the building and would pay rental to the Council and local residents could still hire the building. The school had to provide a toilet block to meet Health Department standards and worked hard to improve the water supply. Since then two stand alone bunkrooms were built in c. 1982 and in 1984 an addition was made to the school building to provide two bunkrooms and a toilet for parents. In addition they have built two double garages to the rear of the school to house boats used for their water skills courses and a confidence course has been constructed to the rear of the section. The school have kept the former school building in good repair.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former school building has cultural significance as a tangible reminder of the cultural importance the community placed on education from the earliest settlement period; as an important centre for the Takamatua community from 1922 until 1977; and for its continued use as an education establishment for the last 37 years, while remaining available for community use as needed. The former school also has cultural significance for its commemorative value. The school building houses a Roll of Honour commemorating former pupils who served in the First World War. This was unveiled at the opening of the school in 1922 and is located on the northern wall of the school building. A memorial gate honouring former pupils who served in the Second World War provides access to the former school site.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former school building at Takamatua has architectural and aesthetic significance as a representation of the type of building used in the early 20th century to house small, rural, one-teacher schools, constructed of timber weatherboard with a metal roof. The design in 1922 was simple with a single classroom 21 feet square with what was described as a porch attached; an internal entrance hall to the classroom itself. An extension was added to the southern side in 1984 which is not entirely in keeping with the original building but is subservient to the original structure, leaving the original school building easy to read. This extension has been altered since 2012 with the addition of a new multi-pane door and the alteration of one of the existing windows to a multi-pane door with side window on the eastern side of the building. Internal features include a panelled dado and dado rail, and interior lining of tongue and groove horizontal boarding.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building that housed the former school at Takamatua has technological and craftsmanship significance as an example of 1920s construction techniques, materials, fixtures and fittings.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Takamatua School and setting has contextual significance. The school sits on the Christchurch to Akaroa Road and has contextual significance through its location on the main road, central to the local community. The setting consists of the immediate land parcel and includes World War II memorial gates at the entrance to the site from State Highway 75, a mature backdrop of mixed trees and pine shelterbelt, and an expansive grassed area fronting the buildings.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The site of the former Takamatua School and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900, due to the fact that there has been a school on the site since the 1870s.

ASSESSMENT STATEMENT

The former school at Takamatua and its setting are of overall significance to Christchurch, including Banks Peninsula. The former school building has historical and social significance for its continued association with community use throughout its life, first as a local rural school, then as a community hall and finally, for the past 37 years its use once again in association with educating children as a outdoor education centre for a Christchurch school. It has cultural significance as an important centre for the Takamatua community from 1922 until 1977, for its continued use as an education establishment for the last 37 years, as a tangible reminder of the cultural importance the community placed on education from earliest settlement period and as a site of commemoration of both World War I and II. The building has architectural and aesthetic significance as a representation of the type of building used in the early 20th century to house small, rural, one-teacher schools. The building that housed the former school at Takamatua has technological and craftsmanship significance as an example of 1920s construction techniques, materials, fixtures and fittings. The school sits on the Christchurch to Akaroa Road and has contextual significance through its location on the main road, central to the local community and for its grounds containing two war memorials. The site of the former Takamatua School and its setting are of archaeological significance

because they have the ability to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, Former Takamatua School, Takamatua – SH5*

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Former Takamatua School – 2008*

Dykes, Grant, *A History of the German Bay/ Takamatua School, Banks Peninsula, Canterbury, 1876-1936*

URL: http://ketechristchurch.peoplesnetworknz.info/documents/0000/0000/0199/Takamatua_School.pdf, Accessed March 2015

'Takamatua school memorial', URL: <http://www.nzhistory.net.nz/media/photo/takamatua-school-memorial>, (Ministry for Culture and Heritage), updated 12-Nov-2014

REPORT DATED: 9 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 730
*ST JOHN THE EVANGELIST CHURCH AND SETTING – 4183
CHRISTCHURCH – AKAROA ROAD, LITTLE RIVER***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Catholic Church of St John the Evangelist has historical and social significance having served the Catholic community of Little River from 1925 until it was closed following the 2010/2011 Canterbury earthquakes. The church stands on land that was purchased by Christopher Dampier, the solicitor for the Canterbury Association, in 1865. Dampier returned to England in 1867 and his Little River holding was subsequently transferred to his son-in-law Andrew Allan. In 1873 Allan donated part of the property as the site for a government school. In c.1880 there were only four Catholics living in Little River so mass was first held in a private home and later moved between the school building, the Maori Hall and the library. The Catholic community purchased the former school building in 1894. The church was designed by Christchurch architect Henry St Aubyn Murray, construction started in November 1924 and it was completed in the following year. Catholic services are currently being held in the village service centre while the church is closed awaiting repair.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The church has cultural and spiritual significance as the site of Catholic worship in Little River since the late 19th century and the focal point for the Little River Catholic community since 1926.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Catholic Church of St John the Evangelist has architectural and aesthetic significance as an example of an inter-war Gothic Revival country church designed by Christchurch architect Henry St Aubyn Murray. Murray practised architecture in Christchurch between the wars. He took over Frederick Barlow's practice on the latter's death and among his many Catholic churches his best known is the Catholic Church of the Holy Name in Ashburton (1930).

The church is aligned southwest to northeast, with the northeast gable end facing the road. The walls are of random rubble stone, and the building has a slate gabled roof, which was topped at the northeast end by a stone belfry before it collapsed in the earthquakes. At the northeast end was the entrance porch, which was damaged by the belfry falling onto it. The church is lit by lancet windows with Oamaru stone surrounds. There are small extensions with side doors on both the north and south elevations. Internally the church has an open timber roof and plastered interior. Although damaged by the Canterbury earthquakes it still retains much of its original form and fabric.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Catholic Church of St John the Evangelist has technological and craftsmanship significance as a Gothic Revival building constructed from random rubble Halswell stone with Oamaru stone dressings.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Catholic Church of St John the Evangelist and its setting has contextual significance for its landmark location and its relationship to other listed heritage items in the vicinity. The church is sited at the southern end of Little River on the corner of the main Christchurch Akaroa Road and Morrisons Road. It is the starting point of the Little River streetscape which contains other historic buildings including the Little River Railway building, the Little River Library and the War Memorial Gates outside Awa-Iti Domain. St Andrew's Anglican Church is also a listed heritage building within the Little River community. The setting of the Catholic Church of St John the Evangelist includes the land parcel on the corner of the main Christchurch Akaroa Road and Morrisons Road; the church is set amongst mature trees.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Catholic Church of St John the Evangelist and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Catholic Church of St John the Evangelist has overall significance to Banks Peninsula and Christchurch.. The church has historical and social significance as Little River's Catholic church since 1925 and cultural and spiritual significance as the focal point for Little River's Catholic community. The building has architectural and aesthetic significance as an example of a Gothic Revival country church designed by Christchurch architect Henry St Aubyn Murray. The Catholic Church of St John the Evangelist has technological and craftsmanship significance as a masonry building constructed from Halswell and Oamaru stone. The Catholic Church of St John the Evangelist and its setting have contextual significance for its landmark location and its relationship to other listed heritage items in the vicinity. The Catholic Church of St John the Evangelist and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files, *4183 Christchurch-Akaroa Road, Little River The Catholic Church of St John the Evangelist*
 Daisley, Simon, *Background Information Listed Heritage Place, St John the Evangelist (Catholic) Church – 4183 Christchurch-Akaroa Road*, 2013
 Historic place # 5293 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/5293>
<http://www.akaroacatholicparish.co.nz/little-river-church/>
Akaroa Mail and Banks Peninsula Advertiser 28 November 1924, p. 3.

REPORT DATED: 12 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
AWA-ITI DOMAIN - 4313 CHRISTCHURCH-AKAROA ROAD,
LITTLE RIVER

Little River is a township established on Banks Peninsula. The township developed from the 1860s onwards as sawmilling in the area gathered momentum. Little River followed a pattern which was repeated elsewhere on the Peninsula, developing from a primitive settlement clustered around a sawmill into something approximating a township as it gained a hotel, school, church, store, post office and other institutions or facilities. What elevated Little River to a status higher than the other smaller Peninsula settlements which developed in the more populous bays was its role as a transport node, where passengers transferred and goods were trans-shipped between trains and road transport vehicles.

Little River has a number of listed heritage items including the Little River Library and the War Memorial Gates. The library was constructed as a coronation memorial in honour of the coronation of King George V and has in the past been known as the Coronation Library. The building which opened in March 1913 was designed by the Luttrell Brothers, a well known firm of Christchurch architects. The Little River War Memorial Gates are associated with the commemoration of local residents killed in the South African War and World War I and World War II.

This heritage place includes two scheduled items: The Little River Library and the Little River War Memorial Gates – both set within part of the Awa-Iti Domain. The Domain land has been a reserve since 1911, although not gazetted for recreation purposes until 1981.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 772
*LITTLE RIVER LIBRARY AND SETTING – 4313
CHRISTCHURCH – AKAROA ROAD, LITTLE RIVER***



PHOTOGRAPH : JENNY MAY, 22.4.2015

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Little River Library has historical and social significance as a library built to commemorate the coronation of King George V, opened in 1913 by Premier William Massey, and as a building that was in use as a library until 2000. It was designed and constructed as a coronation memorial in honour of the coronation of King George V and has in the past been known as the Coronation Library. The building was designed by the Luttrell Brothers, a well known firm of Christchurch architects, and was finally opened in March 1913. The library was opened by Premier William Massey. Also present were Sir Heaton Rhodes, then Minister for Public Health, Hospitals and Tourist Resorts, J.O. Coop, Chairman of the Wairewa County Council and W. H. Montgomery, Chairman of the Little River Domain Board.

It served as the public library for Little River until 2000. It has also historically served as a meeting place for various community groups over the years including the Little River Domain Board, the Young Farmer's Club, the Little River Plunket Society, the local tennis club and the A&P Show committee for Banks Peninsula. The building was also used as a temporary school room for a year in 1939. From

the point that the library vacated the premises in 2000, until the Canterbury earthquakes of 2010-2011 the building was used as a toy library for the community.

The Little River Library sustained damage in the 2010-2011 Canterbury earthquakes and has been closed since this time. Originally the library had retained the original Wairewa County Council table and chairs, along with war memorials that were attached to the walls. These items were removed from the building following earthquake damage and are stored in an alternative location at present. Repair work has not yet been completed and the building was prone to flooding.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Little River Library has cultural significance as an indicator of the particular philosophies of the time that encouraged the development of institutions for education and self-improvement, including libraries to the wider community. It is a reflection of societal and cultural aspirations of the time as noted in the speech by Premier William Massey when opening the library who commented on libraries being part of the country's education system and even advised the Little River inhabitants on what sort of reading material they should stock.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Little River Library has architectural and aesthetic significance as a building designed by the well known Christchurch architectural firm S. and A. Luttrell. It is a single storey brick structure with a slate roof and elements of the Arts and Crafts style, such as exposed rafters, a bay window, half-timber decoration on the gable ends and the asymmetrical gabled roof. The porch is supported by short, heavy based columns in the Doric style. The multi paned windows have heavy lintels and sills. Internally it has two rooms which remain in relatively original condition. The original Wairewa County Council table and chairs, along with war memorials that were attached to the walls have been removed from the building following earthquake damage and are stored in an alternative location at present.

The Luttrell brothers became one of New Zealand's foremost Edwardian architectural practices, particularly well-known for their commercial work. Their chief contribution to New Zealand's architecture is regarded as the introduction of the 'Chicago Skyscraper' style, with central city examples in Christchurch such as the Lyttelton Times building in Cathedral Square and the New Zealand Express Company's building in Manchester Street. Sadly both of these buildings, along with other Christchurch buildings by the Luttrell Brothers, were lost following the Canterbury earthquakes. Remaining buildings by the firm in Christchurch include the Rose Chapel on Colombo Street, the building known as 'Duncan's Buildings' on High Street and the grandstand at Riccarton Racecourse. The library at Little River is an unusual example of their public/commercial work given its domestic scale.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Coronation Library has technological and craftsmanship significance for its ability to demonstrate construction techniques from the early 20th century, particularly with regard to brick buildings.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Little River Library and its setting has contextual significance for its location on what is now known as the Awa-Iti Domain and for its proximity to the stone War Memorial Gates (1923) designed by another firm of well known Christchurch architects, Collins and Harman.

The Domain land has been a reserve since 1911, although not gazetted for recreation purposes until 1981.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Little River Library and its setting has archaeological value because of the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Little River Library and its setting has overall heritage significance to Banks Peninsula and Christchurch. It has historical and social significance as a library built to commemorate the coronation of King George V, opened in 1913 by Premier William Massey, and as a building that was in use as a library until 2000. It was also used by various community groups as a meeting place and after ceasing to be a library was used as a community toy library until the earthquakes of 2010-2011. The Little River Library has cultural significance as an indicator of the particular philosophies of the time that encouraged the development of institutions for education and self-improvement, including libraries to the wider community. The Coronation Library has technological and craftsmanship significance for its ability to demonstrate construction techniques from the early 20th century, particularly with regard to brick buildings. It has architectural and aesthetic significance as a small scale commercial building with elements of the Arts and Crafts style, designed by the well known Christchurch architectural firm, the Luttrell Brothers. The building has technological and craftsmanship significance for its ability to demonstrate early 20th century construction techniques, particularly for brick buildings. The library and its setting has contextual significance for its positioning on the Awa-Iti Domain and its proximity to the War Memorial Gates. Little River Library and its setting has archaeological value because of the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files 4313 Christchurch – Akaroa Road, Little River Library
Daisley, Simon, *Background Information Listed Heritage Place, Little River Library – 4313 Christchurch-Akaroa Road*, 2013

REPORT DATED: 10 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1160
LITTLE RIVER WAR MEMORIAL GATES AND SETTING – 4313
CHRISTCHURCH – AKAROA ROAD, LITTLE RIVER



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Little River War Memorial Gates have high historical and social significance because they are associated with the commemoration of local residents killed in the South African War and World War I and World War II. After World War I over 500 public memorials were built around New Zealand to honour the soldiers who served and died and they are still central to ANZAC Day services and events today. The Memorial Gates were unveiled on 8 November 1923, the foundation stone having been laid on Anzac Day of that year. The gates were unveiled by the Governor-General, Lord Jellicoe. Also present were Sir Heaton Rhodes, then Minister of Defence, and Lady Rhodes, JO Coop, Chairman of the Wairewa County Council, JD Bruce, former Chairman of the Akaroa County Council, and George Armstrong, Mayor of Akaroa. It was noted that a gathering of European and Maori inhabitants attended the ceremony. The memorial demonstrates the importance to New Zealanders of commemorating their war dead. The Memorial Gates have further historical significance because Little River residents chose to build their own memorial, rather than contribute to the Banks' Peninsula wide memorial at Akaroa. ANZAC day services continue to be held annually at the Memorial Gates.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The War Memorial Gates have high cultural and spiritual significance as a focal point for communal grief and as a place of commemoration offering a substitute grave for men who died and were buried overseas. The names of men who died in the South African War as well as World War I are inscribed on the front of the structure. The memorial was altered to incorporate and those who died in World War II and a new engraved stone band above on the Domain side of the structure in 1948. The memorial is esteemed by the local community and descendants of the men named on the memorial.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The War Memorial Gates have architectural and aesthetic significance as a memorial designed by Collins and Harman and as one of the two most prominent war memorials on Banks Peninsula. The Memorial Gates are constructed in random rubble volcanic stone and are representative of the classical arch and gateway type of memorial, a type more commonly found in Taranaki and Auckland. The most well-known memorial arch in Canterbury is the Bridge of Remembrance in Christchurch. Collins and Harman's most significant war memorial is the Nurses' Memorial Chapel at Christchurch Hospital (1925-27).

The Memorial Gates comprise a large central arch, fitted with carriage gates, which is flanked by smaller arches inset with pedestrian gates. The names of 23 servicemen killed during World War I, 3 killed in the South African War and 7 who died in World War II are inscribed on black granite tablets set into the piers between the arches.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The War Memorial Gates have technological and craftsmanship significance due to their distinctive design and careful stone construction, and their ability to demonstrate construction techniques from the early 20th century. It was built by Rennell Brothers of Christchurch who also built the Edmonds Clock tower and telephone cabinet.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The War Memorial Gates and setting have contextual significance because of their relationship to Awa-iti Domain and other listed heritage buildings in the vicinity. The War Memorial Gates provide the entranceway to what is now known as the Awa-iti Domain, land that has been a reserve since 1911, although not gazetted for recreation purposes until 1981. They have additional contextual significance in that they are also in close proximity to the Coronation Library (1912), a brick building designed by another prominent Christchurch architectural practice, the Luttrell Brothers, a memorial plaque and a sundial forming a group of differing memorial structures and objects installed in the early 20th Century.

The gates have landmark significance as they sit at the domain entrance and alongside a main road where they are visible to all passers-by.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Little River War Memorial Gates setting have archaeological significance because of the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Little River War Memorial Gates have overall significance to Banks Peninsula and Christchurch. The Memorial Gates have high historical and social significance as a war memorial and an instance of community pride and independence from the rest of Banks Peninsula. The War Memorial Gates have high cultural and spiritual significance as a place of commemoration which is valued by the community. The War Memorial Gates have architectural and aesthetic significance as an arch and gateway style memorial designed by Collins and Harman. The War Memorial Gates have technological and craftsmanship significance due to their distinctive design and careful stone construction, and their ability to demonstrate construction techniques from the early 20th century. The War Memorial Gates and setting have contextual significance as the entrance to the Little River Awa-Iti Domain and, for their relationship to the Coronation Library, a plaque and a sundial and the Domain. The Little River War Memorial Gates setting have archaeological significance because of the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files, 4313 *Christchurch to Akaroa Road, Little River War Memorial Gates*
John Wilson John *Research report, Little River War Memorial, Awa Iti Domain, Little River* (Christchurch, 2008)
<http://www.nzhistory.net.nz/media/photo/little-river-war-memorial>
Jock Philips & Chris Maclean *The Sorrow and the Pride – New Zealand War Memorials* [Wellington, 1990]

REPORT DATED: 11 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 711
*FORMER SHIPPING OFFICE AND SETTING – 3 CHURCH
STREET, AKAROA***



PHOTOGRAPH : VAUGHAN WOOD, 22/3/2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former shipping office has high historical and social significance because of its use as an office by local shipping agent William H Henning. It was built in 1895, by which time Henning had been shipping agent for the Union Steam Ship Company for eighteen years. Henning and Co by the turn of the century were agents for a number of international shipping companies and handled travel to Australia, Canada, Europe and the Pacific. From 1895 Henning also operated his own launch business which ran between Akaroa and Barry's Bay, although in 1901 this part of the business was taken over by his son Basil Henning.

The building last served as a shipping office in 1919. In the decades that followed it continued to be used as office space, but by the early 1970s it had been transformed into a coffee shop. In the next quarter-century it changed hands several times and was variously

used as a café / restaurant, an antique shop, and a small business office (of future Banks Peninsula and Christchurch mayor Sir Bob Parker). In 1994 it was purchased by a neighbouring tourist accommodation operator, and it continues to be used for accommodation purposes today.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former shipping office has cultural significance as it reflects the importance of shipping to the area as a means of connecting the town with Christchurch and other parts of the peninsula. It is also a tangible reminder of the increase and interest in travel and tourism nationally and internationally by end of the 19th century. The erection of a classical decorative façade reflects the confidence of Henning in the township and the shipping industry.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former shipping office has architectural and aesthetic significance as it was designed by well known Christchurch architectural firm Collins and Harman. The façade is notable as a classical façade rendered in timber to look like stone. The principal façade has considerable classical decorative detail in attempt to imitate stone construction: timber quoining; rusticated timber pilasters; an arched entry frame with voussoirs and a central keystone; a central pediment and detailed balustrade parapet. The building has been altered over the years both internally and externally however the integrity of the façade and the form of the building has been retained.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former shipping office has high technological and craftsmanship significance evidenced by the use of timber to imitate stone construction and the degree of the detail in the timberwork of the decorative elements.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former shipping office has high contextual and landmark significance as it sits within the commercial precinct close to Beach Road and is part of the group of 19th century listed heritage buildings that define the character of this area. The building has landmark significance in the area due to its distinctive façade and the visual impact of the building due

to it being visible in the round. The level of detail in relation to the relative modesty of the scale of the building also gives it a distinctive identity within the streetscape. Typical of commercial buildings it fronts directly onto the footpath at the edge of its boundary and the site setting consists of the balance of the property title.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former shipping office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former shipping office has high overall significance to Banks Peninsula and Christchurch. It has high historical and social significance because it served as the shipping office for major shipping companies for a quarter of a century. It has cultural significance because it serves as a reminder of the importance of shipping services to coastal communities in the pre-motor car period. It has architectural significance as a Collins and Harman designed building. It has high technological and craftsmanship significance because it provides a example of a decorated timber façade rendered to give the appearance of stone, and it has high contextual and landmark significance due to its elaborate classical façade and proximity to a broader group of listed commercial and residential colonial buildings in the area close to Akaroa's foreshore.

The former shipping office, which was built before 1900, and its setting, are of archaeological significance because they have the potential to provide evidence relating to past building construction methods and materials, and human activity on the site prior to 1900.

REFERENCES:

CCC Heritage Files – *Old Shipping Office – 3 Church Street*

Akaroa Mail and Banks Peninsula Advertiser, 10 April 1908 p.1

REPORT DATED: 15.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1148
*COMMERCIAL BUILDING AND SETTING - 6 CHURCH STREET,
AKAROA***



PHOTOGRAPH: BRENDAN SMYTH, MARCH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This two-storey, mixed-use commercial/residential building has historical and social significance as a former bakery and grocery store, with accommodation on the first floor, dating from 1884. It was built after an earlier bakery on the site burnt down in March of the same year. It has associations with the Brown family, one of Akaroa's pioneering families, who played a part in establishing both the local bakery industry and the Presbyterian church in the town. Campbell Brown, son of Peter and Elizabeth Brown, owned the bakery at the time of its construction. The building was under threat of demolition in the mid-1990s but continues to operate as a commercial building to this day.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The building has cultural significance as a demonstration of the typical colonial way of life of combined business premises and living quarters.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has some architectural significance as a two-storey hip roofed colonial vernacular timber building. Additions, including shutters and new roofing tiles, have altered the appearance of the building, however it retains its original form, exterior cladding and double-hung, multi-paned windows. Stylistically it has been designed to allow for both commercial/retail operation and accommodation with two entries providing separate access to the shop and dwelling. A veranda carried on posts set at the edge of the footpath has been removed at some stage and replaced with a narrow continuous sun hood. The building's siting at the corner of Church and Aubrey Streets allows for a corner retail entrance, not uncommon in English corner store design of the 18th and 18-19th century.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has some technological and craftsmanship value in that it exhibits methods and materials that illustrate standards of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The building has contextual significance as it is part of a group of 19th century commercial and residential buildings, which includes the former Shipping Office opposite and the precinct of listed commercial buildings on Beach Road. The location on a street corner gives the building heightened landmark value, although the shutters and roof cladding detract a little from the authenticity of the building's form, style and materials.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The commercial building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The building at 6 Church Street has overall significance to Christchurch, including Banks Peninsula. It has historical significance as a late Victorian building erected to house both commercial and residential activities. The building has cultural significance as a demonstration of the typical colonial way of life of combined business premises and living quarters. The building has architectural significance as a late Victorian vernacular structure that retains its corner entry and original fenestration. The building has contextual significance due to its prominent corner position and its proximity to other listed commercial and residential buildings in the area. The commercial building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

John Wilson - Background Information Listed Heritage Item 6 Church Street, Akaroa. 2010

Akaroa Civic Trust

<http://www.akaroacivictrust.co.nz/fastpage/fpengine.php/templateid/70/menuid/1/tempidx/2/link/1>

Star 15 March 1884, p. 2.

Akaroa Mail and Banks Peninsula Advertiser 18 July 1884, p. 1.

REPORT DATED: 15 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1125
*DWELLING AND SETTING -
2 COLERIDGE TERRACE, LYTTELTON***



PHOTOGRAPH : SIMON DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling at 2 Coleridge Terrace and its setting is of historical and social significance. It was built in c1862-64 on part of Town Section 112. In 1862 part of the Town Section was purchased from Reverend Francis Knowles by Richard Wood, a master mariner of Lyttelton who combined it with a parcel of land at the rear of the property in 1864 then the land with the dwelling on it was sold to John Jenkins, a commission merchant of Lyttelton that year. The property has been through a number of owners to the present day, including Harvey Hawkins, a grocer who ran Hawkins and Co., and William Raynor, a printer (owners from 1865 – 1881); William Eden, a waterman of Lyttelton (owner from 1881-1896); John Thomas Dennis, labourer (owner from 1896- 1906); John Devine, labourer (owner 1906-1914); Sinclair family (1914-1958) and Jack Sanderson (1958-?). Today the house remains a private residence and stands as a reminder of the early European settlement of Lyttelton.

Because many of Lyttelton's main streets were initially planned in England on paper they did not take into consideration the physical landscape. Coleridge Terrace, however, was created after the settlement had been established and therefore its form was adapted to fit to the hillside. Originally the terrace was a lane which passed from what is now Hawkhurst Road to the intersection of Winchester and Dublin Streets. The street has borne many names; initially it was known as the 'Cutting' or 'Cut Through Lane,' the misinterpretation of which sometimes saw it being labelled 'Cut Throat Lane.' Eventually it was officially named after Bishop Coleridge.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling is of cultural and spiritual significance as a tangible example of a colonial dwelling that reflects through its size, style and layout, the way of life of Early European settlers in Lyttelton. The alterations over time are also reflective of the culture of retaining historic dwellings but making alterations to meet changing societal needs.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

This dwelling is of architectural and aesthetic significance as a surviving example of the style of domestic architecture which was commonly found in Banks Peninsula during the nineteenth century. The main roofline is parallel to the street and forms two pitched gabled ends with decorative bargeboards and a window. The middle of the roofline is interrupted by a pitched gabled dormer with a sash window and decorative bargeboards. Each of the gables is topped by a carved finial. The western side of the house does not feature timber weatherboarding. At the rear of the house the roof descends on a gentle angle to form a catslide roof. The front façade features two windows on each side of the front door. A straight verandah, which is set lower than the end of the roof and therefore a later addition, covers the front façade. The verandah posts are undecorated but feature hand carved brackets. The balustrade is a simple diagonal cross design. Additions were first made to the house in the 1920s when a casement window was replaced on the front elevation. In 1973 the exterior was stuccoed, though this was evidently removed at a later date. Interior alterations were made to the house in 1983, which saw the removal of a wall between the bedroom and the sitting room, along with the replacement of windows.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance for the way the fabric illustrates early construction methods and materials as well as what it may reveal about more contemporary materials and practices through the ongoing maintenance and alteration of the dwelling.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting has contextual significance. It is located at the start of Coleridge Terrace, and is prominently raised above street level. The setting consists of the immediate

land parcel and features a volcanic stone wall to the street. The dwelling closely relates to the adjoining property to the east at 1 Coleridge Terrace as well as a group of early timber dwellings in the street, in terms of era, materials, scale and form, and also feature verandas and dormer windows. The dwelling also relates to the wider group of Lyttelton's streetscapes of early timber dwellings which characterise the area.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

This dwelling and its setting is of archaeological significance as it has potential to hold evidence of human activity including that which pre dates 1900. Lyttelton has potential to hold archaeological evidence relating to Māori activity. Ōhinehou (Lyttelton) was the name of an ancient pā which was probably situated on a golden beach near to the present day Lyttelton tunnel mouth. The pā dates back to the time of Ngāti Māmoe. The early history of European visitors and colonists in Lyttelton prior to 1900 is well documented, and the dwelling itself dates from the 1860s.

ASSESSMENT STATEMENT

This dwelling at 2 Coleridge Terrace and its setting is of overall heritage significance to Christchurch and Banks Peninsula. It has historical, social and cultural significance as it evidences the way of life of early European settlers and is associated with a number of Lyttelton residents over time. It has continued to be used as a private residence to the present day. The dwelling is of cultural and spiritual significance as a tangible example of a colonial dwelling that reflects through its size, style and layout, the way of life of Early European settlers in Lyttelton. This dwelling is of architectural and aesthetic significance as a surviving example of the style of domestic architecture which was commonly found in Banks Peninsula during the nineteenth century. The dwelling has technological and craftsmanship significance for the way the fabric illustrates early construction methods and materials as well as what it may reveal about more contemporary materials and practices through the ongoing maintenance and alteration of the dwelling. It has contextual significance for its prominent raised position on Coleridge Terrace and its relationship to a group of other similar dwellings in the street. Architecturally it reflects a common type of early dwelling in Lyttelton. The dwelling and its setting is of archaeological significance as it has potential to hold evidence of human activity including that which pre dates 1900.

REFERENCES:

CCC Heritage File 2 *Coleridge Terrace*

REPORT DATED: 29 MAY 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1126
*DWELLING AND SETTING - 3 COLERIDGE TERRACE,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY, MAY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling has historical and social significance for its association with John Kenner (1820-92), who had a coal yard and carting business' stables on Norwich Quay and owned several properties in the Lyttelton area. In 1865 Kenner purchased part of Rural Section 112, and completed the purchase of the property shortly afterwards by buying an adjacent part of Rural Section 111. The dwelling was built in the mid-1860s, and from 1867 through to 1870 was leased to the Lyttelton police force. Subsequently it became the Kenner family home, with John Kenner's daughters – Miss Louisa Kenner and Mrs Ellen Bromley – continuing to reside there until their deaths in 1941 and 1945 respectively. Both daughters played important roles in the cultural life of Lyttelton. Louisa Kenner was the Lyttelton Librarian for over 30 years (1896-1930), and Ellen Bromley was the local piano teacher. Today the house remains a private residence.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The dwelling is of cultural significance as its size, style and layout reflects the way of life of early European settlers in Lyttelton. Through its historical use as a police house, it also demonstrates the essential role of law enforcement in the early settlement.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

This dwelling is of architectural and aesthetic significance as an 1860s vernacular residential building. The gable ends of the one- and two-storey sections address the street. The exterior is clad in timber weatherboards. Bay windows were added to the ground floor in the 1880s and then later replaced in the 1970s. Photographic evidence shows that the original windows were sash windows with glazing bars dividing each sash into 12 small panes. In 1972 a toilet was added to the rear of the building. During the 2010-2011 earthquakes, the chimney toppled over and has since been removed, while the stone front wall of the property also collapsed. This wall, and the police station lamp that was mounted above the arched gateway, are to be reinstated as part of the repair process.

Although of a simple design, the combination of single- and double-storeys in the street façade gives the house a distinctive appearance, which is heightened by the surrounding stone wall and iron railings. Despite these various alterations the house has largely retained its 19th century appearance. The designer is currently unknown.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance for the way the fabric illustrates early construction methods and materials.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling is of contextual significance for its setting and its elevated site above the roadway. The setting consists of the immediate rectangular land parcel, which is bounded on the east by Kenner's Lane. The foundations for a small stone building (reputedly a police lock-up) are located at the rear of the dwelling.

The dwelling is closely related to a group of colonial dwellings in the street, in terms of age, materials, scale and form. The dwellings at 1, 2, 3, 6 and 7 Coleridge Terrace are also listed heritage items.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

This place is of archaeological significance as it has potential to hold evidence of human activity including that which pre dates 1900.

ASSESSMENT STATEMENT

This dwelling is of overall heritage significance to Christchurch and Banks Peninsula. It has historical and social significance for its association with the Kenner family and the Lyttelton police. The dwelling has cultural significance as it demonstrates the way of life of early European settlers, including the local police force. The dwelling has architectural significance as a vernacular building with features associated with its period of police occupation. The dwelling has technological and craftsmanship significance for its original fabric and features which evidence past methods and materials. It has contextual significance for its elevated site on Coleridge Terrace and its relationship to four other listed dwellings in the street. The dwelling and setting have archaeological significance in view of the age of the dwelling and the stone foundations at its rear.

REFERENCES:

CCC Heritage Files 1 Coleridge Terrace, & 3 Coleridge Terrace

REPORT DATED: 22 February 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1127
*DWELLING AND SETTING – 6 COLERIDGE TERRACE,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY, MAY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

6 Coleridge Terrace has historical and social significance as a 19th century dwelling built for the prominent Lyttelton Brown family, by notable local building firm Hollis and Williams (later Hollis and Brown), which remained in the Brown family for over 60 years.

The property was originally granted to the Anglican Church in 1855 and transferred to Christ's College in 1857, by which time the school had moved to Oxford Terrace in Christchurch. It was eventually transferred back to the Church Property Trustees in 1878 and then sold in the following year to Matthew Stoddart Brown (1835-1905). The house was built in 1879 by Hollis and Williams. Matthew Brown's son William later became a partner in the building firm which became known as Hollis and Brown in 1894. Brown senior had arrived in New Zealand in 1858 and after working at Port Levy he became dock foreman at the graving dock in Lyttelton.

Upon their father's death in 1905, William and his brother Matthew Stoddart inherited the house, but neither lived there, William residing elsewhere in Lyttelton, while the younger Matthew Stoddart Brown chose to pursue legal career in Christchurch with the firm of Wynn-Williams (in which he became a partner in 1899). Their mother, however, remained at the Coleridge Terrace dwelling until her death in 1923. Brown family ownership and residence of the property continued thereafter until it was sold in 1946. It has had a variety of owners since then.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

6 Coleridge Terrace has cultural significance for its ability to demonstrate the way of life of former residents through its size, scale and layout of rooms.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 6 Coleridge Terrace has architectural and aesthetic significance as a conventional example of a Carpenter Gothic dwelling from the late 1870s, built by notable Lyttelton builders Hollis and Williams. The dwelling is a south-facing, T-shaped, one-and-a-half storey bay villa clad in weatherboards and with a metal roof. The T-shape is oriented with the stem of the T parallel to the road, along the length of which a verandah runs; the left end of the verandah abuts against the projecting cross gable (which forms the top of the T), which is further extended towards the street frontage by the ground floor bay window. At the rear of the stem there is a catslide roof, which also extends over a lean-to built on to northeast corner, while on the other side of the cross gable there is a mid-20th century single room annex opening on to a deck.

The house retains its original double hung sash windows and decorative bargeboards and finials. Owners in the 1960s installed new doors but restoration work in 2008 reinstated period-style doors. A large garage was built at the front of the section in 2009. There were matching decorative brackets on the verandah but these have been removed since the 2010-2011 Canterbury earthquakes, along with the central verandah post. The dwelling's chimney was also demolished to below the roofline in the wake of the earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

6 Coleridge Terrace has technological and craftsmanship significance for its ability to demonstrate local construction methods from the late 1870s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling is of contextual significance for its setting and elevated site above the roadway. The setting consists of the immediate rectangular land parcel. The dwelling sits near the southern end of this parcel, although the garage added in 2009 is closer still to the boundary at its south-east corner. Behind the dwelling there is a shed, a grassed area, and retaining walls (there being a step up to the adjacent Jacksons Road property on its northern boundary).

The dwelling is closely related to a group of colonial dwellings in the street, in terms of age, materials, scale and form. 1, 2, 3 and 7 Coleridge Terrace are also listed heritage items

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

6 Coleridge Terrace and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

This dwelling and its setting is of overall significance to Christchurch and Banks Peninsula. 6 Coleridge Terrace has historical and social significance as an 1879 residence built for Matthew Brown, his wife and their family. The dwelling has cultural significance as it demonstrates the way of life of the Brown family for over 60 years. The dwelling has architectural and aesthetic significance as a Carpenter Gothic dwelling built by notable Lyttelton builders Hollis and Williams. The dwelling has technological and craftsmanship significance for its original fabric and features which evidence past methods and materials. It has contextual significance for its elevated site on Coleridge Terrace and its relationship to four other listed dwellings in the street. The dwelling and its setting have archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, 6 Coleridge Terrace, Lyttelton*

Daisley, Simon, *Background Information Listed Heritage Place, 6 Coleridge Terrace* – 2013

'Obituary. [Matthew Brown]' *Press* 6 February 1905, p. 8.

REPORT DATED: 05/09/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1128
*DWELLING AND SETTING – 7 COLERIDGE TERRACE,
LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 7 Coleridge Terrace has historical and social significance as a late 19th century dwelling constructed by local builders Hollis and Williams and for its association with prominent local personality John Prior Eames. The property was originally granted to the Anglican Church in 1855 and transferred to Christ's College in 1857, by which time the school had moved to Oxford Terrace in Christchurch. It was eventually transferred back to the Church Property Trustees in 1878 and in 1883 the church contracted land to local builders Hollis and Williams, the agreement being they would construct a house on the site and then purchase it from the church.

Henry Williams bought the house that was built as a result and retained ownership until 1907, when he sold it to John Webb. Webb sold the house in 1912 to John Prior Eames, who had been living on the coal hulk *Darra* with his family. Eames was a prominent member of

the Lyttelton community. He served in the fire brigade, was secretary for the Lyttelton Navals Committee and a member of the Oddfellows Lodge. Following his wife's death in 1947 the property was purchased by Emily Harvey. She retained the dwelling until 1974 and it has subsequently had a variety of owners.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 7 Coleridge Terrace has cultural significance for its ability to demonstrate the way of life of its former residents through its size, scale and layout of rooms.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 7 Coleridge Terrace has architectural and aesthetic significance as an Italianate square plan villa, dating from the period that saw the transition from Carpenter's Gothic to the Victorian villa. The dwelling is two storeys at the front with a single storey to the rear; the latter received a second storey addition in 1983. It is constructed of timber weatherboards and has a shallow pitched hipped roof, and a symmetrical façade. The windows are sash type, and the front door has sidelights and a fanlight. The ground floor windows have heavily decorated moulded architraves and brackets while the upper floor windows have only brackets. There are decorative modillions at eaves level and a balcony running the width of first floor. The balcony was reduced in size and then reinstated during the 20th century over a veranda at ground floor level. There is a decorative iron frieze between the posts of the balcony and a decorative iron frieze of a different design between the posts of the veranda. The balcony also features a decorative iron baluster. The designer is currently unknown but it may have been designed in-house by Hollis and Williams.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance for its ability to demonstrate local construction methods from the late 19th century, including the use of machine made mouldings for ornamental timber and ironwork.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 7 Coleridge Terrace and its setting have contextual significance for its elevated site above the roadway and relationship to other listed heritage dwellings. The setting consists of the immediate land parcel, which is located at the western end of the access road serving the northern houses on Coleridge Terrace. The dwelling is closely related to a group of colonial dwellings in the street, in terms of age, materials, scale and form. The dwellings at 1, 2, 3 and 6 Coleridge Terrace are also listed heritage items and this dwelling is particularly related to No. 6, which represents an earlier stage in the development of Victorian residential architecture.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling at 7 Coleridge Terrace and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Lyttelton has potential to hold archaeological evidence relating to Māori activity. Ōhinehou (Lyttelton) was the name of an ancient pā which was probably situated on a golden beach near to the present day Lyttelton tunnel mouth. The pā dates back to the time of Ngāti Māmoe. It was invaded by incoming Ngāi Tahu led by the prominent chief Te Rakiwhakaputa. Ōhinehou became a Ngāi Tahu village as a result of this invasion. The early history of European visitors and colonists in Lyttelton prior to 1900 is well documented, and the dwelling itself dates from c.1883.

ASSESSMENT STATEMENT

The dwelling and its setting has overall significance to Christchurch and Banks Peninsula. 7 Coleridge Terrace has historical and social significance as a late 19th century dwelling built by local builders Hollis and Williams and for its association with prominent local John Prior Eames. The dwelling has cultural significance as it demonstrates the way of life of its former residents, particularly the Williams and Eames families. The dwelling has architectural and aesthetic significance as an Italianate villa and technological and craftsmanship significance for its ability to demonstrate local construction methods from the late 19th century, including the use of machine made decorative features. The dwelling and its setting have contextual significance through their relationship to the Carpenter Gothic building at 6 Coleridge Terrace, as well as the listed heritage items at 1, 2 and 3 Coleridge Terrace and for its prominent elevated site. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property and potential to provide archaeological evidence of Maori activity which is documented for the area.

REFERENCES:

Christchurch City Council, *Heritage File, 7 Coleridge Terrace, Lyttelton*
Daisley, Simon, *Background Information Listed Heritage Place, 7 Coleridge Terrace* - 2013

<http://christchurchcitylibraries.com/tikoukawhenua/ohinehou>

REPORT DATED: 26 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1204
*DWELLING AND SETTING, OMARAMA - 53 CRESSY
TERRACE, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling Omarama has historical significance for its connection with prominent Christchurch jeweller Augustus Jones and his family and Lyttelton fruiterer Alfred Miller. The house also has social significance as the home of a well-to-do Edwardian businessman. Augustus Jones, his wife Alice and two sons arrived in Christchurch in 1870 and were settled in Richmond by the 1880s. Jones was a watchmaker and jeweller and established a business (Jones and Sons) at the turn of the century in High Street. The business was successful, enabling Jones to purchase a large property in the western part of Lyttelton in 1901, where he built a large and well-appointed home named Omarama. In c.1911 Augustus, Alice and several of their children moved to Sydney leaving their Lyttelton home in the care of their eldest daughter Alice and her husband Jack Smith, a marine engineer. The couple could not afford the upkeep of such a grand home however and shifted into a smaller

home nearby. The house was first sold in 1915. In 1923 it was purchased by Alfred Miller, a fruiterer with premises at the corner of London and Canterbury Streets (the building which housed the Volcano Café until 2011). Miller retained the house until 1945. The present owners have owned Omarama since 1970.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling Omarama has cultural significance for its ability to demonstrate the lifestyle of its former residents. The size of the dwelling and the range of rooms it contains reflect the circumstances of the Jones family, who are said to have employed a full complement of staff to cater to their needs.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Omarama has architectural and aesthetic significance as an Edwardian bay villa. The house is two-storied, with opposing bays, a return veranda, and a wide range of decorative elements. There are a number of similar houses in Christchurch, but villas of the scale and splendour of Omarama are very rare in Lyttelton. The house retains a high degree of integrity. The architect has not been identified, and could be one of a number of practitioners in this period.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling Omarama has technological and craftsmanship significance for its ability to demonstrate Edwardian villa construction and for the wealth and quality of its decorative detail, both internal and external. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling Omarama and its setting have contextual significance for its relationship to its very large, heavily vegetated, and steep, hillside section overlooking Lyttelton Harbour. The dwelling backs onto and is accessed from Cressy Terrace although the property extends down to Park Terrace. Given its secluded location and orientation, it is difficult to fully appreciate the house from any point in West Lyttelton. There are few other houses close by; those that are tend to be smaller single-storey villas, roughly contemporary with Omarama and consequently sharing a similar architectural vocabulary. The port reached its maximum population in 1915, so there are many of these smaller late Victorian and Edwardian villas across Lyttelton. The scale of Omarama therefore gives it landmark status in the area.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling Omarama and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Although the house post-dates 1900, the hillside property is in the vicinity of the Erskine Point, which was developed as a coastal defence site from the 1880s and is known to Maori as Tapoa.

ASSESSMENT STATEMENT

The dwelling Omarama and its setting has overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance for its association with Augustus Jones and Alfred Miller and cultural significance for the evidence it provides of the way of life of its early residents. The house has architectural and aesthetic significance as an Edwardian bay villa and craftsmanship significance for the wealth and quality of its decorative detail. The dwelling Omarama and its setting have contextual significance in relation to its large site, and to the many other turn-of-the-century villas in the port town. The dwelling Omarama and its setting have archaeological significance because of the potential to provide archaeological evidence including that which occurred prior to 1900, and for its proximity to other known pre-1900 sites.

REFERENCES:

Christchurch City Council Heritage File 53 Cressy Terrace, Lyttelton
<http://resources.ccc.govt.nz/files/CityLeisure/Dwellings/LytteltonHouseFiles.pdf>

REPORT DATED: 26 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1132
*DWELLING AND SETTING -
2 CUNNINGHAM TERRACE, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

2 Cunningham Terrace has high historical and social significance for its association with prominent Canterbury businessmen and civic figures John Thomas Peacock and Peter Cunningham, and the buoyant economy of the 1870s that enabled Cunningham to build the house. In a slightly later period, the house has significance for its use as a boarding house, and for the long period of ownership and occupation by the Robson-Merrifield family.

2 Cunningham was originally part of Rural Section 40, taken up by Lyttelton's Anglican minister Rev. Benjamin Woolley Dudley in 1851. Shortly after he sold a section to carpenter Robert Turner. Turner built a small cottage where he lived with his family until 1854. In 1857 the property was sold to influential businessman J T Peacock, who managed the local affairs of the Australian-based family shipping company Peacock and Co. The firm had a wharf and premises in the port directly below the cottage where Peacock lived, and which he added to on at least one occasion. Peacock did well in Canterbury and in 1862 was able to retire and move to a large estate (Hawkesbury) in Christchurch. Peacock and Co and the cottage were sold to former employee Beverley Buchanan, but Buchanan suffered the consequences of an

economic downturn in the late 1860s, and declared bankruptcy in 1867. Peacock resumed control of his company and assets. In 1871 he sold Peacock's Wharf to grain exporter Peter Cunningham.

Peter Cunningham, a Scot, arrived in Canterbury in 1862 and joined the flour-milling company Wood Brothers as an accountant. Working his way up through the firm, Cunningham built up the grain export side of the business to the point where Wood Brothers were the largest grain exporters in Canterbury by 1871. That year Cunningham formed his own company to carry on the trade. By 1881 P Cunningham and Co was worth in excess of £100,000. Cunningham became a significant civic figure in Lyttelton, serving many years as a member of the Harbour Board.

Cunningham initially rented and then purchased the Bridle Path cottage from J T Peacock in 1874, living there until he built the present Carpenter Gothic house on the site in 1876. By 1878 however, Cunningham had accumulated the resources to leave Lyttelton, like Peacock before him, for an estate in Christchurch. He sold his former home to his brother-in-law, coal and timber merchant Thomas McIntosh. After his wife Janet's death in 1890, McIntosh left Lyttelton and the house was sold to an investor who leased it out as a boarding house. The demand for temporary accommodation was acute in a place like Lyttelton where the ships, wharves, warehouses and railways required a large peripatetic male workforce.

In 1907 Cunningham's former house was sold to stevedore Robert Robson. Four generations of the Robson – Merrifield family lived in the house until 1967. The house has passed through many hands in the intervening fifty years. Reflecting social changes in Lyttelton at large, owners in later years have been in professional occupations and commuting to work in Christchurch.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

2 Cunningham Terrace has cultural significance for the capacity it has to provide an illustration of the lifestyle of the mid-Victorian well-to-do. Its ownership profile also reflects a characteristic feature of Lyttelton life through to the mid twentieth century, where properties were commonly retained in and passed down through families over multiple generations.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

2 Cunningham Terrace has architectural and aesthetic significance as a well-preserved large Carpenter Gothic house of the mid 1870s by noted Canterbury architect Frederick Strouts. Carpenter Gothic was a popular style from settlement until about 1880, when it was eclipsed by the Italianate villa style. The style reached its zenith in the late 1870s, and 2 Cunningham Terrace with its steeply pitched roof, quoins, arched windows, and elaborate bargeboards and finials is an exemplar. Another noteworthy and exactly contemporary Carpenter Gothic home in Lyttelton is the former Chief Warder's house on Oxford Street.

Research suggests the house was designed by Christchurch architect Frederick Strouts. Strouts called for tenders for additions to Cunningham's Lyttelton home in December 1875.

Although it appears that a subsequent decision was made to clear the earlier house from the site and start afresh, it is likely that Strouts remained the architect. Frederick Strouts (1834-1919) arrived in Christchurch in 1859. His most notable works include Ivey Hall at Lincoln University (1878), the Hyman Marks Block at Christchurch Hospital (1897, demolished) and large houses Elmwood (1884, demolished), Otahuna (1895) and Strowan (1890 & 1901). Elmwood and Strowan were substantial Carpenter Gothic dwellings. Strouts' office became the training ground for a number of local architects of the next generation.

The house underwent a major restoration in the late 2000s when it was fully reclad and reroofed, but then sustained substantial damage in the Canterbury Earthquakes of 2010-2011. Repair involved partial re-piling, new kauri ground floors, partial re-lining and the removal of both chimneys. The large chimney on the western elevation was replicated in brick slips. The original stone and brick retaining wall along the Cunningham Terrace frontage of the property has been replaced.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

2 Cunningham Terrace has technological and craftsmanship significance for the capacity it has to reveal information on the use of materials and construction techniques in the late nineteenth century. The house has particular craftsmanship significance for its elaborate Carpenter Gothic detailing, particularly its bargeboards and finials.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

2 Cunningham Terrace has high contextual significance for its setting and as an important contributor to the colonial townscape of Lyttelton. Because of its tall narrow form and prominent elevated location, the house is a landmark in the port town. The house is located predominantly amongst villas of the late nineteenth and early twentieth century.

The setting of the dwelling is its immediate parcel, a narrow triangular section below the Bridle Path and above Cunningham Terrace. Cunningham Terrace was originally a dedicated access way for 2 Cunningham Terrace, and was named in Cunningham's honour in the late 1890s after his death. The two streets meet at the apex of the triangle. The dwelling is located close to the apex; a very small section at the intersection was subdivided off within the last two decades.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

2 Cunningham Terrace and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A first dwelling was constructed on the site in 1851; the present house dates from 1876.

ASSESSMENT STATEMENT

2 Cunningham Terrace has high overall heritage significance to the Christchurch district including Banks Peninsula. The house has high historical and social significance for its association with prominent Canterbury businessmen and civic figures John Thomas Peacock and Peter Cunningham, and the buoyant economy of the 1870s that enabled Cunningham to build the house. In a slightly later period, the house has significance for its use as a boarding house, and for the long period of ownership and occupation by the Robson-Merrifield family. The dwelling has cultural significance for the capacity it has to provide an illustration of the lifestyle of a prosperous late Victorian businessman. Its ownership profile also reflects a characteristic feature of Lyttelton life through to the mid twentieth century, where properties were commonly retained in and passed down through families over multiple generations. The dwelling has architectural and aesthetic significance as a well-preserved large Carpenter Gothic-style dwelling designed by noted Canterbury architect Frederick Strouts. The dwelling has technological and craftsmanship significance for the capacity it has to reveal information on the use of materials and construction techniques in the late nineteenth century. The house has particular craftsmanship significance for its elaborate Carpenter Gothic detailing, particularly its bargeboards and finials. The dwelling has high contextual significance for its setting and as an important contributor to the colonial townscape of Lyttelton. Because of its tall narrow form and prominent elevated location, the house is a landmark in the port town. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A first dwelling was constructed on the site in 1851; the present house dates from 1876.

REFERENCES:

CCC Heritage File: 2 Cunningham Terrace

Press 22 December 1875 p 4

REPORT DATED: 25/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1120
*FORMER BOARDING HOUSE AND SETTING - 28 DUBLIN
STREET, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The building at 28 Dublin Street has historical and social significance as an example of a purpose-built boarding house, a residential typology that was once a more common feature of New Zealand settlements. For 107 years the building served as a boarding house and subsequent bedsitter accommodation, and only became a single family dwelling for the first time in 1990. Lyttelton Town Section 49 was originally sold to UK-domiciled anti-slavery campaigner Joseph Denman in 1851. In 1863 Denman sold the bare site to local carpenter James Stout, who subdivided it into six sections. 28 Dublin St was sold in 1864 to baker William Lock and blacksmith Thomas Wilson, who developed two cottages. The cottages were purchased by fisherman William Illingworth in 1881. Illingworth added a third cottage at

the rear of the property and then demolished the front two to build the present dwelling as a purpose-built boarding house in 1883.

Boarding houses were once common in New Zealand towns and villages, built to house the large mobile single male workforce that colonial society required. Places that required a greater concentration of labour – such as mines or ports – necessarily had a greater concentration of boarding houses. Establishments such as this often provided an important source of employment and income for unmarried women and widows whose employment options were otherwise limited. Social change in the mid-20th century spelt an end to traditional boarding establishments, and this is likely to be the sole remaining purpose-built boarding house to be listed in Christchurch or Lyttelton.

The boarding house at 28 Dublin St was run by either its owners or boarding house keepers, who were often female, until 1951, when then owner Peter Hill divided the building into self-contained bedsits. The property was converted to become a single family dwelling for the very first time after nearly 110 years in 1990.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former boarding house at 28 Dublin Street has cultural significance as a reminder of the large number of unmarried men who constituted a significant sector of the workforce in many parts of the country during the 19th and early 20th centuries, and who as a consequence constituted a distinct and influential male sub-culture within New Zealand society.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former boarding house at 28 Dublin Street has architectural and aesthetic significance as a utilitarian Victorian boarding house, built to maximize usable and rentable space on site. The building is of a scale and form similar to other larger 19th century homes and commercial buildings in the port town. The rusticated weatherboard frontage with its symmetrically placed sash windows is one of the few concessions to architectural design on this otherwise unadorned building. The corrugated iron side and rear elevations are a common feature in the port town, intended to aid fire resistance in the closely built streets.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former boarding house at 28 Dublin St has technological and craftsmanship significance as an example of late 19th century timber construction. The partial cladding of the building

with corrugated iron was intended to aid fire resistance in the closely built town, and was common after the commercial centre of Lyttelton was destroyed by fire in 1870. The construction and materials of the dwelling evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former boarding house and its setting have contextual significance for the contribution it makes to the streetscape. It was built right to the northern, southern and western (roadside) boundaries of its narrow section, leaving approximately half of the site as rear garden. It forms part of a closely built colonial streetscape of mainly smaller cottages dating from the 1860s and 1870s. When compared with these cottages, the boarding house's larger bulk and form demonstrate its function as a boarding house. This section of Dublin St is an important contributor to the colonial townscape of Lyttelton. The dwellings at 30 and 32 Dublin Street are also listed heritage items.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former boarding house at 28 Dublin Street and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A baker's oven dating from c.1867 remains as part of the foundations.

ASSESSMENT STATEMENT

The former boarding house at 28 Dublin Street and its setting has overall heritage significance to Banks Peninsula and Christchurch. The building has historical and social significance as a purpose-built boarding house erected in 1883 that provided boarding and then bedsit accommodation for 107 years. The former boarding house has cultural significance for its demonstration of the way of life of its former residents and those who ran the boarding house from 1883 until 1951. The boarding house has architectural and aesthetic significance as a utilitarian Victorian structure, built to maximize usable space on site. The former boarding house at 28 Dublin St has technological and craftsmanship significance as an example of late 19th century timber construction; the construction and materials of the dwelling evidence the period in which it was built. The former boarding house and its setting has contextual significance as an important element within the closely built colonial streetscape of Dublin Street and archaeological significance in view of the date at which development occurred on the site.

REFERENCES:

Christchurch City Council Heritage File *28 Dublin Street, Lyttelton*

REPORT DATED: 26 FEBRUARY, 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1121
*DWELLING AND SETTING - 30 DUBLIN STREET, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

30 Dublin St has historical and social significance for its association with Marist priest Fr David Kennedy and local body politician and identity George Briggs, and as a small colonial cottage. Significant numbers of similar cottages were built in Lyttelton during the 1860s, which was a period of rapid growth in the settlement.

Lyttelton Town Section 49 was originally sold to prominent UK-domiciled anti-slavery campaigner Joseph Denman in 1851. In 1863 Denman sold the bare site to local carpenter James Stout, who subdivided it into six sections. The site of 30 Dublin Street was sold in May 1864 to labourer Duncan Kennedy, who built this cottage in 1865. Lyttelton developed rapidly during the 1860s, with important public works such as the Lyttelton Rail Tunnel (1860-67) under way, and an increase in trade and immigration. The town's population tripled between the mid-1850s and the end of the 1860s.

The Scottish-born Duncan Kennedy and his Irish wife Mary arrived in Lyttelton from Melbourne in 1863. Shortly before the Kennedy's purchased 30 Dublin Street, Mary gave birth to a son, David. Ordained as a Catholic priest in 1891, David Kennedy (1864-1936) spent much of his career in the church teaching at Napier's Meeanee Seminary (later relocated to Greenstreet). The first New Zealand-born Marist priest, Kennedy is credited with

playing a significant part in establishing the Catholic Church as a New Zealand institution. He was also an astronomer of repute, and was elected a fellow of the Royal Astronomical and Royal Meteorological Societies.

In 1869 the Kennedy family sold their Lyttelton home and relocated to Papanui. The cottage has changed hands regularly through its subsequent history, with most occupants being labourers at the port and their families. Between 1932 and 1946 the cottage was let. One prominent tenant in the mid 1930s was George Briggs, a popular barman at the Empire Hotel who served as Lyttelton's mayor between 1948 and 1959. It is not known when the appellation *Rose Cottage* was first applied.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

30 Dublin Street has cultural significance for the capacity it has to illustrate the modest way of life of a colonial working family.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

30 Dublin Street has architectural and aesthetic significance as an example of a small vernacular colonial cottage. The timber and corrugated iron cottage was modified in the early twentieth century to suit the tastes of the period and the requirements of its new owners. These modifications included alterations to the verandah and the removal of dormer windows. The general appearance and cottage form of the building remained however. Some damage was sustained in the Canterbury Earthquakes of 2010-2011, and the cottage has undergone a restoration in the period since.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

30 Dublin Street has technological and craftsmanship significance for its capacity to reveal information on construction techniques and use of materials in the colonial period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

30 Dublin Street has high contextual significance as part of a closely-built colonial streetscape consisting largely of houses of a similar scale, form, age and relationship to the street. This streetscape is an important contributor to Lyttelton's colonial townscape. The setting of the cottage is its immediate parcel, a very small urban section. The cottage is located right on the road frontage and covers much of the section, leaving only a courtyard

garden at the rear. It is wedged tightly between the heritage-listed cottage at 32 Dublin Street and the larger heritage-listed former boarding house at 28 Dublin Street.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

30 Dublin Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The cottage was constructed in late 1864 or 1865; there is no evidence for any earlier buildings on site.

ASSESSMENT STATEMENT

30 Dublin Street has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance for its association with Marist priest Fr David Kennedy and local body politician and identity George Briggs, and as a small colonial home. Significant numbers of similar cottages were built in Lyttelton during the 1860s, which was a period of rapid growth in the settlement. The dwelling has cultural significance for the capacity it has to illustrate the modest way of life of a colonial working family. The dwelling has architectural and aesthetic significance as an example of a small vernacular colonial cottage. The dwelling has technological and craftsmanship significance for its capacity to reveal information on construction techniques and use of materials in the colonial period. The dwelling has high contextual significance as part of a closely-built colonial streetscape consisting largely of houses of a similar scale, form, age and relationship to the street. This streetscape is an important contributor to Lyttelton's colonial townscape. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The cottage was constructed in late 1864 or 1865; there is no evidence for any earlier buildings on site.

REFERENCES:

CCC Heritage File: 30 Dublin Street, Lyttelton

Te Ara Encyclopedia of New Zealand *David Kennedy*

REPORT DATED: 24/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1122
*DWELLING AND SETTING - 32 DUBLIN STREET, LYTTELTON***



PHOTOGRAPH BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 32 Dublin Street has historical and social significance as a colonial home and its 140 year connection with the Boyd family. Lyttelton Town Section 49 was originally sold to UK-domiciled anti-slavery campaigner Joseph Denman in 1851. In 1863 Denman sold the bare site to local carpenter James Stout, who subdivided it into six sections. The site of 32 Dublin Street was sold in 1864 to Robert and Janet Boyd; the couple built a cottage for themselves here in 1866. Significant numbers of similar cottages were built in Lyttelton during the 1860s, a period of rapid growth in the settlement with important public works such as the Lyttelton Rail Tunnel (1860-67) under way, and an increase in trade and immigration. The town's population tripled between the mid-1850s and the end of the 1860s. This cottage passed through four generations of Boyds over 140 years and did not pass out of family ownership until 2002.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The cottage has cultural significance as a colonial cottage, which reflects the way of life of its former residents by virtue of its small size and the number of rooms it contains. Its ownership profile also reflects a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late-19th to the mid-20th centuries such as Devonia at 10A Bridle Path.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

32 Dublin Street has architectural and aesthetic significance as a mid-19th century single-storey timber cottage with a corrugated iron roof. It is an example of the vernacular style in colonial domestic architecture. The replacement of the streetfront windows with casement and fanlight type fenestration in the 1950s has had an effect on the cottage's appearance.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 32 Dublin Street has technological and craftsmanship significance for its ability to demonstrate cottage construction techniques from the mid-19th century. Its construction, materials, and detailing evidence the period in which the dwelling was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 32 Dublin Street has contextual significance for its contribution to the streetscape. It is located on the road frontage, wedged tightly between the listed cottage to the south at 30 Dublin Street and the turn-of-the-century building on the Winchester Street corner. Most of the cottage's small section is covered by building, leaving only a courtyard garden at the rear. The cottage forms part of a closely built colonial streetscape of houses of a similar scale, form and age - all situated right on the street. This section of Dublin Street is consequently an important contributor to the colonial townscape of Lyttelton.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling at 32 Dublin Street and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The cottage at 32 Dublin Street has overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as a workman's cottage, built during a period of rapid growth in the settlement, and for its 140 year connection with the Boyd family. The cottage has cultural significance for the capacity it has to illustrate the way of life of four generations of the Boyd family. The cottage has architectural and aesthetic significance as a mid-19th century verandah dwelling and technological and craftsmanship significance as an example of colonial timber construction. The dwelling at 32 Dublin Street has contextual significance as part of a closely-built colonial streetscape of Dublin Street and archaeological significance in view of the date at which development occurred on the site.

REFERENCES:

Christchurch City Council Heritage files *32 Dublin Street*

REPORT DATED: 25 February 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1181
*BRIDGE/CULVERT AND SETTING -
DYERS PASS ROAD, BETWEEN SUMMIT-GOVERNORS BAY,
GOVERNORS BAY***



PHOTOGRAPH : DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This bridge/culvert and its setting has historical and social significance as it dates from the 1860s and is associated with the construction of the Governors Bay Road by the Provincial Government in order to connect the settlement with Lyttelton. Due to its location on what was Rural Section 228, the bridge is also associated with John Dyer, after whom the nearby Dyers Pass Road was named, and Charles Parsons, both of whom were prominent members of the Governors Bay community in the nineteenth century.

It lies upon land which was originally part of Rural Section 228 which was initially granted to John Dyer by the Canterbury Association in 1852. Dyer was an Englishman who had arrived in Lyttelton onboard the *Canterbury* in the year prior to his land purchase. After settling in Governors Bay, Dyer also purchased Rural Sections 442 and 443. At the time of their arrival in Governors Bay, the small settlement was isolated from the larger port of Lyttelton and in order to reach it people often had to travel by boat. The Provincial Government saw the need for a proper road to connect the two settlements and by the late 1850s a road was planned.

Charles Parsons purchased Rural Section 228 in 1855, and in 1862 allowed for a public road to pass through his land.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

This bridge/culvert and its setting has cultural significance as a tangible reflection of aspects of the way of life of very early European colonists in the 1850s and 60s and their need to provide access and drainage in order to settle the land. It demonstrates aspects of the way of life of European colonists in the second half of the 19th century. The bridge/culvert and setting has cultural and spiritual values for Maori associated through its location with a former Māori walking track - since Rural Section 228 was located at the foot of the hills, it also was the point of departure for a former Māori walking track which passed over the hills. The wider area of the Ōhinetahi valley (Governors Bay) at the head of Whakaraupō (Lyttelton) harbour, has cultural and spiritual values for Maori. It was once the site of a heavily stockaded Ngāti Māmoe pā that was stormed by Te Rakiwhakaputa of Ngāi Tahu around 300 years ago,

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The bridge/culvert has some architectural and aesthetic value as an example of a nineteenth century stone arch bridge, which are less common in New Zealand. This bridge has been altered over time and subsequent to the original construction, concrete wing walls have been erected on the upstream side. The decking and parapets have been covered by a modern roadway, thus causing the bridge to become indistinguishable from the modern Main Road. The downstream outlet of the bridge has been buried and a modern culvert pipe surrounded by loose set stones allows the water to empty into a stream.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The bridge/culvert has some technological and craftsmanship value and demonstrates stone and timber material, stonemasonry methods and skills and basic engineering technology of the 1860s as required for early colonial progress.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The bridge and culvert and its setting has contextual significance for its siting on a hillside bend in the Governors Bay Road and its location at the start of the turn off to Dyers Pass Road, a historic road which was originally a walking track used by local Māori. The context of the bridge is best appreciated when it is viewed as an integral part of the historic Governors Bay Road. Since the bridge is largely hidden due to the modern road developments, it can only be seen by either looking down at it from the road edge or from private property. The bridge forms part of a group of bridges and culverts in Governors Bay which are simple utilitarian structures constructed all or in part in stone. The setting of the bridge consists of the waterway and its banks on either side of the structure.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The bridge/culvert and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. European activity has been documented on the site since as early as the 1850s which is when the bridge dates from.

Ōhinetahi valley (Governors Bay) at the head of Whakaraupō (Lyttelton) harbour, was once the site of a heavily stockaded Ngāti Māmoe pā that was stormed by Te Rakiwhakaputa of Ngāi Tahu around 300 years ago, there is potential for evidence of Māori activity in the area.

ASSESSMENT STATEMENT

The bridge/culvert and its setting is of overall significance to Christchurch including Banks Peninsula. It has historical and social significance for its association with early landowners John Dyer and Charles Parsons and the history of the construction and diversion of the Governors Bay Road, connecting Lyttelton with this bay by road. This bridge/culvert and its setting has cultural significance and demonstrates aspects of the way of life of very early European colonists in the 1850s and 60s and their need to provide access and drainage in order to settle the land. The bridge/culvert and setting has cultural and spiritual values for Maori associated through its location with a former Māori walking track. It is of contextual significance for its association with other early bridges and culverts on the Governors Bay Road. The bridge/culvert and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

TI Kōuka Whenua, <<http://christchurchcitylibraries.com/tikoukawhenua/ohinetahi/>>, viewed 13 April 2014.

CCC Heritage File Governors Bay – Main Road Bridge

Canterbury Association-Dyer land transfer, Deeds 2, Folio 402, Archives New Zealand.

F.R. Inwood, *Governors Bay: reminiscences of past and present* (1935), p.3, accessed May 20 2013, <http://christchurchcitylibraries.com/DigitalCollection/Archives/Archive17/Reminiscences/PDF/Reminiscences1935.pdf>.

‘Christchurch Street names,’ Christchurch City Libraries, accessed May 21 2013, <http://christchurchcitylibraries.com/Heritage/PlaceNames/ChristchurchStreetNames-D-E.pdf>.

Parsons-The Public, Deeds 14, Folio 209, Archives New Zealand.

Geoffrey Thornton, *Bridging the gap: early bridges in New Zealand 1830-1939* (Auckland: Reed, 2001), p.233.

REPORT DATED: 13 APRIL 2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1102
*FORMER DWELLING AND SETTING –
21 EXETER STREET, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The building at 21 Exeter Street has historical and social significance as the former presbytery for St Joseph's Roman Catholic Church. The building is particularly associated with Fr. Patrick Cooney, St Joseph's parish priest from 1900 until 1939. In 1860 wealthy runholder and politician Frederick Weld gave a Lyttelton Town Section for the purposes of a Roman Catholic church. St Joseph's Church was built in 1865, followed by a two-room cottage for the first resident priest, Fr Boibieux, in 1871. This first presbytery was located on high ground at the rear of the church. With additions and alterations it served its purpose for thirty years until in 1877, Town Section 89, behind the presbytery, was acquired for the eventual construction of a replacement building. Nothing was constructed on the site however, and in 1887 the diocese purchased the nearby former home of harbour master Frederick Gibson to serve as a new presbytery. When the Sisters of Mercy arrived to take charge of St Joseph's School in 1890, incumbent Fr. Laverty placed the parochial house at their disposal and moved back into the old presbytery. His successor Fr. diMatthia Salvador

was clearly unimpressed with the arrangement and in 1896 had local contractors Hollis and Brown build a new presbytery on the Town Section acquired for that purpose twenty years before. Fr. Salvador did not get the opportunity to enjoy his new home however, as it was leased to Ada Cleary on completion and probably served as a boarding house for the next seven years.

After a couple of relieving priests, Fr. Patrick Cooney (1872-1940) was appointed in 1900. Cooney was born in Limerick, Ireland, and educated by the Christian Brothers. Whilst studying theology in Rome, he discovered a gift for languages and became fluent in Italian, French and German. The young priest was ordained in 1897 and came to New Zealand the following year. Cooney served in Rangiora and Kumara before coming to Lyttelton. His command of languages was particularly suited to the port town, as he was not infrequently called upon to interpret for and minister to foreign seamen. Fr. Cooney served as Lyttelton's parish priest for nearly forty years until his death in 1940. He remains Lyttelton's longest serving parish priest. Fr. Cooney began his ministry in Lyttelton living in the old presbytery, but in 1903 or 1904 he shifted into the 'new' Exeter St presbytery, where he remained for the duration of his pastorate. The house remained in use as a presbytery for the next sixty years, until 2004, when it was decided that Lyttelton no longer required a resident parish priest. The redundant presbytery was then altered to become the St Joseph's parish centre, combining meeting space with the parish office and a flat.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former presbytery has cultural and spiritual significance as the former presbytery for St Joseph's Catholic Church. As the current Parish Centre, 21 Exeter Street continues to play a significant role in the cultural and spiritual life of Lyttelton's Roman Catholic community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former St Joseph's Presbytery has architectural and aesthetic significance as a late Victorian square-plan hipped-roof villa. The bell-cast veranda is a little old-fashioned for a house of this period, and may have been selected to match that on the Wesleyan parsonage (1881) next door. The house has a high degree of exterior originality, although both chimneys have been removed. The builders of the house were prominent local contractors Hollis and Brown. The firm began as Hollis and Green, a partnership between Henry Green and William Hollis. After Green retired in 1894, Hollis took his son-in-law William Brown into partnership. The firm built many Lyttelton buildings in the late 19th and early 20th centuries.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former St Joseph's Presbytery at 21 Exeter Street has technological and craftsmanship significance for its ability to demonstrate villa construction techniques from the mid-19th century. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former presbytery and its setting have contextual significance for the contribution it makes to the historic streetscape of Exeter Street. It is located close to the Exeter Street frontage of a comparatively long, narrow section which slopes away from the roadway. The house occupies nearly the full width of the property. In front of the house is a small garden and a plastered concrete wall topped with a wrought-iron balustrade. The wall appears contemporary with the house. Behind the house is an area of lawn and informal garden. When the presbytery was built, it was part of a large complex of Catholic institutional buildings, which included St Joseph's Church, St Joseph's School, St Joseph's Convent and St Mary's School. Most of these institutions and buildings are now gone, leaving the former presbytery as one of the few reminders of the long Roman Catholic history of the site. Adjacent to the house is the former Methodist parsonage, a two-storey villa occupied since the early 1980s by the Sisters of Mercy (formerly of St Joseph's Convent). The former parsonage is also a listed heritage item. This section of Exeter Street contains a number of villas similar to and roughly contemporary with the former presbytery.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former St Joseph's Presbytery and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The former presbytery predates 1900 and development of neighbouring sites commenced in the 1860s.

ASSESSMENT STATEMENT

The former St Joseph's Presbytery and its setting has overall heritage significance to Banks Peninsula and Christchurch. The building has historical and social significance as the presbytery for St Joseph's Catholic Church for over a century and for its association with

long-serving Lyttelton clergyman, Fr. Patrick Cooney. The former presbytery has cultural and spiritual significance for its role in the life of Lyttelton's Roman Catholic community. The former presbytery has architectural significance as a late Victorian square-plan villa and technological and craftsmanship significance for its ability to demonstrate cottage construction techniques from the mid-19th century. The former St Joseph's Presbytery and its setting has contextual significance for its relationship with the former Methodist parsonage at 19 Exeter Street and as a reminder of the extensive Catholic precinct that once stood in the vicinity. The former presbytery and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File *21 Exeter Street, Lyttelton*

REPORT DATED: 26 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1297
*DWELLING AND SETTING, FORMER PARSONAGE - 19
EXETER STREET, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 19 Exeter Street has historical and social significance as the site of Lyttelton's Wesleyan Methodist Parsonage for a century from 1862, and in the present building from 1881-1963. The house also has significance as the former home of the Catholic mission to seamen, the Apostleship of the Sea, and the present home of the St Joseph's Convent of the Sisters of Mercy. Lyttelton's Wesleyan Methodists constructed their first church in St David's Street in 1855. This building was rapidly outgrown, and a large new church was opened on Norwich Quay in 1861. The busy site proved unsuitable for worship however, and in 1866 the church building was moved up to Winchester Street.

The first resident Methodist minister in Lyttelton was Rev. William Rowse, who settled in the town in 1859. In 1862 William Morgan, a member of the congregation, donated Town Section 90 in Exeter Street for a parsonage. The first parsonage was completed that year.

Two decades later the decision was made to replace the building with a more commodious dwelling. Designed and built by John Barnes, the new parsonage was completed in 1881. By the 1950s the Lyttelton Methodist Church was part of a circuit that included Redcliffs and Sumner. In recognition of the fact that an increasing proportion of the church's adherents lived on the north side of the Port Hills, a new parsonage was completed in Sumner in 1964. The old parsonage was sold to the neighbouring Lyttelton Catholic parish in 1963. The house was occupied for two decades by the Apostleship of the Sea, a Catholic mission to seamen, and then from 1982 by the Sisters of Mercy of St Joseph's Convent, who relocated from their previous, larger convent at 23 Exeter Street.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Wesleyan Methodist parsonage has cultural and spiritual significance for having served two Christian denominations for more than 130 years. For its first 80 years, the dwelling housed Lyttelton's Methodist ministers. For sixty of those years, the town's Methodist and Catholic clergymen lived side by side in adjacent houses. The size and capacity of the dwelling illustrates the way of life of Lyttelton's Wesleyan minister at the time it was built. In 1963 the parsonage was sold to the Roman Catholic Diocese and integrated into the neighbouring Catholic precinct. Initially it served the Apostleship of the Sea and then, from 1982, housed the St Joseph's Convent of the Sisters of Mercy. The Sisters are a charitable order, dedicated primarily to education. St Joseph's Convent was founded in Lyttelton in 1890, and the Sisters taught at the former St Mary's and St Joseph's Schools. The sisters remain at the house.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Wesleyan Methodist parsonage has architectural and aesthetic significance as large two-storey flush weatherboarded square-plan villa, built in 1881. The architect and contractor was John Barnes. A number of Methodist parsonages were built to this general plan. Such houses represented the status and family needs of their occupants; and could be quite elaborately embellished. The Lyttelton Parsonage however is a chaste example of the type, lacking quoins, corbels and other typical decoration. The sole concession to ornament is the bell-cast veranda with its light cast iron frieze. The integrity of the house has been compromised slightly by erection of a lean-to garage on the east side (1976) and the insertion of aluminium joinery in the partially enclosed veranda in the 1990s. John Barnes was a London-born builder and joiner who arrived in New Zealand in 1874. He was a life member of the Canterbury Kilwinning Lodge, as well as a noted amateur singer. Barnes also designed the first and second stages of the Kilwinning Lodge in Canterbury Street (1881, 1903).

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Wesleyan Methodist parsonage has technological and craftsmanship significance for its ability to demonstrate villa construction techniques from the mid-19th century. Its timber construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Wesleyan Methodist parsonage and its setting have contextual significance for the contribution it makes to the historic streetscape of Exeter Street. It was originally located at the front of a long section that sloped steeply away from the rear of the house to the southern boundary. In 1976 the section was subdivided to accommodate council pensioner flats at the rear and thus since 1976 the former parsonage has been located on a small square parcel of land. Since 1963 the house has been associated with a large complex of Catholic institutional buildings. Adjacent to the former parsonage is the former St Joseph's Presbytery (1896), which is also a listed heritage item. Although single storied, the presbytery is also a symmetrical square-plan villa and shares a number of design features. Some, such as the bell-cast veranda with chamfered posts and light fringe may have been a direct response to the older building. This section of Exeter Street contains a number of villas built in the period 1890-1910, but because it is a two-storey building the former parsonage has some landmark quality within this context.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Wesleyan Methodist parsonage and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The former parsonage stands on the site of an earlier parsonage, which was built in 1862.

ASSESSMENT STATEMENT

The former Wesleyan Methodist parsonage and its setting has overall heritage significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as Lyttelton's former Methodist Parsonage, the former home of the Catholic mission to seamen, the Apostleship of the Sea, and as the present home of the St Joseph's Convent of the

Sisters of Mercy. The dwelling has cultural and spiritual significance for having served two Christian denominations for over 130 years. The dwelling has architectural and aesthetic significance as a two-storey square-plan villa, which was built by local builder John Barnes in 1881. The former Methodist parsonage has technological and craftsmanship significance for its ability to demonstrate villa construction techniques from the mid-19th century. The former Wesleyan Methodist parsonage has contextual significance in relation to its site, upon which a parsonage building has stood since 1862, and in relation to the neighbouring Roman Catholic institutional buildings (particularly the former presbytery), with which it has been integrated since 1963. The former Methodist parsonage has archaeological significance in view of the date at which development of the site first occurred.

REFERENCES:

Christchurch City Council Heritage File *19 Exeter Street, Lyttelton*

REPORT DATED: 26 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1332
*DWELLING & SETTING – 155 FRENCH FARM VALLEY ROAD,
WAINUI***



PHOTOGRAPH: JENNY MAY, 22.4.2015

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling and setting has high historical significance for its age and association with the French and German settlement of Akaroa in 1840. The house was extant by 1846 and may date to 1842/43, according to Heritage New Zealand. It was built as part of the farm and research station developed by the crew of the French naval vessel *L'Aube*, between 1840 and 1846, to support the new settlement of Akaroa across the harbour.

Ownership of the property was transferred to the Canterbury Association in 1850. Subsequent owners included Irish immigrant Joseph Dicken, who disappeared in 1857 leaving his sister Mary to lease the property to various parties, and Thomas Baker who

bought it in 1876 and established a boarding school for boys on the site. In 1901 the property was purchased by Lucien Brocherie, who had emigrated from France in 1865. Members of the Brocherie family still own the house today and in 2010 they entered into a covenant with the QEII Trust to protect the house and its immediate environs. Although the building has not been lived in for over 100 years and is currently in a somewhat dilapidated state, a Conservation Plan was prepared in 2007. Heritage NZ listed the building as a Category I historic place in the same year and currently has some involvement in work being done to stabilise the structure and address surface drainage issues around the building.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The setting of the dwelling has cultural significance because it stands in French Farm Bay, known to Maori as Te Rautahi, which is part of the cultural landscape of Banks Peninsula that was a valuable mahinga kai and the setting for a number of significant events that shaped the fortunes of Ngai Tahu during the 1830s and beyond. The building itself has cultural significance for the value ascribed to it by the Brocherie family and members of the Akaroa Civic Trust, which has been involved in the conservation of the building since 2001 and commissioned the 2007 Conservation Plan. It also has cultural significance as a tangible reminder of the early French settlement culture that was brought from France to Akaroa in the nineteenth century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has high architectural significance as an example of colonial vernacular design and construction that is comparable to that seen in the early settlement of Akaroa. French Navy personnel, who were stationed at Akaroa in the early years of the Nanto-Bordelaise settlement, are credited with the building's construction and were its original occupants. The building has a steep pitched roof with a central dormer style gable and culminates in a lean-to that stretches along the full rear of the building. The current condition of the building and possible alterations to the original fenestration and entry doors may belie the original form, but the principal entry appears to be on a side rather than front elevation. Since c.2005 its former use as a hay barn has ceased and door and window openings have been blocked to help make it more weatherproof.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has high technological significance for what it may reveal about early French settlement building techniques using metric measures, and from its construction from locally felled and milled totara. Its structure is unusual in that instead of piles the wall studs extend

into the ground. The building limited craftsmanship significance but provides a good example of colonial vernacular construction.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and setting has high contextual significance in relation to other early colonial buildings in Christchurch, including Banks Peninsula, and the South Island. It is contemporary with the Langlois-Etevenaux House in Akaroa (1841/42) and Deans Cottage in Riccarton (1843) and has contextual values in relation to the landscape of French Farm Bay and Akaroa Harbour, as well as the built environment of Akaroa township. The building is one of the oldest surviving buildings in the South Island and makes a notable contribution to French Farm Bay and the wider environs of Banks Peninsula.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Heritage New Zealand records that the property has not been ploughed since 1901, which may suggest the survival of archaeological evidence predating 1900.

ASSESSMENT STATEMENT

The dwelling and setting has high overall significance to Christchurch, including Banks Peninsula, and New Zealand. It has high historical significance for its age and association with the 1840 French and European settlement of Akaroa. The dwelling and setting has cultural significance because it stands in French Farm Bay, known to Maori as Te Rautahi, which is part of the cultural landscape of Banks Peninsula and also the high regard in which it is held by members of the community particularly as a tangible reminder of the early French settlement culture that was brought from France to Akaroa in the nineteenth century. The building has high architectural significance for its colonial vernacular styling and high technological and craftsmanship significance for what it may reveal about early French settlement building techniques using metric measures, and from its construction from locally felled and milled totara. The building has high contextual significance for its location and its place within New Zealand's extant early colonial structures. The dwelling and setting has high archaeological significance in view of its age and the extent to which its site has been unmodified since c1901.

REFERENCES:

Historic Place # 7708 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details?id=7708>

French Farm Registration Proposal - Heritage New Zealand (7 May 2007, held on file by CCC)

Ian Bowman 'Conservation Plan – French Farm House' (2007)

REPORT DATED: 20 NOVEMBER 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1165
*WATER TROUGH AND SETTING – GEBBIES PASS ROAD
BETWEEN CHRISTCHURCH-AKAROA - PARK HILL,
MOTUKARARA***

PHOTOGRAPH:

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The water trough has historical and social significance for its historic use to provide water for horses and cattle and for its location adjacent to a site that was central to the local community. The concrete trough at the junction of Gebbie's Pass Road and the Christchurch Akaroa Road was erected in 1892 by the Little River Road Board. In the same year the land on which it stands was vested as a reserve for the use of the inhabitants of the Little River Road District. The purpose of the area was as a public pound. Part of the reserve was taken in 1940 for a road and the pound designation was cancelled in 1965. Part of the land was then sold to a restaurant proprietor in 1966 and has been used for a café ever since.

The water trough was originally adjacent to a site that contained a blacksmith's, post office and, after 1901, a telephone office and therefore was at a central meeting point for the local farming community. In the late 19th century a good water supply for animals being used for transportation was a valuable asset and as Gebbie's Pass was an important route linking Akaroa and Little River with Lyttelton and Christchurch, the trough was well placed for people using the road.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The water trough has cultural significance as evidence of the heyday of the horse (1870-1910) during the colonial era and the way of life that preceded the motorised vehicle transport of the 20th century. The trough provides one example of the necessity of providing for horses' need for water, as well as food and stabling, at key junctions on regular transport routes.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The water trough has some architectural value as a utilitarian concrete structure.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The water trough has some technological and craftsmanship value as a late 19th century concrete structure. The trough is a low, oval structure with the number '1892' etched on its side.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The trough has contextual significance for its location adjacent to a site that formerly contained a blacksmith, post office and telephone office and for its location on the road that was a major route between Akaroa, Little River, Lyttelton and Christchurch. The setting of the water trough consists of a small part of the road reserve on which it stands, within the triangular parcel that is bounded by Gebbies Pass Road, Park Hill Road and the Christchurch Akaroa Road. Behind the trough, on its eastern side, is a post and rail fence that marks the boundary of the adjacent café and residential property.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The water trough and its setting are of archaeological significance because have the ability to provide archaeological evidence relating to past human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The water trough has overall significance to Banks Peninsula and Christchurch. It has historical and social significance for its erection by the Little River Road Board in 1892 to water animals used in transportation in the late 19th century. The water trough has cultural significance for its association with a former way of life, one that preceded the widespread use of motor vehicles. It has contextual significance for its location at a historic service centre on the road that was a major route between Akaroa, Little River, Lyttelton and Christchurch.

The water trough and its setting are of archaeological significance because have the ability to provide archaeological evidence relating to past human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, Banks Peninsula – Gebbies Valley, Water Trough*.

Margaret Lovell-Smith, *Background Information Listed Heritage Place, Water Trough 1892 – near the Black Tulip* - 2013

REPORT DATED: 26 February 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1083
*ST PETER’S CHURCH AND SETTING – 834 GEBBIE’S PASS
ROAD, GOVERNORS BAY***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

St Peter's Church, Teddington was opened in 1871 and has high historical and social significance as a 19th century church that has continued to be an active church in the Christchurch Anglican Diocese throughout its history and for its association with some of the earliest settler farming families in Canterbury. The church is built on land that belonged to Mary Gebbie and became the property of the Church Property Trustees in December 1884. The church was consecrated the following year in January 1885. The building was constructed by William Dyer of Governor's Bay and later lined by J. Hall in 1876 with re-roofing in iron being undertaken in 1896. The church was part of Governor's Bay Parish when it was opened and was called the 'Head of the Bay' church with the name Teddington appearing in the church registers in 1886. The parish of Governor's Bay became a Parochial

District in 1895. From 1930 it was part of the West Lyttelton and the Bays Parochial District and it is now part of the Mr Herbert Parochial District. Following damage to St Cuthbert's Church, Governor's Bay in the Canterbury earthquakes, the congregation of St Cuthbert's Church also currently worships at St Peter's.

The church is connected with some of the earliest settler farming families in Canterbury with William Deans Gebbie, youngest son of Mary Gebbie, being the first person to be buried in the churchyard. The Gebbie family still remains in the area and the church is on Gebbie's Pass Road. William Flower Blatchford, who arrived in the area in 1851 aboard the *Isabella Hercus*, was employed by the Gebbie and Manson families to teach their children. He married Agnes Manson in 1860 and continued to live in the area first as schoolmaster and then as a farmer. He also taught a weekly Sunday School and was a lay reader for the church for 45 years. In 1905 a memorial window was commissioned from Curtis, Ward and Hughes of London to commemorate these two men.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

St Peter's Church and its setting has high cultural and spiritual significance as an Anglican Church that has been in use for well over a century and has housed many religious and social ceremonies for the local farming community in that time. It also has commemorative stained glass. The setting has high cultural and spiritual significance, particularly to its community, as it contains a graveyard with interments dating from earliest European settlement.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The church has high architectural and aesthetic significance as an early timber church designed by Benjamin Mountfort in the 1870s. It is the smallest of the timber colonial churches designed by Mountfort (36 feet by 16 feet) but was carefully conceived to present a unified whole in treatment of its form and relationship to its fenestration. Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. He has been credited with defining Christchurch's Gothic Revival character with a group of major buildings including the Canterbury Museum, the Provincial Council Buildings and Canterbury College (later the Arts Centre).

The church is constructed of board and batten, with a pitched metal roof and features a string course running the length of the building. The timber used was kauri with a matai floor. After there were problems with borer, in 1904 some of the timber was replaced with rimu. The church has lancet windows, with a double window at the west end and a triple window at the east end. There is a small entrance porch on the north side. The church is an ecclesiologically correct parish church with the interior having a raised chancel and an open timber roof. The church has been extended to the east with a small single storey extension with a double pitched roof. The organ, which had been in Gebbie's Pass Church since 1937 was moved to St Peter's in 1974.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St Peter's Church has technological and craftsmanship significance through its ability to demonstrate construction techniques from the 1870s, especially of the board and batten method, which was used prior to the adoption of machine manufactured timber boards and for its stained glass window made in 1905 by Curtis, Ward and Hughes, the well-known London stained glass firm. The window depicts 'The Risen Christ's Eighth Appearance' and was raised as a memorial to William Flower Blatchford and William Deans Gebbie.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

St Peter's Church Teddington and its setting has contextual significance as it sits within a landscape of rural paddocks, as it has done since it was constructed and which reflect the community it was built to serve. The setting of St Peter's Church consists of the immediate land parcel, which includes a graveyard. The site is unique in the landscape with its thick hedge along the front boundary and a pair of metal gates between large timber gate posts and a short length of white timber fencing. A path runs from the road to the entrance porch and to the north of the church. There are several trees on the site, among which trees is a large protected oak at the front of the site. The graveyard is situated to the rear of the church on the east side.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

St Peter's Church and its setting are of archaeological significance, noting that the setting also contains a graveyard, because have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

St Peter's Church and its setting are of overall high significance to Christchurch, including Banks Peninsula. The church has historical and social significance as a 19th century church that has continued to be an active church in the Christchurch Anglican Diocese throughout its history and for its association with some of the earliest settler farming families in Canterbury. The church and its setting has high cultural and spiritual significance as an Anglican Church that has been in use for well over a century and has housed many religious and social ceremonies for the local farming community in that time. The setting has high cultural and spiritual significance, particularly to its community, as it contains a graveyard with interments dating from earliest European settlement. The church has high architectural and aesthetic

significance as an early timber church designed by architect Benjamin Mountfort in the 1870s. It is the smallest of the timber colonial churches designed by Mountfort (36 feet by 16 feet) but was carefully conceived to present a unified whole in treatment of its form and relationship to its fenestration. St Peter's Church has technological and craftsmanship significance through its ability to demonstrate construction techniques from the 1870s, especially of the board and batten method, which was used prior to the adoption of machine manufactured timber boards, and for its stained glass window made in 1905 by Curtis, Ward and Hughes a well-known London stained glass firm. St Peter's Church and its setting has contextual significance as it sits within a church and graveyard setting with a wider landscape of rural paddocks, as it has done since it was constructed and which reflect the community it was built to serve. St Peter's Church and its setting are of archaeological significance because have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, St Peter's Church, Teddington, Governor's Bay*
Lovell-Smith, Margaret, *Background Information Listed Heritage Place, St Peter's Church, Teddington* - 2008

REPORT DATED: 05/08/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1076
*FORMER LYTTELTON BOROUGH COUNCIL STABLES AND
SETTING - 1 GLADSTONE QUAY, 4 DONALD STREET,
LYTTELTON***



PHOTOGRAPH: CCC, 24/6/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Stables have high historical and social significance for their association with Reserve 34, one the most historic sites in Canterbury, and with the history of local government in Lyttelton.

Reserve 34, on which the former Stables are located, is one of the most historic sites in Canterbury. The reserve, bounded by Oxford Street, Sumner Road, Gladstone Quay and an unformed portion of St Davids Street, was surveyed by the Canterbury Association in 1849. As the first block above the Association's jetty, the site was central to the new settlement, and was taken over by the Association for their own purposes. The house of Association Agent John Robert Godley, offices and immigration barracks were constructed on the site. Immigrants continued to pass through the barracks until the mid-1860s, when the Canterbury Provincial Government sold them for removal.

The Lyttelton Borough Council was formed in 1862 and began leasing parts of Reserve 34 from the Provincial Council in 1864. Donald Street (named for Dr William Donald, an early medical practitioner and first chair of the Council) was put in as a service lane at this time. In 1869 the Council took over the reserve; although much was on long-term ground lease, the whole block remained in council ownership until subdivision in the 1990s. The Borough Council was superseded by the Banks Peninsula District Council in 1989. Since the Canterbury Earthquakes, most buildings associated with the former Borough Council have been demolished.

In 1913 the Lyttelton Borough Council decided to replace the dilapidated stables (perhaps dating to the 1860s) in their works yard with a new building. Although the Edwardian period marked the dawn of mechanised transport, horses were still widely used as work animals until the 1940s. Provision was made in the new stables for the storage of vehicles, including 'rolling plant', which would have been hauled around the steep streets of the town by the animals. Provision was also made for leasing stalls to private citizens in order to garner some additional revenue. The Stables were completed in 1914 and remained in use as Council premises until the 1990s. The horses were replaced by motor vehicles around 1939, when the Stables were adapted to garage motor vehicles.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Stables have cultural significance for their association with a way of life involving the use of horses, by both local authorities and private individuals, until the advent of mechanised vehicular transport in the early to mid-20th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Stables have architectural and aesthetic significance as utilitarian buildings with some architectural pretensions, which were designed by prominent Canterbury architect Joseph Maddison.

Plans for the stables were commissioned from Maddison's firm, Maddison and Brown, in late 1913. Joseph Maddison designed a wide variety of building types during his long career, but made a specialty of industrial buildings such as factories and freezing works. In 1913 he had just completed a career highlight, the Government Buildings in Christchurch's Cathedral Square. The Stables were a well-built utilitarian 'L'-shaped brick structure with gabled roofs (including a step in the wing running east-west) and enlivened by quoins and facings of limestone. The foundation stone was laid in September 1914, at which point the building was well underway. The building has been much modified through the years, and an unsympathetic concrete block and weatherboard lean-to built on to the front of the north-south oriented wing of the stables in 1983 (together with a similarly undecorated concrete block wall enclosing the front yard) has undermined the building's aesthetic quality.

Over the course of the 2010-2011 Canterbury earthquakes, a number of severe cracks developed in the brick walls of the stables and in one of the internal columns. Subsequently,

most of the upper storey brickwork on the gable overlooking Donald Street has been taken down, including some of the quoins in the gable's northwest corner. A conservation plan was prepared for the Christchurch City Council by Ussher and Craig in 2014, but a repair strategy for the building has yet to be decided on.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Stables have technological and craftsmanship significance as an example of Edwardian masonry construction. Such buildings have some rarity value since the Canterbury earthquakes, particularly in Lyttelton.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former stables are of contextual significance for their site and setting. The former Stables are located on a terrace on the east side of Donald Street, which is a small no-exit service lane. The L-shaped building wraps around the southern and eastern sides of the site, forming a partly enclosed yard. To the south is the former site of the Lyttelton Museum building; to the north is an open yard. The building backs on to an unformed section of St David Street covered in mature trees. The land parcel which the stables sit on extends up to the Sumner Road (including the single-storey Plunket Rooms and its grassed surrounds) and across to Oxford Street (in the form of the Lyttelton Harbour Information Centre). Another brick Edwardian building, the unlisted former *Lyttelton Times* office, is on the opposite site of Donald Street. Altogether the block encompassing Reserve 34 formerly contained six listed buildings, of which three (the Stables, the Lyttelton Harbour Information Centre, and the British Hotel) remain post-earthquake.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Stables and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Because of the use of Reserve 34 by first the Canterbury Association, and then provincial and local government, the site of the stables has been used as a space for public buildings since the mid-nineteenth century.

ASSESSMENT STATEMENT

The former Lyttelton Borough Council Stables are of high heritage significance to Banks Peninsula and Christchurch. The former Stables have high historical and social significance

for their association with Reserve 34, one the most historic sites in Canterbury; with the history of local government in Lyttelton; and with the use of horses as motive power. The Stables have cultural significance for their association with the use of horses until the advent of mechanised transport in the early to mid-20th century and hence the way of life based upon horse-drawn modes of transport. The former Stables have architectural and aesthetic significance as a utilitarian building designed by noted Christchurch architect Joseph Maddison, albeit one which has undergone a number of alterations since. The former Stables have technological and craftsmanship significance as an example of Edwardian masonry construction and contextual significance in relation to Reserve 34 and its remaining heritage and character buildings. The former Stables has archaeological significance by virtue of the mid-19th century development that occurred on this site before the Stables were erected in the early 20th century.

REFERENCES:

CCC Heritage File: *4 Donald St (Former Council Stables)*

REPORT DATED: 27 February 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 677
*DWELLING AND SETTING -
6 GODLEY QUAY, LYTTELTON***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

6 Godley Quay has high historical and social significance as one of Lyttelton's (and Canterbury's) oldest surviving dwellings, and for its association with prominent early merchants and/or ship owners Henry LeCren, John Thomas Peacock, Joseph Dransfield, Beverley Buchanan, David Davis, the Cameron family, and shipwright Malcolm Miller. It is also significant for its association with one of early Canterbury's most notable business failures, the bankruptcy of J. T. Peacock & Co. in 1867. The property has been widely known as *Captain Simeon's House*, but there is no evidence to date that Simeon ever had any connection with it.

The house at 6 Godley Quay is located on Town Section 278 in what was known as Dampier's Bay. This section was originally selected by John Christie Aitkin in July 1851, but

an agreement to purchase it from him by the holder of the adjacent TS 280, Edward Merson Templar, was made later the same year. In October 1851 Templar offered TS 278 on long term lease. The contract to purchase must have fallen through however, for TS 278 was back on the market in August 1852. In June 1853 Aitkin auctioned the vacant section. Templar was the successful bidder, but only in the capacity of agent, acting for the Sydney-based merchants George Griffiths and William Fanning (Griffiths and Fanning). Griffiths and Fanning also acquired the adjacent TS 280 from Templar at the same time. At some point over the next few years, the pair sold both sections to merchant Henry John LeCren – undetermined as the transaction was not officially recorded. LeCren built the present house as a family home at some point between 1853 and August 1857, when a LeCren child was born in Dampier's Bay.

Henry John LeCren was an agent for the Canterbury Association before coming to Canterbury in 1850, where he established the mercantile firm of Longden and LeCren with his cousin Joseph Longden. He married in 1853. The LeCren family departed for greener pastures in the new settlement of Timaru in 1859, where Henry became prominent in business and the formation of that town. Their 'quite new' home in Lyttelton was subsequently offered for let by leading Canterbury merchant, shipowner and politician John Thomas Peacock, although he did not actually own the property until October 1860. At the time of his purchase, the property was occupied by merchant Joseph Dransfield. Peacock himself lived in a cottage high on the Bridle Path (now the site of 2 Cunningham Terrace) where he could see the shipping movements below at his own (Peacock's) wharf.

Peacock did well for himself in the young settlement, and by 1862 was in a position to sell the assets and goodwill of his shipping business (by then called J. T. Peacock and Co.) to Beverley Buchanan and Charles Turner, and retire. In 1863 he also sold his Bridle Path and Godley Quay properties (amongst others) to Buchanan, and moved over the hill to Christchurch, building a large new house, *Hawkesbury*, on Papanui Rd.

Beverley (actual name Beavan) Buchanan (1827-70) had been an employee of the Peacocks' in Sydney, and visited Lyttelton on company business in 1855 and 1857 before finally settling in the port town in 1859. That year he became a member of the new Lyttelton Chamber of Commerce. Buchanan subsequently sat on committees for the regatta, the Canterbury Loan Building and Investment Society, and the rebuilding of the Wesleyan Chapel (1861). In 1866 he was elected to the Provincial Council for Lyttelton. The merchant was known for kindness to the poor, and served as secretary to the Lyttelton Benevolent Society.

The late 1860s were a period of economic depression in New Zealand. In April 1867 Beverley Buchanan mortgaged twenty, mainly Lyttelton, town and rural sections to Peacock for £3,500 to invest in his and Turner's company. This included the Godley Quay property. Despite this cash injection, J. T. Peacock and Co. declared bankruptcy in June 1867, and all Buchanan and Turner's assets were assigned to their creditors. The partners owed the massive sum of £226,025, but fortunately their assets amounted to £215,039, and both men were soon back in business again – although not together.

As a consequence of the bankruptcy, John Peacock found himself back in possession of his old company, and of those of Buchanan's properties for which he held mortgages. In November 1867 many of these properties, including TS 278 and 280, were put on the market. The Godley Quay property, which was then in the occupation of David Davis, was not however sold at this time. Davis was a Jewish merchant who established himself in Lyttelton in the early 1860s and built a large warehouse on Norwich quay in 1866. He was bankrupt in 1869.

After confirming the title of the property with Griffiths and Fanning in 1870, Peacock sold 6 Godley Quay to steam lighterman William de Lacy Cameron in 1875. The Cameron family owned the property for forty years until 1914. Cameron was the popular captain of the ss *Akaroa*, a coastal trader that serviced the Peninsula's bays through the 1870s and 1880s. His sons Peter and John Cameron were also mariners and owned the ss *Mullogh*, which plied the coastal trade between 1860 and 1916.

The owners from 1914 were Malcolm and Eliza Miller. Malcolm Miller was the principal of shipwrights J. Miller Ltd, and a prominent Lyttelton citizen – serving as mayor in 1901. The Millers lived at *Lochranza* at 14 Godley Quay, but owned many other properties in the vicinity. They subdivided 6 Godley Quay substantially before selling the house in 1931 to Mary Kearne. The house has changed hands many times in the years since. Following his purchase of the property in 1954, Gordon McLennan constructed a corrugated iron building on the frontage for use as a fruit and vegetable shop. This is no longer extant. In 1991, then owners Barry and Wendy Fairburn established a pottery shop in the house. The property is now however in solely residential use.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

6 Godley Quay has cultural significance for the capacity it has to illustrate the lifestyle of businessmen and professionals in early colonial Lyttelton. Godley Quay, and more generally the area formerly known as Dampier's Bay (now West Lyttelton), was considered the more affluent and desirable area of the port town from settlement through to the mid twentieth century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

6 Godley Quay has high architectural and aesthetic significance as a rare-surviving example of a comparatively original larger house of the 1850s. This first generation of colonial Canterbury homes reflected the limited resources and materials available at the time. They characteristically featured one and a half floors under a steeply-gabled roof with wide cross-gables and/or dormers, board and batten cladding, French doors and chaste Regency-type (if any) decoration. Early Lyttelton (and Christchurch) featured a number of homes and commercial premises that resembled 6 Godley Quay, but today only a handful (such as Islay Cottage in Ticehurst Road and 3 Winchester Street) remain. 6 Godley is a comparatively large home for its period, as befitted the status and resources of its first owner. The house has undergone extensive restoration at various points in its history, but essentially retains its early colonial appearance.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

6 Godley Quay is of high technological and craftsmanship significance as an example of a substantial dwelling of the mid-1850s, using materials in a manner characteristic of the early colonial period. The board and batten cladding (for example) used in the gables was common in the 1850s, but fell from favour in the 1860s. There would also be an expectation of an absence of evidence of machine work, with framing (for example) predominately morticed rather than nailed.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

6 Godley Quay has high contextual significance on its site and within its setting and wider context. The setting of the house is its immediate parcel. 6 Godley Quay is located on a long narrow section that descends from the rear boundary to the road frontage. The elevated mid-site location of the house – which contrasts with the street-front location of the other homes in Godley Quay – points to the venerable age of the property and the fact that it once sat on a much larger site. *Dampier House/Waicliffe* at 26 Godley Quay dates from a similar period, and is similarly elevated and set back. 6 Godley Quay is a key element in the West Lyttelton area. Despite its proximity to the port, Godley Quay (and Dampier's Bay/West Lyttelton more generally) was considered one of Lyttelton's more desirable residential areas for a century from settlement. Consequently there is a concentration of larger and grander residences, dating from the 1850s through to the 1930s. Besides 6 Godley Quay, listed homes in the street include *Lochranza* (1892), *Dalcroy House* (1866) and *Dampier House/Waicliffe* (1851). Although 6 Godley Quay is now hemmed in by early twentieth dwellings, its elevated site and distinctive triple-gabled appearance combine to give the property considerable street presence and thus landmark significance in Lyttelton.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

6 Godley Quay and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The house is one of the oldest remaining dwellings in Lyttelton, and is comparatively unmodified.

ASSESSMENT STATEMENT

6 Godley Quay is of high overall significance to the Christchurch District including Banks Peninsula. The dwelling has high historical and social significance as one of Lyttelton's and Canterbury's oldest homes, and for its association with Henry Le Cren, William Cameron, John Peacock and a number of other prominent early merchants and ship owners. The dwelling has cultural significance for the capacity it has to illustrate the lifestyle of businessmen and professionals in early colonial Lyttelton. The dwelling has high architectural and aesthetic significance as a rare surviving example of a comparatively intact

and original larger home of the 1850s, illustrating characteristic design features of the period. The dwelling is of high technological and craftsmanship significance for the capacity it has to demonstrate the simple 'handcrafted' manner in which early colonial buildings were constructed. The dwelling has high contextual significance as a key element of West Lyttelton, one of Lyttelton's more affluent areas through the nineteenth century. Its slightly elevated site and distinctive triple-gabled appearance combine to give the property landmark significance in the port town. It has archaeological significance for the potential it has to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES: CCC Heritage File: 6 Godley Quay
CCC Heritage File: 2 Cunningham Terrace

REPORT DATED: 15/12/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 676
*DWELLING AND SETTING, LOCHRANZA -
14 GODLEY QUAY, LYTTELTON***



PHOTOGRAPH : S. DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Lochranza has historical and social significance for its connection with shipwright and local body politician James Miller and his family, and as the home of a successful Edwardian businessman.

The section on which *Lochranza* is located was originally purchased in 1851 by prominent early Canterbury personality, politician and farmer Richard Westenra, who sold it to his son Arthur in 1873. In 1874 Arthur was appointed to manage a bank in Akaroa, and sold his Godley Quay section to neighbour the Rev. James Fergusson in 1875. A strict Presbyterian, Fergusson arrived in Lyttelton in 1860 to take charge of the Presbyterian School in the town, but was forced to resign in 1865 after being charged with assault for over use of his cane. The following year Fergusson opened his own boarding and day school *Dalcroy House* at what is now 16 Godley Quay. After Fergusson died in 1883, the management of his estate was left to well-known local businessman and fellow Scot, Peter Cunningham. Cunningham sold *Dalcroy House* and the adjacent section to his brother-in-law, ship owner and exporter Captain Daniel McIntyre in 1886. McIntyre died the following year however, and the property was sold to Malcolm and Mary Miller in 1889.

Malcolm Miller was a shipwright with premises off Godley Quay. *Dalcroy House* was rented out by the Millers. In about 1892, Malcolm and Mary's son Malcolm James Miller built a house on the vacant section at 14 Godley Quay. This he named *Lochranza* after the family's ancestral home in Scotland. Malcolm J. Miller was also a boat builder, and served as Mayor of Lyttelton 1910-1913. *Lochranza* remained his home until his death in 1945; the house was sold out of the Miller family in 1947.

The property was restored in the 1980s by then owners Barry and Ruth Thackwell. *Lochranza* sustained some damage in the Canterbury Earthquakes of 2010-2011, and the chimneys have been removed.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Lochranza has cultural significance for the capacity it has to illustrate the lifestyle of professional/business families in late Victorian and Edwardian Lyttelton. Godley Quay, and more generally West Lyttelton, was considered the 'better' area of the port town and a number of larger homes were built there through until the mid twentieth century. The house highlights the often close proximity of workplace and home in this period, even for a comparatively well-off family such as the Millers. *Lochranza's* ownership profile also reflects a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late nineteenth to the mid twentieth centuries. The Miller family owned *Lochranza* for 45 years, and its site for nearly 60. The lengthy periods of single family ownership ensured that properties such as this maintained much of their authenticity and integrity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Lochranza has architectural and aesthetic significance as a highly embellished large Edwardian villa. Lyttelton was growing rapidly in the early years of the twentieth century, with peak population reached in 1915. Consequently there are many villas in the town, including a number of a similar form and scale to *Lochranza*. What makes *Lochranza* noteworthy however is the exceptional architectural decoration - perhaps an appropriate expression of the achievements of a its successful small town businessman owner. The extensive use of cast iron filigree is uncommon in Canterbury.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Lochranza has technological and craftsmanship significance for the high degree of architectural embellishment that the house features, including elaborate architraves and the unusually extensive use of cast iron filigree work.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Lochranza has contextual significance on its site, in its setting and within a broader Lyttelton context. The dwelling is located at the front of a long narrow section that descends in a series of terraces to the house. The nature of the site encouraged the location of the house close to the front boundary. A stone wall capped with a cast iron balustrade fronts the roadside. The proximity of the house to the street, its slightly elevated site and its distinctive appearance combine to give the property considerable street presence and thus landmark significance in Lyttelton. Godley Quay, and West Lyttelton more generally, served as Lyttelton's elite 'suburb' for a century from settlement. Consequently there are a number of superior residences in the area, dating from the 1850s to the 1930s. Listed homes in the neighbourhood of *Lochranza* include *Dalcroy House* (1866) and 6 Godley Quay (c1852). An unlisted villa is located immediately to the north.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Lochranza and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

Lochranza has heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance for its connection with shipwright and local body politician James Miller and his family, and as the home of a successful late Victorian businessman. The dwelling has cultural significance for the capacity it has to illustrate the lifestyle of professional/business families in late Victorian and Edwardian Lyttelton, to highlight the often close proximity of workplace and home in this period, and to underline a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late nineteenth to the mid twentieth centuries. The dwelling has architectural and aesthetic significance as a highly decorative large late Victorian villa, notable particularly for its extensive cast iron work. *Lochranza* has technological and craftsmanship significance for the high degree of architectural embellishment that the house features, including elaborate architraves and the unusually extensive use of cast iron filigree work. The dwelling has contextual significance particularly in relation to the larger homes of the neighbourhood of West Lyttelton, in which it is located. It is a well-known Lyttelton landmark. *Lochranza* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 14 Godley Quay (*Lochranza*)

REPORT DATED: 22/05/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 768
*DWELLING AND SETTING, DALCROY HOUSE -
16 GODLEY QUAY, LYTTELTON***



PHOTOGRAPH: S. DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Dalcroy House has high historical and social significance as a substantial early Lyttelton home, as a former purpose-built private school, as a former boarding house, for its WWII connections with the Wrens, and for its various notable owners or tenants including educationalist James Fergusson, the boat-building Miller family, and a number of notable local sea-farers. It is also of interest that many of the owners and tenants of the house have had Scottish origins.

The vacant Town Section 272, on which 16 Godley Quay is located, was purchased by James Fergusson in 1864. A strict Presbyterian, Fergusson arrived in Lyttelton in 1860 to take charge of the Presbyterian School in the town, but was forced to resign in 1865 after being charged with assault for over-use of his cane. The following year Fergusson opened his own boarding and day school at the Godley Quay address. The new purpose-built school building was known as *Dalcroy House* after Fergusson's home town in Scotland. There were many such small private academies in the period before a comprehensive public education system was developed in the late 1870s. Fergusson retired in 1880 and *Dalcroy House* was leased as a boarding house until 1886. The property briefly belonged to merchant Captain

Daniel McIntyre (a Scot) before being sold to Godley Quay shipwright Malcolm Miller (also a Scot) and his wife Mary in 1889.

The Millers did not live in the house, leasing it out to a succession of high status tenants over the next thirty five years. Many of these tenants had maritime connections and included Captain Harold Dillner, master of the Blackball Coal Company's vessel *Hesketh*, local post master Paul Lucas, harbour pilot Captain Archibald Brown (a Scot) and Captain Matthew Sillars (a Scot), the local manager of the Westport Coal Company. The Sillars family leased the house from 1911, and then bought it outright in 1926, retaining it until 1942. The next owner was the Ministry of Defence who billeted female naval ratings and stenographers there. The house was known consequently as the 'Wrenery' during this period – 'Wrens' being the common abbreviation of the Women's Royal New Zealand Naval Service. After the war, the property was sold to drain layer Cecil Craig and his family. The Craigs were followed in 1967 by the large extended McAllister family, who remained there until 1991. More recently the house has been operated as a bed and breakfast hotel, presently known as Shonagh O'Hagan's Guest House. The building sustained some damage in the Canterbury Earthquakes of 2010-2011.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Dalcroy House has cultural significance for the capacity it has to highlight the nature of and importance placed upon education by some sectors of society in mid Victorian New Zealand. Many private schools like *Dalcroy House* existed until a fully public state-funded education system was developed. The house also illustrates the lifestyle of the business and professional classes in Victorian and Edwardian Lyttelton. Godley Quay, and more generally West Lyttelton, was considered the 'better' area of the port town through until the mid twentieth century and contained a number of more substantial homes. *Dalcroy House's* ownership profile also reflects a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late nineteenth to the mid twentieth centuries. The Miller family owned *Dalcroy House* for thirty seven years. The lengthy periods of single family ownership ensured that properties such as this maintained much of their integrity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Dalcroy House has architectural and aesthetic significance as a typical large dwelling of the period 1860-80 and for its connection with prominent architect Samuel Farr.

The house is a typical two-storey 'T' plan house, a form that was characteristic of many larger houses across New Zealand between about 1860 and 1880. Although comparatively plain, the building displays features of the Carpenter Gothic style, such as scalloped barges and segmental arched and bay windows, which were also characteristic of houses from this period. The verandah-balcony on the front elevation is considered to be a particular hallmark of the work of the house's architect, Samuel Farr. Farr also extended the house in 1877 to provide Fergusson's school with more space.

Samuel Farr arrived in Akaroa in 1850 and developed a long and productive career as an architect and builder across Canterbury, which included several houses in Lyttelton in the 1860s and 1870s. The Old Vicarage in Ripon St, a stone house destroyed by the 2011 Canterbury Earthquakes, was designed by Farr the year before *Dalcroy* (in 1865) and had similarities in its stylistic conventions. Whilst comparatively little has been done to alter *Dalcroy*, the roof has been replaced with faux slate and the front elevation stuccoed. *Dalcroy House* sustained some damage in the Canterbury Earthquakes of 2010-2011.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Dalcroy House has technological and craftsmanship significance as an example of a large timber house of the period 1860-1880, exhibiting technology and craftsmanship typical of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Dalcroy House has contextual significance in its setting and within a wider Lyttelton context. The house is located close to the road frontage of a comparatively narrow 'L'-shaped section. The sloping nature of the site encouraged the location of the house close to the front boundary. Prior to nineteenth century subdivision, there would have been more space to the west and south of the property. A late nineteenth century house sits close by the south elevation of *Dalcroy*. A stone wall capped with a cast iron balustrade fronts the roadside; this is common to all three former Miller family-owned properties along Godley Quay and is therefore likely to have been built during their period of ownership (after 1889). The proximity of the house to the street and its slightly elevated site combine to give the property considerable street presence and thus landmark significance in Lyttelton. Godley Quay, and West Lyttelton more generally, served as Lyttelton's professional/business family suburb for a century from settlement. Consequently there are a number of superior residences in the area, dating from the 1850s to the 1930s. Listed homes in the neighbourhood of *Dalcroy House* include *Lochranza* (1892) and 6 Godley Quay (c1852). An unlisted late nineteenth century villa is located immediately to the south.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Dalcroy House and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. This house, the first on the site, was constructed in 1865-1866.

ASSESSMENT STATEMENT

Dalcroy House is of high significance to the Christchurch district including Banks Peninsula. The house has high historical and social significance as a substantial early Lyttelton home, as a former purpose-built private school, as a former boarding house, for its WWII connections with the Wrens, and for its various notable owners or tenants including educationalist James Fergusson, the boat-building Miller family, and a number of notable local sea-farers. The house has cultural significance for the capacity it has to illustrate the lifestyle of the business/professional classes in Victorian and Edwardian Lyttelton and the importance placed on education in the period before a fully public school system was developed. The house's ownership profile also reflects a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late nineteenth to the mid twentieth centuries. The house has architectural and aesthetic significance as a typical larger 'T' shape Carpenter Gothic dwelling of the period 1860 to 1880, by prominent Canterbury architect Samuel Farr. The house has contextual significance in relation to its garden site, and in relation to the grander homes of the 'better' neighbourhood of West Lyttelton – particularly the two homes either side which shared a common owner (and a common front wall) for a significant portion of their history. *Dalcroy House* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. This house, the first on the site, was constructed in 1865-1866.

REFERENCES:

CCC Heritage File: 16 Godley Quay (*Dalcroy House*)

REPORT DATED: 30/05/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1134
*DWELLING AND SETTING - 26 GODLEY QUAY, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

26 Godley Quay has high historical and social significance as one of the earliest surviving residences in Canterbury; for its connection with the earliest development of Lyttelton for the Canterbury Association settlers; for its supposed connection with Association Surveyor Joseph Thomas, and its confirmed connection with Association Solicitor Christopher Dampier, early runholder Thomas Parkinson, and prominent shipwright William Miller.

The earliest portion of the dwelling is reputed to have been constructed by Canterbury Association Surveyor Captain Joseph Thomas. Thomas was appointed in 1848, and had identified a site for and begun survey work on the Canterbury Settlement by mid-1849. When Resident Agent John Godley arrived in April 1850, he found Thomas had exceeded his budget and work was suspended. On-going tensions between the men led to Thomas's dismissal in January 1851.

On Godley's arrival, Thomas was living in one of two buildings on Oxford Street: either the agent's office or the boat crew house. He was ordered by Godley to vacate his residence for a room in the store. Once the settlers arrived in Lyttelton in late 1850, it is recorded that Thomas departed for Sumner. Later he was reportedly living with fellow surveyor Edward Jollie before leaving Canterbury in February 1851. There is no record of Thomas having squatted in what would become Dampier's Bay. The story persists however that Association solicitor Christopher Dampier acquired the house in the bay from Thomas soon after his arrival in November 1850.

Dampier officially purchased Town Sections 240 and 241 from the Association at auction on 19 April 1851. By July of that year Dampier and his family were living in a house on the property they named *Waicliffe*. As one of the earliest residents in western Lyttelton, Dampier gave his name to Dampier's Bay. Through the 1850s Dampier worked as a solicitor and served as a provincial councillor. In 1858 however he drew a large mortgage on his Lyttelton estate and moved to a new property he called *Northlands* at Saltwater Creek in North Canterbury. The mortgage document shows the footprint of the Godley Quay house, which is identical to the building as it exists today. After the Dampiers vacated *Waicliffe*, it was leased to George Buckley of the stock and station agency Dalgety, Buckley and Co. Buckley left the house in August 1861. In 1863 it was let to former wine and spirit merchant Stephen Gundry and his wife, who opened a boarding house there. Mrs Gundry died in early 1864 but Mr Gundry ran the boarding house on into 1865. In early 1867, Dampier's property was offered for mortgagee auction but later withdrawn. In early 1868 it was offered again. In 1871 the mortgage was foreclosed upon, and mortgagee Thomas Hodgson Parkinson became the owner of the property.

Thomas Parkinson arrived in Canterbury in 1852 and became the overseer for Robert Heaton Rhodes on Kaituna Station. Later he bought a large portion of the station from Rhodes, and built a large house in c.1880 known as *Park Hill*. When he died in 1883 however, it was at his house in Dampier's Bay. After Parkinson's death, the house remained in and appears to have been periodically occupied by family members to the turn of the century. The property was subdivided in 1900 and the house was sold to labourer Charles Warren and his wife Winifred. In 1923 the property was purchased by master shipwright William Alexander Miller and his wife Mary. The substantial shipwright business of J. Miller Ltd, operated by members of the Miller family, was based in Godley Quay. William's brother, Malcolm James, lived at nearby *Lochranza* and the Miller family had significant property holdings across Lyttelton. William died in 1946; the property was sold in 1952. It has had many owners in the intervening half century.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

26 Godley Quay has cultural significance for the capacity it has to illustrate the lifestyle of a member of the Canterbury Settlement's governing elite at the very beginning of the colonial period. Godley Quay, and more generally the area originally known as Dampier's Bay, was considered the exclusive residential area of the port town through until the mid twentieth century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

26 Godley Quay has architectural and aesthetic significance as an early colonial dwelling, dating from Lyttelton's earliest days. This is most evident in the two-storey northern section of the house, which is likely to be the earliest part of the building (c.1851). This wing features narrow casement windows with hoods, eaves brackets, and an upper storey partially clad in board-and-batten and crowned with a wrought iron finial. The cottage was significantly altered at later dates - most notably in the mid 1920s after William Miller had purchased the property. Many windows were replaced at this time, and the verandah was enclosed. As a consequence much of the house appears superficially to date from this later period.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

26 Godley Quay has technological and craftsmanship significance for the capacity it has to reveal materials, finishes and constructional methods characteristic of the 1850s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

26 Godley Quay has contextual significance for the contribution it makes to the historic residential area of Godley Quay and more broadly, the domestic heritage of Lyttelton. West Lyttelton served as Lyttelton's premier residential area for a century from settlement. Consequently there are a number of superior residences in the area, dating from the 1850s to the 1930s. Heritage-listed homes in the immediate neighbourhood include 16 Godley Quay (*Dalcroy House*, 1866), 14 Godley Quay (*Lochranza*, 1892) and 6 Godley Quay (c.1852). The low profile of 26 Godley Quay and its elevated location ensure that it has little landmark significance.

The setting of the dwelling is its immediate parcel. This is a large rectangular section parallel to Godley Quay. The dwelling is located on a terrace towards the back of the section and is oriented roughly north-south, at an angle to the street. The section slopes away steeply in front of the house down to Godley Quay, where a low stone retaining wall borders the footpath. Access is provided by a flight of steps. The house was originally situated on a very large section but subdivision, particularly in the early twentieth century, reduced the size of the property so that the north, south and west boundaries are now close to the house.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

26 Godley Quay and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The earliest part of the house dates conclusively from 1851, with a small possibility of an earlier provenance.

ASSESSMENT STATEMENT

26 Godley Quay has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has high historical and social significance as one of the earliest surviving residences in Canterbury, for its association with Canterbury Association solicitor Christopher Dampier, and later owners runholder Thomas Parkinson and prominent shipwright William Miller. It also has possible connections with Association Surveyor Captain Thomas. The dwelling has cultural significance for the capacity it has to illustrate the lifestyle of settlers in early colonial Lyttelton. The dwelling has architectural and aesthetic significance as an early colonial dwelling, although considerably modified in the early twentieth century. The dwelling has technological and craftsmanship significance for the capacity of the earlier portions of the dwelling to reveal materials, finishes and constructional methods characteristic of the 1850s. The dwelling has contextual significance in relation to the historic streetscapes of Godley Quay and more broadly West Lyttelton, a suburban area which contained the homes of many of Lyttelton's more prosperous citizens from settlement through to the mid twentieth century. The house is also a contributor to Lyttelton's extensive colonial domestic heritage. 26 Godley Quay and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The earliest part of the house dates conclusively from 1851, with a small possibility of an earlier provenance.

REFERENCES:

CCC Heritage File: 26 Godley Quay (Dampier House)

Lyttelton Times 26 July 1851 p 1

REPORT DATED: 25/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 773
*GRAVING DOCK AND SETTING -
45 GODLEY QUAY, LYTTELTON***



PHOTOGRAPH : R. BAIRD, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Lyttelton Graving Dock has high historical and social significance as one of the major engineering projects of nineteenth century New Zealand, and as a significant accomplishment of the extensive harbour works executed through the 1860s and 1870s by the Canterbury Provincial Government and its successor agency the Lyttelton Harbour Board. There are just two graving docks remaining in New Zealand today: the Calliope Dock at the Devonport Naval Dockyard, and that at Lyttelton.

Graving (or dry) docks are narrow basins that can be flooded to allow vessels to enter or exit, and drained to permit construction, maintenance or repair. Graving docks were debatable as economic propositions in colonial New Zealand, but were desirable status symbols for the country's harbour boards.

A graving dock for Lyttelton was first mooted in the mid 1870s, but delayed as major harbour works were still in train. Designed by prominent civil engineer Charles Napier Bell, the contract for the dock was awarded to Auckland contractors Ware and Jones – who had just completed the similar Calliope Dock in that city – in October 1879. The cutting-back of Naval Point and the reclamation of adjacent areas proceeded in tandem with the construction of the dry dock, which was one of the largest construction projects Canterbury had seen. At its peak, 300 men were employed on the site. A patent slipway to handle repairs to smaller vessels was commenced on a site immediately to the south of the graving dock by contractor John Stinson in late 1882 and completed in mid-1884. The graving dock was officially opened by the Acting Governor, Sir James Prendergast, on January 3 1883 when the *Hurunui* entered into the dock. The significance of the opening was marked by a public holiday, and ships and warehouses were decked in bunting. The opening ceremony itself was an elaborate function with seven hundred gentlemen being treated to a banquet where more than thirty speeches were proclaimed.

The new docks were a considerable achievement at the time for the Lyttelton Harbour Board and allowed them to overhaul their own ships. However the docks which had an initial capital cost of £105,000., barely broke even during the first two decades of their existence. Only after 1900 did the number of ships entering the facility increase. In the early twentieth century Lyttelton occupied a central place in the heroic era of Antarctic exploration, and the dock played host to four famous ships - the *Discovery*, *Morning*, *Terra Nova* and the *Nimrod*. In the same era the dock was also in use for swimming competitions. Christchurch Boys High School held their swimming sports at the dock from the late 1880s to 1928.

The original caisson which secured the mouth of the dock was replaced after 115 years in 1998. In 2010 and 2011 the graving dock pumping station was badly damaged in the Canterbury Earthquakes and demolished. The dock itself was little affected however, and although many modern ships are too large for the dock to accommodate, the facility is still in heavy use.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Lyttelton Graving Dock has cultural significance as a tangible symbol of colonial progress in nineteenth century Lyttelton, and for the intangible evidence of the consequent pride and achievement that the port and town felt on its completion. The grand opening celebration was a cultural expression of colonial pride that underlay the popular acclamation of the time.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Lyttelton Graving Dock, designed by noted civil engineer Charles Napier Bell, has architectural and aesthetic significance as a monumental work of construction. After working on public and harbour works in Glasgow and Brazil, Bell came to New Zealand in 1871.

Following his role advising on the Timaru Harbour works and the Rangitata Rail Bridge, he was appointed permanent engineer to the Christchurch Drainage Board in 1876, and then consulting engineer to the Lyttelton Harbour Board in 1878 where the graving dock was one of his first projects. Having overseen the completion of the graving dock, the building of jetties four and five, and the extension of the breastwork, Bell resigned in 1884 to take up a position with the Westport Harbour Board. In 1888 he moved to Greymouth to superintend the construction of the Midland Railway. He retired to Christchurch in 1902 and died in 1906.

Over three hundred men spent over two years carrying out the work required to excavate, under take land reclamation and the construction necessary to fulfil the contract, The caisson, a watertight retaining structure used for the repair of ships, was built by Messrs McKay and Stephenson of Glasgow. Its completion and late arrival from Glasgow delayed the opening a year.

Whilst utilitarian, the stepped sides, symmetry and massive proportions of the dock give it aesthetic significance. The now-demolished pumping station was a finely-detailed brick industrial structure with arched windows and blind arcading along the walls.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Lyttelton Graving Dock has high technological and craftsmanship significance as an important example of Victorian civil engineering in New Zealand, and as a design by leading colonial civil engineer Charles Napier Bell. The engines and pumps were imported from the English firm of Easton and Anderson and they make it possible to empty the dock in about four and a half hours. The dock has over 20,000 tons of concrete and 95,000 square feet of basalt from Port Chalmers and Melbourne. The extensive use of concrete was notable for the period. The original caisson was imported from Glasgow and the engines and pumps from England.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Dry Dock has contextual significance in the working port, and particularly in relation to the structural elements of the port (such as the mole and many of the wharves) which largely date from the same period. The Lyttelton Graving Dock is located in the large flat expanse of the port's working area, at the intersection of Godley and Cyrus Williams Quay. The facility is surrounded by modern structures which largely obscure it from public view at close quarters. The loss of distinctive pump house has also made the site less visible. It is however able to be seen from many elevated locations in the town, and therefore remains a landmark. To the immediate south of the Dock and the adjacent Patent Slip is the tank farm.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social

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

The Graving Dock and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past engineering and building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Lyttelton Graving Dock is of high significance to Christchurch, Banks Peninsula and New Zealand as one of the major engineering projects of nineteenth century New Zealand. The dock has high historical and social significance as a major colonial accomplishment of the extensive harbour works executed through the 1860s and 1870s by the Canterbury Provincial Government and its successor agency the Lyttelton Harbour Board. The Dock has cultural significance as a tangible symbol of progress for nineteenth century Lyttelton, and the consequent pride and achievement that the port and town felt on its completion. The Dock has architectural and aesthetic significance as a monumental work of construction designed by leading colonial civil engineer Charles Napier Bell. The Dock has high technological and craftsmanship significance as an important example of Victorian civil engineering in New Zealand. The Dock has contextual significance in the working port, and particularly in relation to the structural elements of the port (such as the mole and many of the wharves) which largely date from the same period. The Graving Dock and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past engineering and building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Cyrus Williams Quay (Graving Dock)

<http://www.heritage.org.nz/the-list/details/4389>

REPORT DATED: 30/07/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1180
*GOVERNORS BAY ROAD BRIDGE/CULVERT AND SETTING -
GOVERNORS BAY ROAD BETWEEN OMARU-SANDY BEACH,
LYTTELTON***



PHOTOGRAPH: B. SMYTH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The bridge and culvert is of historical and social significance for its mid-19th century construction and association with the Percival/Perceval family. The bridge, which was built in 1863, is associated with the construction of the Governors Bay Road, an important undertaking by the Provincial Government in order to connect the settlement with Lyttelton. It forms a part of Governors Bay Road and lies upon land which was originally part of Rural Section 226, first claimed by the Percival family after their arrival in Lyttelton in 1855. Governors Bay was originally isolated from the larger port of Lyttelton and in order to reach it people often had to travel by boat. The Provincial Government saw the need for a proper road to connect the two settlements and a road was planned, with part of it initially passing through the lower end of Rural Section 226. The course of the original road was considered unsuitable and in June 1857 the Provincial Government passed the 'The Diversion of Roads Ordinance' and the 'Governor's Bay Road Ordinance' which would allow them to divert the road from its original course. However the passing of these ordinances was disallowed by

the Government in Auckland, on the grounds that the owners of the land would not be compensated and that the original road would become Crown land.

The diversion of this land and the cost of fencing which was supposed to line the side of the roads caused a dispute between Westby Percival, the 19th century landowner and the Government, a case which was of great interest to the public. Percival began to prevent access to the land where the new road was to pass and threatened individuals who he believed were trespassing. By 1863 the Provincial Government had built two stone bridges on land which Percival claimed did not belong to them. Percival eventually won his legal battle in 1864 and received compensation from the government. In 1906 the land on either side of the bridge passed to Percival's son, Francis Westby Perceval, who by then had changed the spelling of their family surname.

The bridge sustained damage in early 2014 as the result of a heavy vehicle impact and structural repairs were undertaken later that year. These involved construction of a concrete pad and saddle over the culvert barrel, installation of an anchor system (in preparation for future works), construction of new pre-cast reinforced concrete wall on top of the original structure, fixing of the new retaining structure into the original stonework using stainless steel threaded rods and re-facing of the new concrete wall with the original stones. Repairs and repointing of cracked areas of the original barrel vault were also carried out at this time.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The bridge and culvert has cultural significance by virtue of its early controversial history which demonstrates aspects of the way of life and developmental progress of the colony by European colonists in the second half of the 19th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The bridge has architectural significance as an example of a mid-19th century stone arch bridge. Bridges of this type are not common in New Zealand due to a lack of suitable stone and masons at the time of early settlement. The bridge and culvert is thought to have been constructed by William Cowlin, a Crimean War veteran. Cowlin arrived in Lyttelton in 1861 and, after working on the Lyttelton Tunnel, relocated to Governors Bay where he assisted in the construction of bridges on Governors Bay Road. (HNZ, 2014)

The bridge was built from local stone which was considered both durable and easy to shape. It is possible that this came from either Quail Island or King Billy Island. The stone used for the spandrel wall and the lower section of the abutment appears to be of a rougher quality, while that of the voussoir and the upper section of the intrados is more refined. A keystone in the middle of the voussoir gives 1863 as the date of the bridge's construction. Although the bridge originally featured a parapet, today the deck is indistinguishable from the modern Governors Bay Road and a modern safety barrier runs the length of the curve at the point where the road passes over the bridge.

Although damage to the bridge in 2014 necessitated extensive structural repairs, the appearance of the bridge as originally designed has been retained through the reconstruction of the stone work face using the original stone.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The bridge and culvert has technological and craftsmanship significance for its evidence of stone material and stonemasonry methods and skills and engineering technology of the 1860s. Subsequent to the 2014 heavy vehicle impact damage it still possesses technological value.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The bridge is of contextual significance for its location and setting. It is situated on a sharp hillside bend in the Governors Bay Road, next to the site of the former Travellers Rest Hotel. Its stonework and arch are not visible from the road. It forms part of a group of bridges and culverts in Governors Bay which are simple utilitarian structures constructed all or in part in stone. The setting of the bridge consists of the waterway and its banks on either side of the structure.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The bridge and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which pre-dates 1900. The bridge/ culvert is a registered archaeological site M36/282. Subsequent to the 2014 heavy vehicle impact damage it still possesses archaeological value.

Considering that Ōhinetahi Valley (Governors Bay) at the head of Whakaraupō (Lyttelton) harbour, was once the site of a heavily stockaded Ngāti Māmoe pā that was stormed by Te Rakiwhakaputa of Ngāi Tahu around 300 years ago, there is potential for evidence of Māori activity in the area.

ASSESSMENT STATEMENT

This bridge and culvert and its setting is of overall heritage significance to Banks Peninsula and Christchurch. It is of historical and social significance for its association with 19th century landowner Westby Percival and the history of the construction and diversion of the Governors Bay Road, connecting Lyttelton with this bay by road. The bridge and culvert has cultural significance by virtue of its early controversial history which demonstrates aspects of the way of life and developmental progress of the colony by European colonists in the second half of the 19th century. It is of architectural and aesthetic significance for its arched design executed in stone. It is of technological and craftsmanship significance as it demonstrates stone material and stonemasonry methods and skills and engineering technology of the 1860s. The bridge and its setting is of contextual significance for its association with other early bridges and culverts on the Governors Bay Road, and it has significance for its potential for both Māori and European archaeological evidence.

REFERENCES:

Ti Kōuka Whenua, <<http://christchurchcitylibraries.com/tikoukawhenua/ohinetahi/>>, viewed 13 April 2014.

CCC Heritage File Governors Bay Road Bridge

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F.R. Inwood, *Governors Bay: reminiscence of past and present* (1935), accessed May 21 2013, <http://christchurchcitylibraries.com/DigitalCollection/Archives/Archive17/Reminiscences/PDF/Reminiscences1935.pdf>.

'Untitled,' *Lyttelton Times*, Volume XXI, Issue 1204, 3 March 1864, P.4.

'Governor's Bay Road,' *Press*, Volume III, Issue 289, 3 October 1863, P.2.

'Compensation,' *Lyttelton Times*, Volume XIX, Issue 1100, 27 May 1863, P.6

Land Information New Zealand, Certificate of Title, Volume 171, Folio 68

Geoffrey Thornton, *Bridging the gap: early bridges in New Zealand 1830-1939* (Auckland: Reed, 2001)

Our building stones,' *Lyttelton Times*, Volume XX, Issue 1122, 12 August 1863

RMA92025265: Radcliffe Corner Bridge, and associated Heritage New Zealand documentation, 2014.

REPORT DATED: 10 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 674
ST CUTHBERT’S CHURCH AND SETTING – 8 GOVERNOR’S
BAY-TEDDINGTON ROAD, GOVERNOR’S BAY**



PHOTOGRAPH: B. SMYTH, 25/07/14

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

St Cuthbert's Church has high historical and social significance as one of the earliest and oldest surviving Anglican churches in Canterbury, and as a centre of Anglican worship and community for over 150 years. The large surrounding churchyard is also one of the earliest burial places in Canterbury.

Anglican services began in Governor's Bay in 1851, with a first small sod church completed in 1852. Land for a larger church and glebe (behind the present church) was granted by the Canterbury Provincial Council, but Thomas Potts of *Ohinetahi* considered it too far from the road so exchanged it for five acres of his own. St Cuthbert's was built in 1860-62 and extended with a chancel in 1875. A vicarage was also built in the 1860s. The church is surrounded by a large graveyard, one of Canterbury's oldest places of interment and the final resting place of many of the district's pioneers.

The church served the Anglican congregation of Governor's Bay until it was severely damaged in the Canterbury Earthquakes in 2010-2011. A restoration proposal has been prepared and consented but not yet commenced.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

St Cuthbert's Church has high cultural and spiritual significance as the focus for Anglican services, celebrations and commemorations in Governor's Bay for more than 150 years. Many pioneers are interred in the large surrounding churchyard. The significance of the church to the local community is evident in the considerable support expressed for its restoration.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

St Cuthbert's Church has high architectural and aesthetic significance as one of Canterbury's earliest surviving Gothic Revival churches, and as a design by early Canterbury architect George Mallinson.

Mallinson served his articles in Liverpool before emigrating to New Zealand and setting up office in Lyttelton in 1857 as an architect, surveyor and land agent. He designed several early churches in Canterbury (most notably Holy Trinity, Lyttelton) before returning to England in 1864.

St Cuthbert's was designed in an early English Gothic Revival style, with a large, steeply-pitched, slightly-flared gabled roof and small windows. The low masonry walls and heavy buttresses were constructed of gathered boulders and rubble with dressings of local sandstone. The dark atmospheric interior is dominated by the trussed ceiling. The style, scale and materials of the building were in some measure dictated by reasons of economy, but also by the understanding that the founding of a new church in raw colonial Canterbury had parallels with the construction of the first permanent places of Christian worship in early medieval Britain.

In the Canterbury Earthquakes of 2010-2011, the church's unreinforced masonry walls sustained severe damage, although complete collapse was narrowly avoided. A restoration plan has been prepared by Governor's Bay resident Sir Miles Warren. This proposes restoring the pre-earthquake appearance of the church by supporting the existing roof (which remains in good condition) and reconstructing the walls in concrete block before re-cladding with the original masonry. The plan was consented in 2014, but work on site has yet to begin.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St Cuthbert's Church has high technological and craftsmanship significance as one of Canterbury's earliest masonry buildings, exhibiting the skill of the mason who constructed it, and also for its highly unusual mode of construction – random rubble and gathered boulders

set in a mud mortar – which was presumably adopted for reasons of economy. The large timber roof structure has the capacity to reveal evidence of colonial carpentry practise.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

St Cuthbert's Church has high contextual significance on its site, in its setting and within a broader context. The setting of the church is the large parcel on which it is located. This roughly rectangular parcel of around two hectares, elevated above the main road, consists of the church and surrounding churchyard (which includes a small belfry), the adjacent former vicarage and its gardens, and a quantity of glebe land ascending at the rear. St Cuthbert's is unusual in that it still retains a considerable quantity of its original glebe. The setting contains much established vegetation. The broader rural context of the church remains, and includes *Ohinetahi*, the nearby former home of church benefactor Thomas Potts.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

St Cuthbert's Church and its setting (including the churchyard and former vicarage) are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Ōhinetahi valley (Governor's Bay) was the site of a Ngāti Māmoē pā, stormed by Te Rakiwhakaputa of Ngāi Tahu around 300 years ago. Consequently there is potential for evidence of Māori activity in the area.

ASSESSMENT STATEMENT

St Cuthbert's Church is of high overall significance to the Christchurch district including Banks Peninsula. The church has high historical and social significance as one of the earliest and oldest-surviving Anglican churches in Canterbury, and as a centre of Anglican worship and community since 1862. The large surrounding churchyard is also one of the earliest burial places in Canterbury, and contains many of the district's pioneers. The church has high cultural and spiritual significance as the focus for Anglican services, celebration and commemoration in Governor's Bay for more than 150 years. The church has high architectural and aesthetic significance as one of Canterbury's earliest surviving Gothic Revival churches, and as a design by early Canterbury architect George Mallinson. The church has high technological and craftsmanship significance as one of Canterbury's earliest masonry buildings, exhibiting the skill of the mason who constructed it, and also for its highly unusual mode of construction – random rubble and gathered boulders set in a mud mortar – which was adopted for reasons of economy. The large timber roof structure has the capacity to reveal evidence of colonial carpentry practise. The church has high contextual significance in its extensive setting, which contains many associated items and features including a graveyard, the former vicarage and many mature plantings. The church and setting have archaeological significance for the capacity they have to provide archaeological

evidence of human activity on the site, including that prior to 1900 and potentially including evidence of Maori occupation.

REFERENCES:

Margaret Lovell-Smith *Background Information Listed Heritage Place, St Cuthbert's Church, Governors Bay*. March 2014

REPORT DATED: 13/01/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1182
BRIDGE/CULVERT AND SETTING
**GOVERNORS BAY - TEDDINGTON ROAD, BETWEEN CHURCH
- ALLANDALE, GOVERNORS BAY****



PHOTOGRAPH : DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This bridge/culvert has historical and social significance and dates from the 1860s and is associated with the construction of the Governors Bay Road by the Provincial Government in order to connect the settlement with Lyttelton.

The track was originally part of Crown Reserve land located on the eastern boundary of Rural Sections 184 and 249. Both of these sections were initially purchased by Arthur Acheson Dobbs. In 1855 Provincial Superintendent William Sefton Moorhouse purchased these sections from Dobbs, and in 1858 went into joint ownership of the land with Thomas Henry Potts who took full ownership in 1863. Thomas Henry Potts was an English immigrant who arrived in Lyttelton in 1854 with his family. As the son of a successful gun maker, his personal fortunes had increased when his company, Brander and Potts, merged with the Birmingham Small Arms Company. Between 1863 and 1867 Potts built a dwelling known as Ohinetahi on his property at Governor's Bay.

The track was initially a bridle way, connecting the settlement at Governors Bay with Allandale and was constructed in 1857 by prisoners from Lyttelton gaol. This was one of many roading projects undertaken by penal labour in the region surrounding Lyttelton. The bridge is likely to have been part of this original track construction. In order to accommodate a coach service, the road, which had become known as the 'Beach Road' or 'Lower Road,' was widened in 1880. The bridge was possibly one of the two that were damaged when a

landslip occurred in 1886 following heavy rain. The road continued to suffer from debris being washed downhill, with such occurrences taking place again in 1911 and 1912. Eventually the Teddington-Governors Bay Road replaced the Beach Road as the main route between Allandale and Governors Bay. Following the advent of motor cars, the road remained off limits to this new form of transport. Despite this, the old road and its bridges are still an integral part of Governors Bay. With the old road having been turned into a walkway and cycle track, visitors and local residents are still able to travel the old coach route along the foreshore and view the historic bridges. The bridge is also situated on the boundary of land that formerly belonged to Thomas Henry Potts whose house at Ohinetahi is also a heritage item.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The bridge/culvert and setting has cultural significance and demonstrates aspects of the way of life of very early European colonists in the 1850s and their need to provide access and drainage in order to settle the land.

The wider area of the Ōhinetahi valley (Governors Bay) at the head of Whakaraupō (Lyttelton) harbour, has cultural and spiritual values for Māori. It was once the site of a heavily stockaded Ngāti Māmoe pā that was stormed by Te Rakiwhakaputa of Ngāi Tahu around 300 years ago,

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The bridge/culvert has some architectural and aesthetic value. It is a stone culvert with a timber deck for a bridge. Stone bridges from the nineteenth century are not common in New Zealand. The stone used to line the culvert wall has been roughly cut and at some point the stones appear to have been joined without the use of an adhesive mortar. The deck has been covered by earth and has been integrated into the roadway. The structure is a simple utilitarian design.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The bridge/culvert has some technological and craftsmanship value and demonstrates stone and timber material, stonemasonry methods and skills and basic engineering technology of the 1860s as required for early colonial progress.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The bridge and culvert and its setting has contextual significance. It is part of a walking track which runs the length of the foreshore between Allandale and Governors Bay. As such, the bridge is situated near Ohinetahi, a historic house that was owned by a prominent land owner, Thomas Henry Potts. The stone for the bridge also came from a local quarry and was built by penal labour from the Lyttelton Gaol. The context of the bridge and culvert is the historic bridle way. The bridge forms part of a group of bridges and culverts in Governors Bay which are simple utilitarian structures constructed all or in part in stone. The setting of the bridge consists of the waterway and its banks on either side of the structure.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The bridge/culvert and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. European activity has been documented on the site since as early as the 1850s which is when the bridge dates from.

Ohinetahi valley (Governors Bay) at the head of Whakaraupō (Lyttelton) harbour, was once the site of a heavily stockaded Ngāti Māmoē pā that was stormed by Te Rakiwhakaputa of Ngāi Tahu around 300 years ago, there is potential for evidence of Māori activity in the area.

ASSESSMENT STATEMENT

The bridge/culvert and its setting is of overall significance to Christchurch including Banks Peninsula. It has historical and social significance for its association with early European landowners and with the history of the construction of a bridle way, connecting the settlement at Governors Bay with Allandale, constructed in 1857 by prisoners from Lyttelton gaol. The bridge/culvert and setting has cultural significance and demonstrates aspects of the way of life of very early European colonists in the 1850s and their need to provide access and drainage in order to settle the land. The wider area of the Ohinetahi valley (Governors Bay) at the head of Whakaraupō (Lyttelton) harbour, has cultural and spiritual values for Maori. It is of contextual significance for its association with the bridle path which it is a part of and other early bridges and culverts on the Governors Bay Road. The bridge/culvert and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

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REPORT DATED: 13 APRIL 2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 675
*DWELLING AND SETTING, OHINETAHI - 31 GOVERNORS
BAY-TEDDINGTON ROAD, GOVERNORS BAY***



PHOTOGRAPH: 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Ohinetahi has high historical and social significance for its association with pioneering naturalist Thomas Potts, prominent architects Sir Miles Warren and John Trengrove and John's wife Pauline, as an important colonial homestead and as centre of hospitality in Canterbury in the colonial period, and again over the last thirty five years.

Ōhinetahi Valley was the site of a Ngāti Māmoe pā. The pā was captured by Te Rakiwhakaputa of Ngāi Tahu around 300 years ago, and subsequently inhabited by the Rangatira Manuhiri. Manuhiri had numerous sons but only a single daughter. Ōhinetahi means 'place of one daughter'.

The land on which the dwelling *Ohinetahi* stands was purchased from the Crown by A. A. Dobbs. Dobbs leased it to Christopher Calvert who built a dwelling *Rosemary Cottage* there in 1853. In 1855 the property was sold to William Moorhouse, who twice served as Superintendent of Canterbury Province. In 1858 Moorhouse sold the property to Thomas Potts.

Thomas Henry Potts (1824-1888) was one of New Zealand's most prominent early conservationists. Following his arrival in Canterbury in 1854 Potts became a substantial

pastoralist, eventually owning seven runs totalling over 81,000 ha. Hakatere Station in the upper Rangitata, his first run, contains the Potts River, the Potts Range and Mt Potts. From 1858 however, the Potts family lived at *Ohinetahi*, which was expanded to 572 acres. To accommodate his thirteen children, Potts made extensive stone additions to the existing timber dwelling between 1865 and 1867. During the Potts family residence, *Ohinetahi* was the scene of lavish parties and balls. An extensive garden and orchards were also planted. Thomas Potts had an active public life and served as a member of the Canterbury Provincial Council. His chief preoccupation however was natural history. Potts was a keen ornithologist and a consistent advocate for conservation of native species. He lost his fortune in the depression of the 1880s, and *Ohinetahi* was sold in 1887.

Ohinetahi changed hands several times during the twentieth century. In 1978 current owner, the noted architect Miles (now Sir Miles) Warren, purchased it in partnership with his sister Pauline and her husband, architect John Trengrove. Sir Miles Warren is one of New Zealand's most well-known architects. He studied Brutalism whilst working in London in the 1950s, and controversially introduced the new style to Christchurch with his Dorset Street Flats in 1956. His architectural firm Warren and Mahoney helped forge a regional architectural style for Canterbury, and designed some of New Zealand's most notable buildings of the 1960s and 1970s. It remains a high-profile practice today. Sir Miles has been the recipient of many awards and accolades, and was appointed to the Order of New Zealand in 1995. The late John Trengrove was also a notable Canterbury architect, and was a principal of the practice Trengrove, Trengrove and Marshall.

Miles Warren and the Trengroves restored the *Ohinetahi* homestead and began the development of a spectacular garden that continues through to the present. The house and garden have hosted many social events in the intervening years, and the garden is regularly open to the public. In 1995 Warren became sole owner of the property, subsequently gifting it to New Zealand in 2012. *Ohinetahi* is now administered for the nation by the Ohinetahi Charitable Trust. The house was severely damaged in the Canterbury Earthquakes of 2010 and 2011. In carrying out repairs and restoration Warren made a substantial alteration to its appearance.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Ohinetahi has cultural significance as the site of a Ngāti Māmoe and Ngāi Tahu pa – from which the property takes its name - as a house which reflects the lifestyle of a well-to-do family in the early colonial era, and as a house which has been altered and extended to reflect circumstances and the individual requirements of its various owners.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Ohinetahi has high architectural and aesthetic significance as a large and unusual colonial homestead, substantially redesigned by prominent Canterbury architect Sir Miles Warren. The garden is also a significant design feature.

The first European building at *Ohinetahi* was a simple prefabricated cottage erected by Christopher Calvert in 1853. Thomas Potts split Calvert's home across its width, drew the sections apart and inserted a large three storey Regency-style stone wing. The construction of a substantial masonry dwelling was very unusual in this period. The timber and stone portions of the dwelling were united by a deep verandah which skirted the three principal elevations. Pott's alterations gave the dwelling a distinctive appearance.

Ohinetahi suffered neglect during the twentieth century and was significantly restored and renovated by Sir Miles Warren and the Trengroves following their purchase. Their alterations included converting the original kitchen area into a dining room, installing a new kitchen, adding a conservatory and converting the five bedrooms on the first floor to three larger rooms.

The house sustained considerable damage in the Canterbury Earthquakes of 2010 and 2011. Although the timber wings remained in good condition, the stone portion suffered partial collapse. A major project to strengthen and partially rebuild the stone section of the house was undertaken to designs by Warren during 2011-2012. Although this work was executed in the spirit of the original house and important heritage elements were re-employed, it has altered its appearance significantly.

After purchasing the property in 1978, Warren and the Trengroves began the development of a garden around what remained of the original plantings by Thomas Potts. This garden has continued to evolve and develop through the last four decades, and is now considered one of the foremost landscape gardens in the country and a significant work of design in its own right. In order to protect and maintain his homestead and garden in perpetuity, Sir Miles gifted the *Ohinetahi* property to the nation in 2012.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Ohinetahi has technological and craftsmanship significance for the manner in which it exhibits a number of different building technologies and materials, and the work of many craftsmen executed over a period of 150 years.

The original house has the capacity to reveal materials and construction techniques employed in, and craftsmanship executed in the colonial era. *Ohinetahi* is particularly notable for its substantial stone portion, which was an unusual and expensive material at the time. The house retains many of its original features including doors, skirtings, architraves and the curved timber and iron staircase. Over the last forty years, the house has been strengthened, repaired and altered on a number of occasions by Miles Warren, most notably after the Canterbury Earthquakes of 2010 and 2011. Contemporary technologies and materials have been employed in the completion of these works.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Ohinetahi has high contextual significance on its site, within its setting and as an element of a wider context. The setting of the dwelling is its immediate parcel. The dwelling is centrally located in an elevated position on a large irregular parcel between the Governor's Bay Road and the foreshore of Lyttelton Harbour. The northern boundary is roughly defined by the Ohinetahi Stream. The dwelling is surrounded by extensive gardens and outbuildings that include a purpose-built art gallery. The garden extends into a neighbouring parcel. The dwelling and its setting retain their original rural context. This wider context includes the original 1850s coastal road below the property, the heritage-listed stone culvert crossing the Ohinetahi Stream, and the heritage-listed St Cuthbert's Anglican Church, which Thomas Potts had a significant role in establishing.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Ohinetahi and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Ohinetahi valley was the site of a Ngāti Māmoe pā, subsequently occupied by Ngāi Tahu. Consequently there is potential for evidence of Māori activity in the area.

ASSESSMENT STATEMENT

Ohinetahi is of high overall significance to the Christchurch district including Banks Peninsula. The dwelling has high historical and social significance for its association with pioneering naturalist Thomas Potts, prominent Canterbury architects Sir Miles Warren and John Trengrove and John's wife Pauline, as an important colonial homestead and as centre of hospitality in Canterbury at various times over the last 150 years. The dwelling has cultural significance as the site of a Ngāti Māmoe and Ngāi Tahu pa – from which the property takes its name, as a home which reflects the lifestyle of a well-to-do family in the early colonial era, and as a house which has been altered and extended to reflect circumstances and the individual requirements of its various owners. The dwelling has high architectural and aesthetic significance as a large and unusual colonial homestead, substantially redesigned by Sir Miles. The well-known garden is also a significant design feature in its own right. The dwelling has technological and craftsmanship significance for the manner in which it exhibits a number of different building technologies and materials, and the work of many craftsmen executed over a period of 150 years. Of particular note is the unusual stone portion of the original house and the features contained within, and the works carried out to strengthen and repair the house under the direction of Miles Warren over the last thirty five years. The dwelling has high contextual significance on its elevated site in its important landscape garden setting. *Ohinetahi* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Clare Kelly *Background Information Listed Heritage Item: Ohinetahi* March 2014.

REPORT DATED: **UPDATED: 14/01/2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 727
*DWELLING AND SETTING - 59 GREHAN VALLEY ROAD,
AKAROA***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

59 Grehan Valley Road has historical and social significance for its association with the Haylock family, prominent early Akaroa settlers, their flourmill at Grehan Mills, which was one of Canterbury's earliest, and its successor, the Akaroa Brewery; and as an example of an early timber dwelling built in the colonial period.

59 Grehan Valley Road was constructed by and probably for George Haylock, owner and manager of the adjacent Grehan Mills flourmill, and his family in about 1863. George had arrived in Akaroa with his father Charles, stepmother Sarah and three brothers in 1850. Charles purchased ten acres in the Grehan Valley in 1852. Here the family built a home (81 Grehan Valley Rd, also listed) and established Grehan Mills, one of the first flourmills to be constructed in Canterbury and reputedly the first to be water-driven. The mill commenced

operation in early 1853, and drew wheat for milling from around the province. In 1857 a warehouse was constructed adjacent to the French Jetty (Daly's Wharf site) to store wheat and flour in transit. Charles died in 1860, and operation of the mill was taken over by George. Although new machinery was installed in 1860, George was unable to make the mill pay and it closed in 1864 to be reopened later as Haylock's (later Akaroa) Brewery. The brewery traded until 1879, but George was not involved after about 1871 when he became a wheelwright and subdivided and sold off his house to former flourmill worker Edward Harrington. When the former flourmill/brewery buildings were utilized as a jam factory between 1884 and 1889, the house was apparently tenanted by factory manager Mr McLean.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

59 Grehan Valley Road has cultural significance as a demonstration of the way of life of its past and present residents.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

59 Grehan Valley Road has architectural and aesthetic significance as a comparatively early colonial dwelling. It is a one-and-a-half storey cottage with adjoining single storey gabled wing. The main section of the cottage has two doghouse dormers and straight verandas are carried on simple paired supports.

The house originally closely resembled the Haylock family home at 81 Grehan Valley Road which George Haylock had helped his father construct a decade earlier. Unlike 81 Grehan Valley Road, however, 59 Grehan Valley Road has undergone alteration and extension over the last 150 years as needs have dictated. The kitchen was extended at the rear and the cupboard stairs were remodelled by architect Colin Pilbrow.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

59 Grehan Valley Road has technological and craftsmanship significance as an example of colonial building methods and materials. Locally milled timber was the predominant construction material in colonial Akaroa by the time of its construction due to its availability from the numerous mills operating on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has contextual significance in relation to the original Haylock homestead at 81 Grehan Valley Road, and to the former site of the Grehan Mills flourmill, which appears to have straddled the boundaries of 59, 69 and 81 Grehan Valley Road. The dwelling also has contextual significance in relation to neighbouring timber cottages and larger dwellings in Rue Grehan and Grehan Valley Road and its garden that contributes to the picturesque quality of the landscape setting.

59 Grehan Valley Road was located on a sizeable section until the mid-20th century when substantial subdivision took place. It now stands on a large suburban-sized plot, partly bounded by the Grehan Stream, and accessed from the north off a short section of the original Rue Grehan/Grehan Valley Road.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

59 Grehan Valley Road and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There is likely to be archaeological evidence of the former Grehan Mills flourmill on this and other nearby sections.

ASSESSMENT STATEMENT

59 Grehan Valley Road and its setting has overall significance to Banks Peninsula and Christchurch. It has historical and social significance for its association with the Haylock family and with one of Canterbury's earliest flourmills. The dwelling has cultural significance as a demonstration of the way of life of its past and present residents and architectural and aesthetic significance as a colonial vernacular dwelling that was built by the Haylocks themselves. 59 Grehan Valley Road has technological and craftsmanship significance as an example of colonial building materials and methods, most notably the use of milled timber. The house has contextual significance in relation to the nearby Haylock Mill house, and the adjacent site of the Haylock family flourmill/brewery and also in relation to surrounding timber cottages and houses in the Grehan Valley. 59 Grehan Valley Road and its setting are of archaeological significance because of the mid-19th century development of the property by the Haylock family.

REFERENCES:

CCC Heritage File: 59 Rue Grehan & Grehan Valley Proposed Heritage Conservation Area

Historic place # 5290 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/5290>

REPORT DATED: 27 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 669
*DWELLING AND SETTING -
81 GREHAN VALLEY ROAD, AKAROA***



PHOTO: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling and its setting have historical and social significance for their association with the Haylock family, well-known early Akaroa settlers, and their flourmill, one of Canterbury's earliest, which was operated at the same property known as Grehan Mills.

The Grehan Mills dwelling was constructed by and for Charles Lagden Haylock, his wife Sarah and their family in c.1852. The Haylock family arrived in Akaroa in 1850, and purchased ten acres in the Grehan Valley in 1852. Here they established one of the first flourmills to be constructed in Canterbury, and reputedly the first to be water-driven. The mill

commenced operation in early 1853, and drew wheat for milling from around the province. In 1857 Charles had a warehouse constructed adjacent to the French Jetty (the site of Daly's Wharf) to store wheat and flour in transit. Charles died in 1860, and operation of the mill was taken over by his son George. Although new machinery was installed at the mill in 1860, George was unable to make the mill pay and it closed in 1864 to be reopened later as Haylock's (later Akaroa) Brewery. This traded until 1879. The flourmill buildings also served as a jam factory between 1884 and 1889. Charles's widow Sarah, who married George Wascoe in 1868, sold the property in 1889. For most of the century that followed, the former mill property was owned by members of the Brown family. Research to date has not revealed when the mill buildings were demolished. The Grehan Mills dwelling now serves as tourist accommodation.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Grehan Mills dwelling has cultural significance as an illustration of the way of life of one family of early European settlers in Akaroa, who lived in close proximity to their industrial enterprise within the Grehan Valley. It is also significant as an example of the generational longevity of tenure which often happens in more rural or isolated areas.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Grehan Mills dwelling has architectural and aesthetic significance as an early colonial vernacular dwelling that retains a high level of integrity. Constructed by Charles Haylock and his four sons, the totara dwelling has the standard form and plan of settler dwellings through the 19th century. The French doors and casement windows are particularly characteristic of Akaroa dwellings of the 1840s and 1850s. Little alteration to the dwelling took place until a major restoration in the early 1990s, when the dormer windows were added.

The dwelling is a one-and-a-half storey cottage with a straight veranda and three dormer windows. It is clad in weatherboards, has a shingled roof and brick chimney. Multi-pane sash windows light some rooms within the dwelling.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Grehan Mills dwelling has technological and craftsmanship significance as an example of mid-19th century building practices, methodologies and materials. As nails were hard to obtain in this period, construction in some sections of the Grehan Mills dwelling was by mortise and tenon joints. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Charles Haylock and his sons milled the totara for this dwelling, pit-sawing the timber on the property and making the shingles for the roof.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has contextual significance in relation to its grounds and to the sections (59, 65 and 69 Grehan Valley Rd) immediately to the west on which the Haylock's mill buildings were once sited. The dwelling is also associated with 59 Grehan Valley Rd (listed), which was built by George Haylock in the early 1860s. The dwelling also has contextual significance in relation to neighbouring timber cottages and larger dwellings in Rue Grehan and Grehan Valley Road.

The Grehan Mills dwelling is located towards the rear of a large section at a bend of the Grehan Stream that corresponds roughly with the dwelling's original grounds. A large modern house is also located on the property, a short distance from the historic dwelling. The setting includes mature trees as well as areas of garden and grassed open space.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Grehan Mills dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There is likely to be archaeological evidence of the former flourmill on this and other nearby sections.

ASSESSMENT STATEMENT

The Grehan Mills dwelling and its setting has overall significance to Banks Peninsula and Christchurch. It has historical and social significance for its association with the Haylock family and with their Grehan Mills flourmills, which was one of Canterbury's earliest. The dwelling has cultural significance as a demonstration of the former way of life of the Haylock and Brown families and architectural and aesthetic significance as a comparatively early Akaroa dwelling that remains in near original form. The Grehan Mills dwelling has technological and craftsmanship significance as an example of mid-19th century building methods and materials, in particular the use of mortise and tenon joints. The dwelling has contextual significance in relation to the adjacent former mill site, the cottage at 59 Rue Grehan Valley Road and the neighbouring cottages and larger dwellings in Rue Grehan and Grehan Valley Road. The Grehan Mills dwelling and its setting are of archaeological significance by virtue of the date at which development on the site first occurred.

REFERENCES:

CCC Heritage File: 81 Rue Grehan (Haylock Mill House) & Grehan Valley Proposed Heritage Conservation Area report

Historic place # 1721 – Heritage NZ List
<http://www.heritage.org.nz/the-list/details/1721>

REPORT DATED: 27 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1170
*DWELLING AND SETTING – 273 GREHAN VALLEY ROAD,
AKAROA***



PHOTOGRAPH: J. WILSON, 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

273 Grehan Valley Road has historical and social significance as a colonial era Akaroa home, for its connection with dairy farming on Banks Peninsula, and because of its unbroken ownership and occupation by members of the Curry family.

In 1863 John Curry and his wife emigrated from Ireland to Canterbury. Many members of the extended Curry family arrived in the province in that decade. The couple's first child was born in Lyttelton, but within a short period they relocated to Akaroa where a further eight children were born. John worked in the township for a number of years before purchasing 40 acres in the upper reaches of the Grehan Valley in 1872. While he broke his land in, John commuted from the township. The family moved into the newly-completed homestead on their new dairy farm in 1877. Dairy farming became a significant industry on Banks Peninsula in the last decades of the nineteenth century, and the district became well-known for its cheese. In 1901 John Curry sold his property to his brother David and moved to Woodville where he died in 1916 at the age of eighty. Many Akaroa residents relocated to the central North Island in the early years of the twentieth century to take advantage of the availability of cheaper land, but often returned annually to the Peninsula to help harvest Cocksfoot grass seed.

David Curry was also a dairy farmer, with extensive landholdings. He appears to have lived in his brother's former home, extending it substantially in the early 1900s. The house remains in the hands of David's descendents.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling has cultural significance for its 140 year association with the Curry family, and for capacity it has to illustrate the way of life of a small-holding farming family in late nineteenth century Akaroa.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as a typical mid-sized Peninsula homestead of the 1870s, with the distinctive form and scale of houses of that period.

Research suggests that the two-storey weatherboard house was built in 1877 (when a mortgage was drawn). The house has the wide gabled roof and large dormer typical of homes at this time, although it lacks the expected Carpenter-Gothic detail. Although the full central dormer was not unknown elsewhere in New Zealand, it is a particularly common feature of colonial homes in Akaroa. It has been suggested that this is related to the settlement's French heritage. In France, such a window is known as a *fronton*. In the early twentieth century, the house was extended with a large single storey wing at the rear. The bullnose return verandah was probably added at this time. Minor alterations have been made to the dwelling, such as the replacement of windows and the infilling of part of the verandah, but it retains its essential integrity.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as it has the capacity to provide evidence of the materials and methods of construction that were employed on rural buildings in Akaroa during the 1870s. It is likely that locally milled timber was employed in the house's construction, and it is possible that some may have been sourced from the Curry property itself.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has contextual significance as part of the historic rural fringe of Akaroa, an area that contains many listed heritage dwellings that illustrate the pattern of small farming characteristic of the area in the nineteenth century. The house is located on a large rural block at the end of Grehan Valley Road. The setting of the house is the area of mature plantings that surround it. To the north east of the house are a collection of farm buildings.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site was farmed from the mid 1870s.

ASSESSMENT STATEMENT

273 Grehan Valley Road and its setting have heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as a colonial era Akaroa home, for its connection with dairy farming on Banks Peninsula, and because of its unbroken ownership and occupation by members of the Curry family over 140 years. The dwelling has cultural significance for its lengthy association with the Curry family, and for capacity it has to illustrate the way of life of a small-holding farming family in late nineteenth century Akaroa. The dwelling has architectural and aesthetic significance as a typical Peninsula homestead of the 1870s, with the distinctive form and scale of the Carpenter Gothic-influenced vernacular houses of that period. The dwelling has technological and craftsmanship significance as it has the capacity to provide evidence of the materials and methods of construction that were employed on domestic buildings in Akaroa during the 1870s. The dwelling has contextual significance as part of the historic rural fringe of Akaroa, an area that contains many listed heritage dwellings that illustrate the pattern of small farming characteristic of the area in the nineteenth century. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Curry Homestead, 273 Grehan Valley Road

REPORT DATED: 16/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1129
*DWELLING AND SETTING - 47 JACKSONS ROAD, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 47 Jacksons Road has historical and social significance as a larger Lyttelton home of the period 1880-1900, and for its association with Port Levy notable Henry Field, prominent Lyttelton businessman James Norton, and local body politician William Foster.

What is now 47 Jackson's Road was created by subdivision in 1884 and sold to Henry Field. Field raised a £100 mortgage in March 1886, which is likely to signal the construction of the house. With two storeys, twin bay windows and a galleried verandah, the house is larger and more ornamental than the average villa being built in Lyttelton in this period. From Port Levy, Field was a railway employee and coal dealer during the time he lived in Lyttelton. In 1889 he sold his new house to James Norton and returned to Port Levy. Field subsequently ran Port Levy's general store/post office, serving as postmaster for forty six years. He was also active in church, school and roads board administration.

James Norton was a successful Lyttelton businessman and prominent citizen in the decades around 1900. Establishing his bakery business in the port town in the mid-1880s, the entrepreneurial Norton adopted new processes in bread production and diversified his product lines to include compressed yeast, a bread improver and a famous egg preserver.

Norton's large company premises in Oxford Street included a tearooms and a ballroom. It has not been clearly established however that Norton lived in the Jackson's Road house.

In 1891 Norton sold the house to William Foster. Foster married the following year; he and his wife Elizabeth remaining living at 47 Jacksons Road until 1911, and then leased it out until 1917. William was prominent in Lyttelton's public life for many years. He was an active Oddfellow, and served as a borough councillor for nearly forty years – with a term as mayor in 1929-31. Foster Terrace in Lyttelton was named in his honour.

Foster sold his Jackson's Road house to engine driver Gilbert Huston in 1917. Huston remained at the property until his death in 1953, the property then passing to his daughter Eva, who remained at 47 Jackson's Road until her own death in 1976. Since this time the property has passed through many hands.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

47 Jackson's Road has cultural significance for the capacity it has to illustrate the lifestyle of a more prosperous resident in turn-of-the-century Lyttelton. The house's ownership profile also reflects a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late nineteenth to the mid twentieth centuries. The Fosters owned the house for 26 years; the Gilberts who followed owned it for nearly 60 years.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

47 Jackson's Road has architectural and aesthetic significance as a large square-plan villa likely to have been constructed by prominent Lyttelton building company Hollis and Green.

The characteristic house form in New Zealand between 1880 and 1920 was the villa – identifiable by its broad proportions, square footprint, symmetrical plan, hipped roof and often one or more bays. Lyttelton grew rapidly in the decades leading up to WWI, and consequently there are many villas in the town. Most villas in the town were single storied, but the narrow steep sections in Lyttelton encouraged those with more resources to add a second floor.

The leading firm of builders in Lyttelton through the late nineteenth and early twentieth centuries was Hollis and Green (Hollis and Brown after 1894), which was established in 1870 and still trading in the 1920s. Many villas in Lyttelton were built by the company. Henry Field's 1886 mortgage on the site of 47 Jackson's Road was to firm founder William Hollis. This suggests that Hollis's company built the house. With its galleried verandah and paired sash windows, the house also resembles other dwellings from this period by the firm such as *Lochranza* in Godley Quay, 13 Winchester Street and 7 Coleridge Terrace. The house has been altered sympathetically and maintains a high degree of integrity.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

47 Jackson's Road technological and craftsmanship significance as it has the capacity to reveal materials, finishes and constructional methods characteristic of the late nineteenth century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

47 Jackson's Road has contextual significance for its visible location. The road contains a mix of housing types, but there are a concentration of villas in the vicinity of no. 47. Such villas are the preponderant type of housing in Lyttelton.

The setting of the house is its immediate land parcel, a long, narrow and steep section that descends in a series of terraces from the back to the front of the property. The house is located on the frontage. The property boundaries are close on the southern and northern elevations of the house. In front of the house are a small front garden and a high stone retaining wall which lets on to the road. The height of the house and its elevated location ensure the house has landmark significance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

47 Jackson's Road and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

47 Jacksons Road has overall heritage significance to the Christchurch district including Banks Peninsula. The house has historical and social significance as a larger Lyttelton home of the period 1880-1900, and for its association with Port Levy notable Henry Field, prominent Lyttelton businessman James Norton, and local body politician William Foster. The dwelling has cultural significance for the capacity it has to illustrate the lifestyle of a more prosperous resident in turn-of-the-century Lyttelton. The house's ownership profile also reflects a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late nineteenth to the mid twentieth centuries. The dwelling has architectural and aesthetic significance as a large square-plan villa likely to have been constructed by prominent Lyttelton building company Hollis and Green. The dwelling has technological and craftsmanship significance as it has the capacity to reveal materials, finishes and constructional methods characteristic of the late nineteenth century. The dwelling has contextual significance for its highly visible hillside location. Jackson's Road contains a mix of housing types, but there are a number of villas in the vicinity of no.

47. Villas such as this are the preponderant type of housing in Lyttelton. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File (47 Jacksons Rd, Lyttelton)

REPORT DATED: 09/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1025
*ST PETER’S VICARAGE AND SETTING -
5 JULIUS PLACE, AKAROA***



PHOTOGRAPH: JOHN WILSON, 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

St Peter's Anglican Vicarage has historical and social significance as the home of Akaroa's Anglican vicar and a centre for Anglican parish life for a century. Akaroa's long-serving Anglican vicar, the Rev. William Aylmer, built his own home Glencarrig at 7 Percy Street and so the parish did not require a vicarage until after he retired in 1873. This was built on the old church site at the corner of Church and Jolie Streets in 1876. A significant bequest enabled the parish to purchase a large Beach Road plot, east of Stanley Park, on which to build a new vicarage in 1911. The old vicarage was sold by auction in 1913, and its replacement on the new site completed in 1914. Stables and a hall were also built on the new site, the latter in 1916 (relocated 2009). The first vicar to occupy the new vicarage was AH Julius (served 1904-1924), a cousin of Bishop Julius. In 1953 the Anglican Church Property Trustees subdivided Julius Place, naming it for the first vicar to live in the vicarage. The Trustees subdivided Armstrong Crescent six years later, thereby completing their subdivision of Town Sections 160 and 161. The vicarage remains in use for its intended purpose. Historically it is closely related to St Peter's Anglican Church (1866) on nearby Rue Balguerie.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

St Peter's Vicarage has cultural and spiritual significance as the home of Anglican clergy in Akaroa for over a century, and the place where parishioners have received and continue to be in receipt of spiritual guidance and pastoral care.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

St Peter's Anglican Vicarage has architectural and aesthetic significance as an Arts and Crafts-style dwelling designed by notable Christchurch architect Cecil Wood. Commencing in practice on his own account in 1909, Cecil Wood became one of New Zealand's leading architects in the interwar period. He is known particularly for his neo-Georgian houses, classical commercial buildings and Arts and Crafts churches, but until the early 1920s he designed exclusively in the Arts and Crafts idiom.

St Peter's Vicarage is a bungalow that exhibits many features common to Arts and Crafts architecture including the shingled gables and exposed rafter ends. It is a single-storey timber building, with a west-facing veranda overlooking Akaroa Harbour and a T-shaped footprint. The main roof is hipped, there are two brick chimneys and the veranda is partially enclosed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St Peter's Anglican Vicarage has technological and craftsmanship significance as an example of the work of Akaroa's builders in the early 20th century. The house was constructed by local builders and contractors HR Newton and Len Haylock at a cost of £1,500. The *Akaroa Mail* (4 September 1914) described it as being 'on the most modern lines'.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

St Peter's Anglican Vicarage has contextual significance for its hillside setting above Beach Road and in relation to the development of Julius Place and Armstrong Crescent in the mid-20th century. The dwelling was originally located on a large block shared only with the nearby church hall, but significant subdivision by the church in the 1950s reduced this context to a large suburban section amongst other later homes. The setting consists of the immediate land parcel and the mature garden in which the dwelling is largely centred.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

St Peter's Vicarage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Town Sections 160 and 161 were farmland until they were acquired by the Church Property Trustees in the early 20th century.

ASSESSMENT STATEMENT

St Peter's Anglican Vicarage is of overall significance to Banks Peninsula and Christchurch. The Vicarage is of historical and social significance as the home of the village's Anglican vicar since 1914 and as a centre of parish life. The Vicarage is of cultural and spiritual significance as a demonstration of the lifestyle of an Edwardian clergyman and as a long-standing locus of spiritual guidance and pastoral care. The Vicarage has architectural and aesthetic significance as an Arts and Crafts-style dwelling by notable Christchurch architect Cecil Wood. It has technological and craftsmanship significance as an example of the skill of Akaroa's builders in the early 20th century. St Peter's Anglican Vicarage has contextual significance in relation to its garden setting and to nearby St Peter's Church. St Peter's Vicarage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 5 Julius Place (Vicarage)

Akaroa Mail (4 September 1914)

<http://www.akaroa.com/places-worship/saint-peters-anglican-church-1864>

REPORT DATED: 28 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1164**

***SIGN OF THE PACKHORSE AND SETTING -
629 KAITUNA VALLEY ROAD, MOTUKARARA***



PHOTOGRAPH: MARGARET LOVELL-SMITH MAY 2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Sign of the Packhorse (historically the Kaituna Saddle Rest House and built in 1916) has high historical and social significance for its association with politician and conservationist Harry Ell (1862-1934) and as a key element within his visionary Summit Road scheme. The great life-long preoccupation of Ell, who served both as a central and local government politician, was the promotion of a summit road from Godley Head to Akaroa, enabling public access to the Port Hills. As part of his vision rest houses, offering refreshments and modest accommodation, would be regularly distributed along a specially constructed walking route linking the Port Hills' reserves (Young, p 107).

The Summit Road Association was founded by Ell in 1909 to foster the objective, and although the ambitious project was incomplete at the time of his death, he had seen a substantial portion of his scheme to fruition, including the establishment of three rest houses: the Sign of the Bellbird (built in 1914), the Sign of the Packhorse (1916) and the Sign of the Kiwi (built in 1917). The Sign of the Takahe, a fourth rest house which Ell had begun in 1918 was completed in 1949, 15 years after his death.

To enable construction of the Sign of the Packhorse construction materials were delivered to the Parkinson homestead in the Kaituna Valley and taken to the saddle, where the hut stands, by bullock team.

The reserve at the Sign of the Packhorse is made up of five separate land titles, together totalling more than 100 hectares. The reserve where the Sign of the Packhorse stands has been used for grazing since the early days of European settlement. The 1.92 hectare block

where the building stands was transferred to the crown as an addition to the Sign of the Packhorse Scenic Reserve in 1973, when it was discovered that the building stood outside the reserve land. The land had previously been held by Mr W A Gray and family since at least 1917.

The reserve and building have been associated with a number of different management bodies over time – the Summit Road Scenic Reserve Board, the Port Hills-Akaroa Summit Road Public Trust (Inc) and the Crown. The Youth Hostel Association leased the site from 1948 and the Outward Bound Old Boys' Association were responsible for its maintenance from 1969. The reserve was transferred to the Department of Conservation (DOC) in 1987 and is still used as a DOC tramping hut today.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The hut and its setting are of cultural significance because it embodies the emergence in the early 20th century of new attitudes towards environmentalism, as well as contemporary habits of leisure and recreation. Harry Ell is said to have been New Zealand's 'strongest advocate for scenery preservation' in the early 20th century (www.nzhistory.net.nz) and his development of the Summit Road was a tangible expression of a growing modern awareness of the cultural value of scenery and historic sites. At the same time, as standards of living rose, increased leisure time meant that Christchurch residents could visit and enjoy amenities such as Ell's rest houses. The Sign of the Packhorse is particularly significant as the only one of the rest houses which is still used more or less as intended by Harry Ell. It is also significant for its scenic and recreational qualities, and it is a popular recreational destination for walkers, trampers and cyclists. The hut and setting reflect the way of life of people in the city who have a long history of visiting Banks Peninsula for recreation

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Sign of the Packhorse is of architectural and aesthetic significance for its design by nationally prominent Christchurch architect Samuel Hurst Seager. Constructed of locally quarried volcanic stone, the building is a simple rectangular shape divided into three rooms. It has a gable roof of 'long-run' iron. The porch has a stone arch over the entrance; there is a living room with a wood stove, and two sleeping rooms with nine bunks in total. A photograph from the 1920s shows the living room furnished as a domestic interior. The floor is covered with linoleum, there are casement windows and a mantelpiece over the fireplace which contains a coal or wood range. Due to vandalism of both exterior and interior fittings, all fittings capable of being damaged or destroyed were removed in the 1970s. A woodshed and water tank have been added and a window on the south wall has been boarded over. Rainwater is collected in the water tank to provide a water supply and there is a 'sealed vault' toilet nearby.

The building originally had back-to-back fireplaces in the living room and one of the bunk rooms. The fireplace in the bunkroom was removed (c.1980s) and a wood-burning stove installed in the fireplace in the living room. The mantelpiece has also been removed. The other significant changes to the building have been the replacement of window frames and

the wooden floor. The windows were replaced in about 1992-94 with macrocarpa wooden frames, made to replicate those at the Sign of the Kiwi, another of Ell's rest houses. In 2002 the floorboards, which had become rotten and were full of borer, were replaced with a new macrocarpa floor. In the same year DOC replaced the wooden bunks in the two sleeping rooms. The building sustained some minor damage in the June 2011 earthquakes, but remains open to the public.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Sign of the Packhorse is of technological and craftsmanship significance for its construction in locally quarried stone and as one of only a few buildings built of locally quarried stone that are still standing in the Lyttelton Harbour area. The interior includes painted timber panelling, and a built in table beside the fireplace.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Sign of the Packhorse is of high contextual significance for its location in open, grazed grassland, with areas of native bush nearby, distinctive landforms, and magnificent panoramic views over the Lyttelton Harbour basin and across the Port Hills to the plains and mountains beyond. The Sign of the Packhorse hut is accessed by unformed legal roads from the Kaituna Valley Road, Gebbies Pass and other walking tracks. Situated at a low point of the ridge that runs between Mt Bradley and the volcanic rock outcrop known as the Remarkable Dykes, the Sign of the Packhorse is a landmark that can be seen against the skyline from many parts of the Lyttelton Harbour basin and the Port Hills. It is also contextually significant because of its links with the Sign of the Bellbird, and the Sign of the Kiwi as one of a planned series of Summit Road rest houses. The Sign of the Packhorse was the second of the three rest houses to be built. These are all constructed of locally quarried stone, and are small scale, modest structures that relate to their location and blend into the landscape. The setting consists of the immediate land parcel which includes a woodshed, water tank, toilet building and an expanse of introduced pasture with silver tussock.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Sign of the Packhorse and setting are of archaeological significance for their potential to hold evidence of human activity, including that related to construction, and including that which pre dates 1900.

ASSESSMENT STATEMENT

The Sign of the Packhorse and setting are of overall high significance to Banks Peninsula and Christchurch. The building has high historical and social significance for its association with Harry Ell and his vision and efforts to establish the Summit Road and associated series of rest houses along it. The hut and setting are of cultural significance as they reflect the way of life of people of Christchurch who have a long history of visiting Banks Peninsula for recreation. The hut is of architectural and aesthetic significance for its vernacular design by Samuel Hurst Seagar and of technological and craftsmanship significance for its construction in local stone. The Sign of the Packhorse and its setting are of high contextual significance for the qualities of the landscape the hut is located in, and the way the building relates to its surroundings and the other Ell rest houses through its materials and design. The Sign of the Packhorse and setting are of archaeological significance for their potential to hold evidence of human activity, including that related to construction, and including that which pre dates 1900.

REFERENCES:

CCC Heritage file – Kaituna Saddle – Sign of the Packhorse Hut

'Historic Sign of the Packhorse Hut', www.doc.govt.nz

Sign of the Packhorse, interior [ca. 1920] File Reference CCL Photo CD 5, IMG0087
Christchurch City Library
<http://christchurchcitylibraries.com/heritage/photos/disc3/IMG0023.asp>

Information from Ian Hill, of the DOC Mahaanui Area Office.

'Kaituna Rest House: Piece of Old New Zealand', *Star*, 29 March 1917, p 5

David Young, *Our Islands, Our Selves: A History of Conservation in New Zealand*, (Otago, 2004)

REPORT DATED: 10 MARCH 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 719
*PEACE MEMORIAL LIBRARY AND SETTING – 530, 546 LE
BONS BAY ROAD, LE BONBAY***



PHOTOGRAPH : CLARE KELLY, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Le Bons Bay Peace Memorial Library has high historical and social significance as a library and a war memorial. Libraries were established in Banks Peninsula from the earliest years of European settlement and included the Okains Bay Library 1865, and the Akaroa Coronation Library 1875. A library was established in Le Bons in the mid 1870s with the books being held at the school and later, in 1913, at the Le Bons Bay Hall. This temporary solution had not been resolved by the end of the First World War so it was decided to build a memorial library. It was built in 1919 in remembrance of those from the bay who lost their lives in World War I. The honours board inside records that of the 28 soldiers who left for war only 12 returned. A small section of the schoolmaster's house property was subdivided by the Canterbury Education Board and fund raising for a memorial library by the community raised £100 towards the building. The Le Bons Bay Road Board donated £70 and metal for the sub-floor foundations. An Akaroa carpenter John Robert Newton provided plans and supervised construction for no fee. The library continued to operate until 1991 and continued in community use until 2012. Although the building is currently closed it houses the Le Bons Bay community archive.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Peace Memorial Library has high cultural significance as it was built as, and remains as, a memorial to the fallen World War I soldiers from Le Bons Bay. The honours board inside records the names of those who fell as well as those who returned. An additional honours board for World War II was added following the Second World War. Following World War I some communities, including that at Le Bons Bay, chose utilitarian memorials that served the ongoing needs of the community rather than a symbolic monument.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Peace Memorial Library has architectural and aesthetic significance as small timber structure built to serve the dual purposes of library and memorial in 1919. Akaroa carpenter John Robert Newton was responsible for the construction. Newton was a partner in Checkley, Bates and Newton an established Akaroa based building firm. The simple weatherboard building has a hipped roof with a centralised gabled front porch. Windows front the street however the other three sides are windowless to allow for the interior book shelves with spaces for the honours boards. The building has undergone some minor alterations including the removal of the flagpole from the ridge of the roof, the removal of the fireplace and the installation of electricity for heating and lighting. Above the door the inscription reads "Peace Memorial Library 19th July 1919", the date the foundation stone was laid.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance as it retains evidence of construction practice and detailing employed by carpenters on Banks Peninsula immediately following World War I, particularly in the interior with its coved ceiling, tongue and groove walls and built in bookshelves.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Peace Memorial Library and its setting have contextual significance due to its location on the main road into Le Bons Bay. Its proximity to the roadway, picket fence and simple form give it landmark significance in the area. The setting consists of a garden area that surrounds the building and includes a Peace rose that continues to bloom in season. More broadly it relates to other small library buildings on the Peninsula including those at Okains Bay and Akaroa as well as to the region's war memorials.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Peace Memorial Library and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

ASSESSMENT STATEMENT

The Le Bons Bay Peace Memorial Library has overall significance to Banks Peninsula and Christchurch as a World War I memorial. It has high historical and social significance as a war memorial to the fallen and returned soldiers of the bay and as the library which served the local community from 1919 until 1991. It has high cultural significance as a utilitarian war memorial which reflects the practical manner of memorialisation that the local community believed was appropriate. The memorial is also a cultural and spiritual reflection of the loss many small communities in New Zealand suffered as a result of World War I. The Le Bons Bay Peace Memorial Library has architectural and aesthetic significance as a simple weatherboard structure which was purpose built as a community library and a memorial. The Le Bons Bay Peace Memorial Library and its setting has contextual significance as a landmark due to its scale, restrained style and proximity to the roadway on the main road into Le Bons Bay; it has broader contextual significance in relation to other small library buildings and war memorials on Banks Peninsula. The Peace Memorial Library and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Christchurch City Council Heritage File *Le Bons Bay Road, Le Bons Bay Peace Memorial Library*
Clare Kelly, Background Information Listed Heritage Item, Peace Memorial Library, Le Bons Bay, Banks Peninsula.
Maclean, Chris & Phillips, Jock, 1990. *The Sorrow and the Pride. New Zealand War Memorials*, Historical Branch, G.P. Books.

REPORT DATED: 4 MARCH, 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1049
*COMMERCIAL BUILDING AND SETTING -
14, 14A LONDON STREET, LYTTELTON***



PHOTOGRAPH: CCC HERITAGE FILES, 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

14 London Street has historical and social significance as a 'post-fire' Lyttelton commercial building that has housed a wide variety of occupations and enterprises over the last 140 years, including a dairy/grocery for most of the last century. The Town Sections lining the north side of London Street between Oxford and over Canterbury Streets (33-42) were selected by Canterbury Association land purchaser John Watts Russell in 1851. After Watts Russell died in 1875, his widow Elizabeth inherited the sections – retaining a number of them until her own death in 1906.

London Street quickly became Lyttelton's main commercial thoroughfare and was entirely built up with shops, offices and hotels by the end of the 1850s. On 24 October 1870 the nearby Queen's Hotel caught fire and the entire commercial centre of Lyttelton was burnt to the ground. Exactly what was on the site of 14 London Street (part of Town Section 35) before the fire has not been ascertained. Within a decade however, the centre had been fully rebuilt.

After the fire the central section of TS 35 sat vacant until the mid-1870s. In April 1876 Elizabeth Watts Russell leased the site to George Buist, a storekeeper and borough councillor, with the condition that he build a substantial building to the value of £400 within twelve months. In December that year Buist advertised that he was moving his china and glassware retail business to his new premises opposite the Empire Hotel. Buist also drew a £200 mortgage the same month, which probably helped finance the new building. In 1881

Buist purchased his site from Watts Russell, but became insolvent in 1883 and his stock was auctioned off.

The building was then sold to hotelkeeper William Savage, sometime proprietor of Lyttelton's British Hotel. After a decade Savage sold the building to builder Henry Applethwaite Williams. The occupiers of the building between the early 1880s and the turn of the century have not been determined. In 1900 however, Williams leased the shop at 14 London Street to wireworker John Oliver. By 1907 Oliver had become a fruiterer and was leasing the whole building and a year later he purchased the building from Williams. By 1920 Oliver's fruit shop had evolved into a dairy. This was operated by a succession of proprietors until 1987. The business, known latterly as the London Street Dairy, still operates today on a different site. Since 2007, Lyttel Piko, an organic cooperative, has revived the use of 14 London Street as a grocery store.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

14 London Street has cultural significance for the capacity it has to depict the lifestyle of a late 19th century shopkeeper. It would appear from the rates rolls of the period that there were usually dwellings associated with the shops in London Street. The shop also serves as a reminder of the self-contained nature of Lyttelton until the road tunnel opened in the early 1960s. The present use of the shop, by organic wholefoods cooperative Lyttel Piko, reflects the sustainability and environmental focus of a significant sector of the Lyttelton community today.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

14 London Street has architectural and aesthetic significance as a mid-19th century commercial building and serves as a reminder of those which lined both sides of London Street until the mid-20th century. Similar buildings are to be found in suburban locations and smaller towns across New Zealand. The building is a hip-roofed rectangular timber box which originally contained two premises and residential use. The roof and side and rear walls were originally and remain today sheathed in corrugated iron. The street façade is plain, with the only ornamental elements being the flush weatherboard cladding and simple windowsill brackets. The verandah was an early 20th century addition. The first floor sash windows have been replaced with aluminium joinery but the building has otherwise been little altered and early shop fronts and some interior elements such as floors remain.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

14 London Street has technological and craftsmanship significance for the capacity it has to illustrate construction techniques and the use of materials typical of the 1870s. The cladding

of the rear and side walls in corrugated iron was a direct response to the fire of 1870 and is a common feature of some Lyttelton buildings of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

14 London Street has contextual significance for its contribution to London Street town centre streetscape. The setting of the building is the immediate land parcel. The building is located on the street frontage of a narrow and partly vegetated section that slopes towards the street. An Edwardian villa is located at the rear of the site on a section originally subdivided from 14 London Street. Although Lyttelton's commercial area suffered badly in the Canterbury earthquakes, a number of 'timber and tin' 19th century buildings remain to demonstrate the colonial character of the town's main street. 14 London Street is one of these and is compatible in terms of form and scale with other survivors, including 8 London Street, which although somewhat modified also dates from the 1870s.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

14 London Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There is likely to have been a commercial building on the site since the early 1850s.

ASSESSMENT STATEMENT

14 London Street and its setting has overall significance to Banks Peninsula and Christchurch. The building has historical and social significance as a 'post-fire' Lyttelton commercial building that has housed a wide variety of retailers since 1876. The building has cultural significance for the capacity it has to depict the lifestyle of a 19th century shopkeeper and architectural and aesthetic significance as a Victorian vernacular commercial building,, similar to those which lined both sides of London Street until the mid-20th century. The building has technological and craftsmanship significance for its construction, especially in regards to its corrugated iron cladding, and contextual significance as a surviving instance of London Street's colonial commercial streetscape. The building and its setting are of archaeological significance due to the 19th century development history of the property

REFERENCES:

CCC Heritage File: 14 London Street – Shop

Christchurch Star 22/12/1876.

REPORT DATED: 10 March 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1078
*COMMERCIAL BUILDING AND SETTING -
15 LONDON STREET, LYTTELTON***



PHOTOGRAPH: B. SMYTH, 18/09/2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

15 London Street has historical and social significance as a commercial building built after the catastrophic town centre fire of October 1870 and has served a variety of uses over the last 140 years. Following European settlement London Street rapidly became Lyttelton's main retail thoroughfare and was entirely built up with shops, offices and hotels by the end of the 1850s. Exactly what was initially built on the site of 15 London Street (Part TS 30) has not been ascertained. On 24 October 1870 the nearby Queen's Hotel caught fire, and almost the entire commercial centre of Lyttelton was burnt to the ground.

The empty site at 15 London Street was purchased by Patrick Cain, a messenger for the Bank of New Zealand, in 1871. A mortgage was drawn on the property in 1872, probably marking the construction of the present building. The premises were rented to hairdresser and tobacconist Thomas McDonald, who announced he was moving into his new premises in October 1874, before Patrick and his wife Bridget opened a boarding house The Harp of Erin in 1875. With their large transitory male populations of seamen, railway men and port

workers, port towns such as Lyttelton typically had many boarding houses. The Harp initially carried a wine and beer license, but lost it because of repeated violations by the proprietors. After a period of intermittent operation, the boarding house finally closed in 1893 and Cain leased his building to the Lyttelton United Friendly Societies Dispensary. The dispensary purchased the building from him in 1895.

UFS Dispensaries provided discounted pharmaceutical services to the subscribing members of 'Friendly Societies' (lodges), and were once a common feature of most New Zealand towns. UFS chemists still exist today. The dispensary relocated about 1905, and the building was briefly occupied by produce merchant Isabella Morris before grocer Charles Shephard and his wife Edith took up the lease in about 1908. The couple purchased the building from the UFS Dispensary in 1912. The Shepheards continued to trade until the early 1930s when they let their building to Reginald and Harriet Cording, who opened a tearoom. After Charles Shephard died in 1946, the Cordings purchased the property from his executors. Reginald Cording died in 1951, and Harriett let the tearooms in succession to Edward King and Jonathan Drinnan before selling the premises to Hugh Cowan in 1961. Reflecting the changing times, Cowan changed the tearooms to become the Plaza Milk Bar (also known as Cowan's Milk Bar).

In 1973 the building was purchased by Frederick Ira Sutton, who operated the Sutton family real estate business from the premises. By the end of the 1970s, the office had been taken over by David Bundy. At the time of the Canterbury Earthquakes in 2010-11, the building was still a real estate agency. The building was damaged by the earthquakes but after a period of vacancy, it was tenanted by the Christchurch City Council.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

15 London Street has cultural significance as a demonstration of the way of life of 19th and 20th century retailers who commonly lived above their business premises

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

15 London Street has architectural and aesthetic significance as a timber colonial commercial building. The building was significantly altered in 1962 when the shop front was replaced. The veranda was also replaced with a suspended canopy at this time. The shop front and interior were again altered when real estate offices replaced the milk bar in 1973. In 1987 owner-occupier David Bundy had architect John Davies design a new shop front and veranda more in sympathy with the age and character of the building. This work, which also saw the repair of the first floor façade, was completed in 1989. The building was damaged in the Canterbury Earthquakes of 2010 and 2011, but has been repaired. There are a number of listed colonial era shops along London Street. With the loss of most of the 20th century masonry and concrete buildings on London Street in the Canterbury Earthquakes, the significance of these timber buildings in representing the retail history of Lyttelton and imparting the port town's colonial character has increased.

The building is two storied with a square plan and hipped roof. There is a single storey extension to the rear. The façade is of rusticated timber weatherboards with a timber parapet, The roof is corrugated iron roof as are the side walls. A triple Chicago window is located on the centre of the first floor with single sash windows either side. The straight veranda is supported on timber posts, with arched timber detailing between posts.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

15 London Street has some technological and craftsmanship value for its capacity to illustrate typical materials and techniques employed in 19th century construction.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

15 London Street has contextual significance for the contribution it makes to the streetscape of London Street. The building is located across the northern frontage of a long narrow site that falls steeply away from the street, allowing the insertion of a semi-basement under the street-level building. At the rear of the building is an area of vegetation. The setting of the building is its immediate parcel boundary.

The building is one of the last on the southern side of London Street to retain its historic land parcel. The wider context of the building is its location on Lyttelton's main retail street, amongst buildings of a wide variety of periods and styles, but generally of a modest scale. It is situated between a much-altered building of a similar era and a large vacant site. On the other side of London Street, Nos. 16 and 18 are also listed heritage items.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

15 London Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There is likely to have been premises on the site since the early 1850s.

ASSESSMENT STATEMENT

15 London Street has overall significance to Banks Peninsula and Christchurch. The building has historical and social significance as an early 1870s commercial building erected after the town centre fire of October 1870. The building has cultural significance for the capacity it has to depict the lifestyle of a late 19th century shopkeeper. The building has architectural and aesthetic significance as a timber colonial commercial building and

contextual significance for its contribution to the historic character of London Street and Lyttelton's commercial centre. 15 London Street has some technological and craftsmanship value for its capacity to illustrate typical materials and techniques employed in 19th century construction. 15 London Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 15 London Street (Bundy's) Lyttelton

Press 15 October 1874, p. 4.

REPORT DATED: 10 MARCH 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1050
*COMMERCIAL BUILDING AND SETTING – 18A LONDON
STREET, LYTTELTON***



PHOTOGRAPH: J THIN 2007

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

18 London Street has high historical and social significance as an early ‘post fire’ Lyttelton commercial building/dwelling that has housed in succession a stationer’s (c1876-c1896), a drapery (c1896-1931), a grocery/ships’ chandler (1931- c1990) and a café (c1990-date). The building illustrates the nature of nineteenth century retail, the changing nature of retail over the last century, and the close connections between Lyttelton’s retailers and the port.

Following European settlement, London Street quickly became Lyttelton’s main commercial thoroughfare and was entirely built up with shops, offices and hotels by the end of the 1850s. In 1859 Ebenezer Mills opened a stationers and booksellers on Oxford Street. In 1861 he took the ground lease on the eastern half of Town Section 36 on London Street and relocated his business to the new site. Mills’ daughter Lucy Elizabeth Burt took over management of the shop in 1865. On 24 October 1870 the Queen’s Hotel at the corner of London and Oxford Streets caught fire and almost the entire commercial centre of Lyttelton was burnt to the ground. This included Mrs Burt’s shop, although she was back and trading from temporary premises on the same site from early November that year.

In 1876 Burt drew a £550 mortgage and purchased her shop’s site. It was probably at this point that she constructed a building containing three premises: two small single storey

shops with attached dwellings and an attached small gabled two-storey house. Burt operated from her new shop in London Street from 1876 until 1880, when she sold the business to F C Davis. Davis, who had previously been in partnership as a bookbinder with George Tombs (later of Whitcomb and Tombs), undertook bookbinding and printing at his new premises in Lyttleton, but also continued to retail books, stationery, toys and fancy goods. It appears that the two shops were rebuilt at this time as single premises, and the full first floor with its high parapet was added to accommodate Davis's enterprise. The small attached house remained unaltered however and persisted as a separate residence into the mid twentieth century. In 1884 Davis advertised that he had decided to concentrate on manufacturing and sell the retail side of his business to Henry Lake. Charles Gilmore operated the shop for Lake into the mid-1890s, when it was taken over by Alexander McCreedy.

By the turn of the century the stationers had been replaced by a drapery, run initially by James Graham and then by Clara Sullivan. Clara and her husband Jeremiah, a fisherman, purchased the building from the estate of Lucy Burt (who had died in 1883) in 1904. Clara ran her drapery until 1931 when she retired and sold the building to carpenter John Davies.

Davies let the premises to grocer Thomas (Jack) Voyce, who purchased the building from him in 1940. By 1950 Voyce had refocused his business as a ship's chandler. A ship's chandler (or providore) is a dealer who specialises in reprovisioning ships in port in short order. They work as a single point of contact, obviating the time-consuming need for crew to visit many merchants to fill their requirements. Although Voyce sold the business and building in 1955, the chandler's retained the name J. Voyce and Co until it closed and was replaced by the Deluxe fruit shop in c1980. The Deluxe fruit shop evolved into the Deluxe Café in c1990, which became part of the Coffee Culture franchise in 2006.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

18 London Street has cultural significance for its capacity to illustrate the lifestyle of a nineteenth century retailer. It was common practise until the mid twentieth century for shopkeepers to live adjacent their businesses. It was not until the 1970s that the two dwellings associated with 18 London Street were turned into commercial space and the former dwelling spaces remain readily discernable. The conversion of the premises from fruit shop to café in the 1990s reflects Lyttelton's transition from self-contained port town to Christchurch commuter suburb over the last thirty years.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

18 London Street has architectural and aesthetic significance as a modest vernacular colonial commercial block, comparable with those which lined both sides of London Street until the mid twentieth century. Similar buildings are still to be found in suburban locations and smaller towns across New Zealand, although they have been largely eliminated from Christchurch city. As first constructed in c1876, 18 London Street was a pair of simple single-storey shops with attached living quarters at the rear (not dissimilar to that at 48 London Street), and with a two-storey gabled return at the western end containing a separate

third residence. The frontages were weatherboard, but the sides were clad in corrugated iron. In c1880 major alterations were carried out when the two shops were converted to a single premises with quarters. These alterations included a new first floor with a high parapet. The attached dwelling at the west end remained unaltered however. Between 1949 and 1953 Jack Voyce made significant alterations to the building and the original front windows were replaced. In 2006 the ground floor fit-out and shop front were replaced for Coffee Culture, and it was probably at this time that the former dwelling at the western end was connected internally to the cafe. Despite these alterations the building retains its distinctive composite nineteenth century appearance and landmark 'J. Voyce & Co' signage. The timber building sustained light damage in the Canterbury Earthquakes of 2010-2011, and the café has remained open.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

18 London Street has technological and craftsmanship significance for its capacity to illustrate the use of materials and construction techniques employed in the late nineteenth century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

18 London Street has high contextual significance for the contribution it makes to the historic streetscape of Lyttelton's main retail precinct, London Street. The building is located amongst buildings of a wide variety of periods and styles, but generally of a comparably modest scale. It is situated between a modern premises to the west and a small 1920s shop to the east. With the loss of most of the twentieth century masonry and concrete buildings in the street due to the Canterbury Earthquakes of 2010-2011, the relative importance of the colonial timber buildings in representing the retail history of Lyttelton and imparting the port town's colonial character has increased. 18 London Street has landmark significance.

The setting of the building consists of the immediate parcel, a long L-shaped site that rises steeply at the rear. The building extends across the southern, street frontage with a service court to its rear. The parcel also includes a separate dwelling (18A London Street) located at the rear of the section, and its established grounds.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

18 London Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods

and materials, and human activity on the site, including that which occurred prior to 1900. There have been premises on the site since at least 1861.

ASSESSMENT STATEMENT

18 London Street has overall heritage significance to the Christchurch District including Banks Peninsula. The building has high historical and social significance as an early 'post-fire' commercial building that has housed in succession a number of long-standing retail businesses including stationers, a drapery, a grocery/ships chandler and a café. The building illustrates the changing nature of retail over the last century and the close connections between Lyttelton's retailers and the port. The building has cultural significance for its capacity to illustrate the lifestyle of a nineteenth century retailer. The building's use also reflects Lyttelton's transition from self-contained working community to affluent commuter suburb over the last thirty years. The building has architectural and aesthetic significance as a small colonial vernacular commercial block of a type which once lined both sides of London Street. It retains its nineteenth century appearance. The building has technological and craftsmanship significance for its capacity to illustrate the use of materials and construction techniques employed in the late nineteenth century. The building has high contextual significance on Lyttelton's main retail street, amongst buildings of a generally modest scale, a number of which are of a comparable age. Following the Canterbury Earthquakes of 2010-2011, these early timber buildings now have a central role in representing the retail history of Lyttelton and imparting the port town's colonial character. The building has landmark significance in its high-profile central location. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There have been premises on the site since at least 1861, and the present building dates from 1876.

REFERENCES: CCC Heritage File: 18 London Street – Voyces/Deluxe Café

REPORT DATED: 25/02/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1206
*COMMERCIAL BUILDING AND SETTING, FORMER MAHAR'S
DRAPERY -
31 LONDON STREET, LYTTELTON***



PHOTOGRAPH : J. THIN, 2007

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

31 London Street has historical and social significance as a colonial commercial building erected immediately after Lyttelton's 'Great Fire' of 1870 and for its association with grocer John Fyffe and Mahar's Drapery. After settlement in 1850, London Street developed rapidly as Lyttelton's main retail thoroughfare and by the end of the decade the street had been completely built up. Town Section 27, the site of 31 London Street, was purchased by architect Benjamin Mountfort in 1851. In 1854 he sold it to John Fyffe (1822-1900), who operated his grocery business from the location. Fyffe, a Londoner, had arrived in Nelson in 1842 before coming on to Canterbury. As well as running his Lyttelton shop, Fyffe was also a member of the Canterbury Provincial Council, the Lyttelton Borough Council and a Justice of the Peace.

On 24 October 1870 the nearby Queen's Hotel caught fire, and the entire commercial centre of Lyttelton was burnt to the ground. Fyffe rebuilt quickly and occupied the existing building

by the end of 1871. He retired in 1886 and leased his building to Thomas Austin, who had previously had a drapery in Victoria Street in Christchurch. Around 1889 Austin's drapery business was taken over by George Nazer.

In 1906 Daniel Mahar(1844-1931) purchased the building from Fyffe's estate. Mahar, an Irish-born dyer first arrived in Lyttelton with his family in 1874 and initially worked on the construction of Gladstone Quay. By the early 1880s he was living in Sydenham and building speculative housing. After a bankruptcy in 1884 he returned to Lyttelton and started a successful drapery business in premises alongside of the Fyffe building. At this time he traded as the New Zealand Clothing Factory. Twenty-two years later Mahar purchased the adjoining building at 31 London Street

Mahar's Drapery had two departments: men's on the west side and women's on the east. There was a large workroom behind the shop for seamstresses, and the family lived upstairs. Daniel Mahar died in 1931 and the business passed to his sons who operated it until 1959; bringing to a close 75 years in business, 53 of which were conducted at 31 London Street. During this period, Mahar's was one of three large drapery businesses in Lyttelton. In 1959 the building was sold to Maurice Solomon, a shoe retailer. The shoe shop operated for 30 years and more recently the building has contained a bookshop and a barber.

The building suffered damage as a result of the 2010/11 Canterbury earthquakes but has since been repaired.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

31 London Street has cultural significance for the capacity it has to depict the lifestyle of a late 19th and early 20th century shopkeeper – the Mahar family living and working in the same building.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

31 London Street has high architectural and aesthetic significance as a mid-19th century commercial classical building. The building is a two-storeyed structure with a hipped roof, square plan and sash windows. The building retains its 19th century appearance, and is one of the most original commercial buildings remaining in Lyttelton. Internal fixtures and fitting also remain intact. One of the most distinctive features of the building is its corrugated iron cladding on all four sides, a post 'Great Fire' requirement of the Lyttelton Borough Council. The heavy projecting corbelled cornice is also a notable feature. The deep timber veranda that is a feature of 31 London Street was once common to all the shops on the south side of the street – designed to prevent the sun shining on merchandise in the shop windows as well as to shelter shoppers and passers-by. This veranda is now one of the last of its type in the street.

As a consequence of the 2010/2011 earthquakes emergency structural works involving the replacement of the gravity basement wall (below road) was undertaken in 2011/2012. A structural upgrade of the building's ground and first floors was subsequently undertaken.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

31 London Street has technological significance for its extensive use of corrugated iron. Following the destruction of Lyttelton's commercial centre by fire in October 1870, the Lyttelton Borough Council required that the side elevations and roofs of Lyttelton's tightly packed timber commercial buildings be clad in corrugated iron as a fire retardant measure.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The building has contextual significance for its contribution to the London Street streetscape and in relation to other listed items in the vicinity. The building is located on Lyttelton's main retail street, amongst buildings of a wide variety of periods and styles, but generally of a modest scale. It is situated between a 1920s commercial building (the former J.D. Bundy building at 29 London Street) and a vacant site which pre-earthquake housed a 1970s office building. Lyttelton's masonry buildings of the early 20th century have largely disappeared since the Canterbury Earthquakes, leaving only a few colonial-era timber shops such as the former Mahar's Drapery to represent Lyttelton's retail history and historic character.

The setting of the building consists of the immediate land parcel and the building's London Street pavement frontage. The building is positioned on the northern frontage of a long narrow site that falls steeply away from the street, allowing the insertion of a semi-basement under the street-level building. The building abuts the property boundary on the east. On its west it is separated from the neighbouring premises at 29 London Street by a narrow walkway. A hard surfaced area to the rear of the building makes up the balance of the site.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

31 London Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A grocery business is known to have operated at the address from 1854.

ASSESSMENT STATEMENT

31 London Street and setting is of high overall significance to Banks Peninsula and Christchurch. The building has historical and social significance as post 'Great Fire' building and for its association with John Fyffe and the Mahar family. The shop has cultural significance for the capacity it has to depict the lifestyle of late 19th and early 20th century

shopkeepers and their families who typically lived and worked in the same building. The building has high architectural and aesthetic significance as a mid-19th century commercial, classical style building that retains a high level of integrity. The building has technological significance for its extensive use of corrugated iron for fire retardant purposes. The building and setting have contextual significance for their contribution to the London Street streetscape. The building is also of contextual significance as part of a group of remaining timber commercial buildings of the late 19th century and early 20th centuries on London Street. 31 London Street has archaeological significance in view of the mid-19th century development of the site.

REFERENCES:

CCC Heritage File: 31 London Street

The Press 15 August 1931, p. 19. [Obituary, Daniel Mahar]

Duke of Edinburgh passenger list 1873

<http://freepages.genealogy.rootsweb.ancestry.com/~ourstuff/DukeofEdinburgh.htm>

Photograph of London Street, 1890, Lyttelton Museum Collection

<http://www.lytteltonmuseum.co.nz/collections/>

33 London Street, <http://www.futurechristchurch.co.nz/facilities-rebuild/lyttelton-service-centre>

REPORT DATED: 27/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1055
*COMMERCIAL BUILDING AND SETTING - 47 LONDON
STREET, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

47 London Street has historical and social significance as an early 20th century commercial building that operated as a shoe and bootmaker's shop for half its life, and a café or restaurant for the last 50 years. For most of this time the second storey has been a residence, although in the 1950s it was temporarily used as offices. A small, single storey, former cobbler's shop still remains attached to the west side of the building and is now used as an estate agent's office.

The building was constructed in 1909. Prior to this the property passed through a succession of owners until Stephen Tredennick, a bootmaker, who occupied the previous shop and dwelling on the site from 1900, bought the property in 1903. The Tredennicks owned the

property until 1956 when Stephen Tredennick's widow sold the building following his death in the previous year. During this time the property was a shoe shop and boot repair business with Queenie Cornish running the shoe store from 1947 until 1958, along with a boot repairer listed at no. 51 London Street. Between 1949 until 1966 the property was temporarily listed as 49 London Street. From 1958 until the present day the building has operated as either a restaurant or café under several owners and under several names including; the Lyttelton Grill Room, Chan's Café, the Rat and Roach Bar & Grill and, since 2006, Freemans. The longest running owner during this time was Lee Cheung Chin, restaurateur, who purchased the property in 1967 and owned it until 1999. For 23 of these years, from 1976 until 1999, it was known as Chan's Café, a name that many Lyttelton residents still use to refer to it today.

The building sustained damage to its brick walls in the 2010/2011 Canterbury earthquakes but has since been repaired.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

47 London Street has cultural significance through its provision of essential services to the community as a bootmaker's shop, shoe shop and repair service, as an eatery serving both locals and visitors, and for its long running use as a commercial premises downstairs with residential above. When it first became a café it attracted a lot of custom from users of the Wellington-Lyttelton ferry service.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

47 London Street has architectural and aesthetic significance as a two storey, early 20th century commercial building. The two-storey, hip-roofed building was constructed from brick on the south and west sides and weatherboard on the north and east sides with a corrugated iron roof concealed by a parapet. Following damage to the brick walls during the Canterbury earthquakes the south and west walls have been rebuilt in timber and ply, with detailing to match the more decorative north and east elevations which have timber columns and cornices at first floor level. There is a small corrugated iron cobbler's shop adjoining the west wall. The first floor windows were replaced in the 1950s. There have been various alterations over the years, but internally the building still retains the original kauri and rimu ceilings and original wall linings behind new fire-rated coverings. Later intrusive external additions have been removed with a new smaller kitchen extension to the south.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The two-storey corner building and the small cobbler's shop at 47 London Street have technological and craftsmanship significance for their ability to demonstrate construction

techniques from the early 20th century, as well as the nature of post-earthquake repairs that have sought to complement existing heritage fabric.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

47 London Street has high contextual significance. Situated on the corner of London and Canterbury Streets for more than a century the building has been a local landmark in the town centre. Much of the surrounding context has been lost following the Canterbury earthquakes, leaving the building even more of a landmark. The building also has contextual significance in relation to other listed items in the vicinity. There is a collection of colonial cottages to the west on the other side of the road, which date from the start of Lyttelton as a settlement. The building's form as a corner building, together with its scale, style and street presence make an important contribution to both the London and Canterbury Streets' streetscape.

The setting of 47 London Street consists of the immediate land parcel and the building's London / Canterbury Street pavement frontage. The land parcel is largely occupied by the building footprint and an elevated covered deck which provides outdoor seating and enables views of Lyttelton.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

47 London Street and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. An earlier shop and dwelling are known to have occupied the site prior to the construction of the current building.

ASSESSMENT STATEMENT

The building at 47 London Street and setting are of overall significance to Banks Peninsula and Christchurch. The building has historical and social significance as an early 20th century commercial building that operated as a shoe and bootmaker's shop for half its life and a café or restaurant for the last 50 years. The property has cultural significance for the contribution it has made to the way of life of Lyttelton residents needing its services and for its long running use as a combined commercial and residential property. 47 London Street has architectural and aesthetic significance as a two-storey, early 20th century commercial classical building. The building has technological and craftsmanship significance for its construction methods and materials and detailing. The building and setting have high contextual significance as a town centre landmark and for its contribution to the streetscapes of London and Canterbury

Streets. 47 London Street has archaeological significance in view of the development of the site which predated the construction of the current 1909 building.

REFERENCES:

Christchurch City Council, *Heritage File, 47 London Street*
Christchurch City Council, Building Records File for 47 London Street, Lyttelton
Lovell-Smith, Margaret, *Background Information Listed Heritage Place, 47 London Street, Lyttelton – ‘Chan’s Café’*, 2010
Louise Beaumont, Matthew Carter & John Wilson *Banks Peninsula – contextual historical overview and thematic framework* (Christchurch, 2014)
Freeman’s Dining Room- Bar- Deck, <http://www.freemansdiningroom.co.nz/>

REPORT DATED: 27 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 766
*DWELLING AND SETTING – 62 LONDON STREET, LYTTELTON***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling and setting, known as Grubb Cottage, has high historical and social significance as an early surviving building from the mid-19th century and for its association with prominent early Lyttelton settler John Grubb and his family over a period of 110 years. Grubb arrived in New Zealand in 1847 as a ship's carpenter and decided to stay. In 1849 he joined up with Robert and Magnus Allan and their team to build the first jetty in Lyttelton, which was completed in 1850. Grubb played an important role in the early history of Canterbury's shipbuilding, ship-owning and construction industries. Grubb's enterprise began with the construction of the Heathcote ferry. In partnership with George Marshall he built other ships and then began trading to Wellington. He and his sons eventually owned a number of vessels trading out of Lyttelton. In 1856 Grubb resumed his partnership with the Allan brothers, and in 1858 they extended Peacock's Wharf. In 1876 Grubb built his last major project before retirement, the 26 tonne *Agnes*.

Grubb was able to purchase Town Section 45 on London St in July 1851. This was the first section sold by the Canterbury Association after balloted sections were allocated. Within a short period, the family had moved into a partly completed dwelling constructed by Grubb on the new site. This original cottage remains as the rear portion of Grubb Cottage. An extension was added to the house in the 1860s. Grubb was a prominent early citizen in Canterbury, a member of the early Lyttelton Borough Council, a founding member of the Kilwinning Masonic Lodge and in conjuncture with the Deans family of Riccarton instrumental in establishing St Andrews Church in Christchurch.

John Grubb died in 1900 and his son James continued to live in the house, becoming Mayor of Lyttelton in 1902. Members of the Grubb family continued to live in the cottage until 1961. The cottage was uninhabited from this time which resulted in the retention of a considerable amount of heritage fabric and archaeological material at the site.

Its sale in the early 21st century provided a rare opportunity to conserve a snapshot of social and cultural history, and provide evidence of the early period of the settlement of Canterbury. It is currently owned by Christchurch City Council and leased to the Grubb Cottage Trust, who are working with the Lyttelton Museum Trust to allow public access as an interpretation/heritage site every Saturday and on special occasions with a view to changing the use of the cottage to a museum/ interpretation/ education centre.

Prior to the Canterbury earthquakes extensive restoration and conservation work was carried out on Grubb Cottage.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

62 London Street has high cultural significance as it demonstrates the characteristics of the way of life in the colonial period in Banks Peninsula during the 19th century. It also has cultural value as a representation of generational occupation by the same family. It has cultural and spiritual significance to the local community for its representation of a colonial life and that of a particular early European local family this being demonstrated by the community will to preserve the cottage.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has high architectural and aesthetic significance as one of the earliest surviving non-prefabricated dwellings in Christchurch and for its retention of materials and form from the mid-19th century and later. Research to date suggests that the rear portion of the dwelling dates from 1851 and is one of the oldest non-prefabricated workers dwellings in Christchurch. It is a simple early colonial structure. This section of the building is a good example of a simple, working family's dwelling during the early years of the Canterbury settlement. A two up, two down arrangement, the kitchen and living room are on the ground floor and two attic bedrooms upstairs in the high-pitched roof. This original structure faced towards the east and had a central door flanked by two windows.

This section of the building has been altered over time. A lean-to, intended as an indoor bathroom, has been added; the pit-sawn weatherboards on the lower half of the western walls have been removed and replaced with corrugated iron, and two chimneys on the northern and western walls have been removed. There is now a skylight on the western side

of the corrugated iron roof and a sash window in the upper storey of the north-facing gable. The building has been re-piled and the downstairs floor replaced.

An addition built to face the London Street frontage was added between 1864-68. While the addition conceals the original cottage from the road, it has not altered its design or layout to any extent. This later addition which gives it its traditional colonial cottage aesthetic includes a front door centrally located between two six-paned windows and a bull nose verandah extending along the front with simple curved brackets on each of the verandah posts. A large triangular gable with a central sash window rises above the verandah from the corrugated iron roof. The gable originally had decorative bargeboards in simple, scalloped fretwork design which were later removed and stored in the cottage, but are now lost. They were replicated from the photographs and reinstated. There are three bedrooms on the upper storey, and two alcoves to hold washstands alongside the passage joining it to the earlier cottage. On the ground floor is a central passageway flanked on the west by a sitting room with a fireplace, and another bedroom on the east. Remarkably, this part of the building seems to have undergone very little change in the intervening one hundred and forty years. Materials used in the construction are rimu and matai

Internally the house retains early examples of wall coverings, including newspaper, multiple layers of papers from different eras over original hessian scrim and silk ribbon and a number of examples of early linoleum floor coverings. In addition the early, original electrical conduits and switches remain in situ. Unusually the building still retains its original 1860s chimney, post earthquakes.

In addition there are rare surviving outbuildings consisting of a timber outhouse and a corrugated iron wood shed and laundry/washroom and the positioning of these in conjunction with the pathways suggests a direct link with the original dwelling form.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

62 London Street has high technological and craftsmanship significance for its ability to demonstrate construction techniques used in the early days of 19th century European settlement in Lyttelton, notably the use of square headed nails, short run iron roofing and pit sawn and hand adzed timber weatherboards. The wall coverings remaining from the 1890s until the 1930s also have high significance as do the original electrical fittings.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and setting has high contextual significance through its relationship with other pre-1900 cottages in London Street, more particularly nos. 64 and 66. In association with these two properties Grubb Cottage forms part of a small precinct of buildings that are directly connected through being constructed and owned by John Grubb. They form an important part of the historic streetscape of London Street.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have provided archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The dwelling being uninhabited from the 1960s resulted in the retention of a considerable amount of heritage fabric and archaeological material at the site during recent conservation work at the site.

ASSESSMENT STATEMENT

The dwelling and setting at 62 London Street has high heritage significance to Christchurch and Banks Peninsula as one of the earliest surviving non-prefabricated dwellings in Christchurch. It has high historical and social significance as a mid-19th century dwelling in near original condition and for its association with prominent early Lyttelton settler John Grubb and his family over a period of 110 years. It has high cultural significance as it demonstrates the characteristics of the way of life in the colonial period and has cultural value as a representation of generational occupation by the same family. It has cultural and spiritual significance to the local community for it representation of a colonial life and that of a particular early European local family this being demonstrated by the community will to preserve the cottage. The dwelling has high architectural and aesthetic significance as one of the earliest surviving dwellings in Lyttelton and for its retention of materials and form from the mid-19th century and later. It has high technological and craftsmanship significance for its ability to demonstrate construction techniques and use of materials during the European settlement in Lyttelton. 62 London Street has high contextual significance through its relationship with other pre-1900 cottages in London Street, more particularly nos. 64 and 66 London Street which together form part of a small precinct of buildings that are directly connected through being constructed and owned by John Grubb. The dwelling and its setting are of archaeological significance because they have provided archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Ross Amanda, *Statement of Significance, Grubb Cottage, 62 London Street*, 2006
 Wright, Gareth, *Background Information Listed Heritage Place, Houses, 64 & 66 London St, Lyttelton*, 2008.
 Grubb Cottage Conservation Plan 2010

REPORT DATED: 20/06/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

Notified 25 July 2015

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1119
*DWELLING AND SETTING – 64 LONDON STREET, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

64 London Street has historical and social significance as a colonial cottage that is associated with the Grubb and Radcliffe families. John Grubb (1817-98) arrived in New Zealand in 1847 as a ship's carpenter and decided to stay. In 1849 he joined Robert and Magnus Allan and their team to build the first jetty in Lyttelton, which was completed in 1850. Grubb played an important role in the early development of Canterbury's shipbuilding, shipping and construction industries. Grubb's enterprise began with the construction of the Heathcote ferry. In partnership with George Marshall he built other ships and then began trading to Wellington. He and his sons eventually owned a number of vessels trading out of Lyttelton. In 1856 Grubb resumed his partnership with the Allan brothers and in 1858 they extended Peacock's Wharf. In 1876 Grubb built his last major project before retirement, the 26 tonne *Agnes*. Grubb was also a prominent early citizen in Canterbury serving as a

member of Lyttelton Borough Council for many years as well as being involved in the Masons.

In 1853 Grubb purchased Town Section 46 next to Town Section 45, which he already owned and where he had built his house. Research to date suggests that Grubb built 64 London Street in c. 1870. The cottage was rented out to a variety of tenants for its first 30 years and when Grubb died in 1898 he left 64 London Street to his son John. John Grubb junior was living in Auckland at the time and in 1900 he sold 64 London Street to Thomas Radcliffe. Radcliffe was a farmer who had spent a number of years looking after a dairy herd in Port Levy before buying a block at Allendale in 1888 and growing fruit. After Thomas Radcliffe's death in 1927, 64 London Street was sold to John Grubb, grandson of John Grubb who built the cottage. The cottage remained in his family until it was sold in 1940. The cottage has passed through several owners since and has undergone various alterations.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

64 London Street has cultural significance as it demonstrates the characteristics of the way of life of its former residents, whether tenant or owner, during the 19th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

64 London Street has architectural and aesthetic significance as an example of a small, saltbox style colonial cottage, which has been extended over time. The cottage was originally a rectangular timber structure with a short run iron roof and a street front veranda. It has a central front door flanked by sash windows with a mix of other window types elsewhere in the cottage. There is a lean-to extension to the rear. Alterations have included an internal bathroom, the creation of an open plan kitchen and living space and roofing in decramastic tiles over the original corrugated iron roof.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

64 London Street has technological and craftsmanship significance for its ability to demonstrate construction techniques used in the early period of European settlement in Lyttelton

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

64 London Street and its setting has high contextual significance through its relationship with other pre-1900 cottages in London Street, particularly nos. 62 and 66. In association with these two properties 64 London Street forms part of a small precinct of buildings that are directly connected through being constructed and owned by John Grubb. They form an important part of the historic streetscape of London Street.

The setting consists of the immediate land parcel, on which the house extends almost the full width of the narrow, rectangular property. The cottage is set back slightly from the roadway, as is its neighbour at 66 London Street, which allows for a small cottage garden behind an ornamental iron fence and hedging. At the rear of the cottage the garden extends back to the original parcel boundary, sharing its side boundary fences with the listed cottages at Nos. 62 and 66.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

64 London Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

64 London Street and setting has overall significance to Banks Peninsula and Christchurch. The cottage has historical and social significance as a colonial cottage associated with prominent early Lyttelton settler John Grubb and his family. The building has cultural significance as a demonstration of the way of life of its former inhabitants and architectural and aesthetic significance as an example of a small vernacular cottage, which has been altered a little over the years. 64 London Street has technological and craftsmanship significance for its ability to demonstrate construction techniques used during Lyttelton's colonial period, and it has high contextual significance through its relationship with other pre-1900 cottages in London Street, particularly Nos. 62 and 66, which were also built by John Grubb. The cottage has archaeological significance in view of the date of its construction and close proximity to the former Grubb Cottage at 62 London Street, which dates from 1851.

REFERENCES:

Wright, Gareth, *Background Information Listed Heritage Place, Houses, 64 & 66 London St, Lyttelton*, 2008.

<http://my.christchurchcitylibraries.com/john-grubb-1817-1898/>

<http://www.heritage.org.nz/the-list/details/7370> [Grubb Cottage]

REPORT DATED: 27/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1118
*DWELLING AND SETTING – 66 LONDON STREET, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

66 London Street has historical and social significance as a colonial cottage that is associated with the Grubb and Page families. John Grubb (1817-98) arrived in New Zealand in 1847 as a ship's carpenter and decided to stay. In 1849 he joined Robert and Magnus Allan and their team to build the first jetty in Lyttelton, which was completed in 1850. Grubb played an important role in the early development of Canterbury's shipbuilding, shipping and construction industries. Grubb's enterprise began with the construction of the Heathcote ferry. In partnership with George Marshall he built other ships and then began trading to Wellington. He and his sons eventually owned a number of vessels trading out of Lyttelton. In 1856 Grubb resumed his partnership with the Allan brothers and in 1858 they extended Peacock's Wharf. In 1876 Grubb built his last major project before retirement, the 26 tonne *Agnes*. Grubb was also a prominent early citizen in Canterbury serving as a member of Lyttelton Borough Council for many years as well as being involved in the Masons.

In 1853 Grubb purchased Town Section 46 adjacent to Town Section 45 which he already owned and where he built his own house. Research to date suggests that Grubb built 66 London Street in c. 1870. The cottage was rented out to a variety of tenants for its first 30 years and when Grubb died in 1898 his will stated that 66 London Street was to be sold with the proceeds divided amongst his six children. The cottage was sold to Lyttelton butcher David Joseph Page in 1899. Page was in business with his brothers on a site further east on London Street. Page let the cottage in the early 20th century when he set up in business as a coal and firewood merchant on Norwich Quay and moved in above his shop. He was the father of Frederick Page, noted professor of music at Victoria University who was the husband of well-known New Zealand painter Evelyn Page.

David Page sold 66 London Street in 1924 to James Radcliffe. Current research suggests that Radcliffe was related to Thomas Radcliffe who owned 64 London Street, and that he let 66 London Street, rather than live in it himself. It was inherited by Douglas Radcliffe in 1939, who owned the cottage until 1947. Since then the cottage has had several owners and has undergone some alterations.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

66 London Street has cultural significance as it demonstrates the characteristics of the way of life of its former residents, whether tenant or owner, during the 19th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

66 London Street has architectural and aesthetic significance as an example of a small, saltbox style colonial cottage, which has been altered over time. Originally a small rectangular timber cottage with short-run iron roofing, alterations have included new windows on either side of the front door in the second half of the 20th century, a replacement veranda and internal alterations. It still retains its original scale.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

66 London Street has technological and craftsmanship significance for its ability to demonstrate construction techniques used in the early period of European settlement in Lyttelton

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

66 London Street and its setting has high contextual significance through its relationship with other pre-1900 cottages in London Street, more particularly nos. 62 and 64. In association with these two properties 66 London Street forms part of a small precinct of buildings that are directly connected through being constructed and owned by John Grubb. They form an important part of the historic streetscape of London Street.

The setting consists of the immediate land parcel, on which the house extends almost the full width of the narrow, rectangular property. The cottage is set back slightly from the roadway, as is its neighbour at 64 London Street, which allows for a small cottage garden behind an ornamental picket fence and standard roses. At the rear of the cottage the garden extends back to the original parcel boundary, sharing its east boundary fence with the listed cottage at No. 64.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

66 London Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

66 London Street and setting has overall significance to Banks Peninsula and Christchurch. The cottage has historical and social significance as a colonial cottage associated with prominent early Lyttelton settler John Grubb and his family. The building has cultural significance as a demonstration of the way of life of its former inhabitants and architectural and aesthetic significance as an example of a small vernacular cottage, altered over time. 66 London Street has technological and craftsmanship significance for its ability to demonstrate construction techniques used during Lyttelton's colonial period, and it has high contextual significance through its relationship with other pre-1900 cottages in London Street, particularly Nos. 62 and 64, which were also built by John Grubb. The cottage has archaeological significance in view of the date of its construction and close proximity to the former Grubb Cottage at 62 London Street, which dates from 1851.

REFERENCES:

Wright, Gareth, *Background Information Listed Heritage Place, Houses, 66 & 66 London St, Lyttelton*, 2008.

<http://my.christchurchcitylibraries.com/john-grubb-1817-1898/>

<http://www.heritage.org.nz/the-list/details/7370> [Grubb Cottage]

REPORT DATED: 27 FEBRUARY 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 694
*DWELLING AND SETTING , WHARENUI - 53 LUKES ROAD,
OKAINS BAY***



PHOTOGRAPH : CLARE KELLY, MARCH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Wharenuui has historical and social significance as the homestead built for Arthur Waghorn and his family in the early 20th century. Arthur Waghorn was the son of Arthur Waghorn snr who established the family in Little Akaloa following their arrival in Lyttelton from England in 1850. Waghorn snr farmed successfully at Little Akaloa, dividing his property between his three sons on his retirement. Arthur jnr took on the dairy and land in the Little Akaloa Valley and had Wharenuui built between 1902 and 1907, to designs by the Luttrell Brothers. Wharenuui remained in the Waghorn family until 1973 having passed from Arthur to one of his sons Arthur Guard Waghorn. The property later passed to Roland Waghorn in 1965 and Robin Waghorn in 1967, both farmers in Little Akaloa. During this period the owners did not live in the house but rented it. In 1973 it was purchased by Phillip and Daphne Temple who lived and worked there until 1988 when they sold the dwelling, now subdivided from the surrounding farmland, to Mary McNutt who undertook a programme of restoration before selling in 2009 to the current owner.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Wharenuui has cultural significance as a large early 20th century homestead that reflects the developing confidence and prosperity of the second generation of farmers who succeeded their first generation colonial farming parents. It is also reflective of the cultural practice of farming families to generationally maintain and live in the same dwelling.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Wharenuui has architectural and aesthetic significance as an early 20th century homestead (1902-07) designed by the Luttrell Brothers. Originally from Australia the Luttrell Brothers established a diverse practice in the early 20th century in Christchurch with their better known buildings including commercial buildings, racecourse grandstands and Catholic churches. Due to the predominance of commercial commissions they produced less domestic architecture than many of their contemporaries. Wharenuui is a two-storey weatherboard dwelling of timber construction with a corrugated iron hipped roof and return verandahs that rise through both levels. The verandah is arcaded on both levels and is further enhanced by closely spaced balusters with a decorative X-shaped brace in each section. Internally it retains decorative detailing including ornamented fire surrounds. The house has undergone some restoration following its use as a rental property during the late 1960s/early 1970s and minor alterations including, in 1983, the installation of a log burner and in 1991, the addition of a bathroom at ground floor level, on the western side. Following the Canterbury earthquakes the chimneys were taken down to ground level and a proposal submitted to Council in 2014 to reinstate replica chimneys.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Wharenuui has technological and craftsmanship significance as an architecturally designed homestead that features decorative detailing including ornamented fireplaces and has technological aspects such as the slightly sloping floor of the first floor balcony designed to drain water away from the main building. It has technological significance for the potential it has to reveal information about timber building techniques and construction methods of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Wharenuui has contextual significance in Little Akaloa as it sits on an elevated site overlooking the bay. The setting consists of the immediate land parcel and is characterised by a mature garden setting. A garage and workshop were built on the southern street

boundary in 1985. The elevated site, mature garden setting and distinctive design contribute to its landmark significance in the settlement.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Wharenuui and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

ASSESSMENT STATEMENT

Wharenuui has heritage significance and value to Christchurch, including Banks Peninsula. It has historical and social significance as a homestead of the second generation of the Waghorn family who were an early colonial farming family in Little Akaloa. Wharenuui was built for Arthur Waghorn jnr between 1902 - 1907 and remained in the Waghorn family until 1973. It has cultural significance as a large early 20th century homestead that reflects the developing confidence and prosperity of the second generation of farmers who succeeded their first generation colonial farming parents. It is also reflective of the cultural practice of farming families to generationally maintain and live in the same dwelling. The dwelling has architectural and aesthetic significance as an early 20th century weatherboard homestead designed by well known architects the Luttrell Brothers. It has technological significance for the potential it has to reveal information about timber building techniques and construction methods of the period. It has contextual significance as a landmark building in the bay which sits in a mature garden setting. It has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Clare Kelly, Background Information Listed Heritage Item, Wharenuui, Little Akaloa

REPORT DATED: 14.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 695
*MAGAZINE AND SETTING – MAGAZINE BAY FORESHORE,
LYTTELTON***



PHOTOGRAPH : MARGARET LOVELL-SMITH, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The magazine at Magazine Bay has high historical and social values as a purpose built structure erected by Canterbury's Provincial Government between March and November 1874 as a storage place for black powder, explosives and ammunition for road and railway construction. From 1885 to about 1945 the magazine was used by the military to store ammunition, meaning it has association with the defensive installations built around Lyttelton Harbour in the 1880s, notably the bay itself being used for the spar torpedo boat, the 'Defender' and an association with the gun emplacement at Erskine Point. The building has historical and social significance both for its role in the development of Canterbury in the 1870s- 80s, for its links to the military and the defensive installations around Lyttelton

Harbour and for its current use as the Lyttelton Torpedo Boat Museum. In the 1990s the building was one of only five magazines remaining that had been built as district magazines as opposed to military magazines. The building was temporarily used by a rowing club after 1945 but fell into disrepair. It was repaired between 1999 and 2002 by Project Port Lyttelton, who then leased the building from the Banks Peninsula District Council from 2001. In 2004 the lease was assigned to the newly formed Lyttelton Torpedo Boat Museum Charitable Trust. It is now part of Lyttelton Recreation Reserve and is administered by Christchurch City Council and is a popular walking, swimming and picnicking place.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Magazine Bay has cultural and spiritual values for Māori was known as Tāpoa, meaning wind swirling around. It has cultural significance as its shores formed part of a natural access route running between the pā at Rāpaki to Ōhinehou (Lyttelton).

The magazine building has cultural significance both for the different uses over time reflecting the changing needs of society and its current cultural role, as a museum, in educating and informing the public about local history.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The magazine building has high architectural and aesthetic values and significance for its construction as the only magazine in New Zealand that is a textbook example of a Vauban magazine. It was a purpose designed and built structure as a storage place for black powder, explosives and ammunition. It is a rectangular building, constructed of concrete, stone and brick, with four full-height concrete buttresses and a pointed arched doorway in the front wall. It was built with a higher stud than normal for magazines of the period as it was constructed to accommodate barrels stacked three high. The design duplicates almost exactly the design in J T Hyde's 1860 book *Elementary Principles of Fortification* which describes the military style of engineering advocated by Sebastien le Prestre de Vauban (1633-1707). The magazine has a brick arched roof, ventilation holes at regular intervals along the top and bottom of the walls and walls just over two feet ten inches thick, including the buttresses. The building has iron roof ties and grills inside which is unusual for a magazine. The arched ceiling and ventilation holes were necessary to regulate humidity and temperature for the safe storage of black powder. The main alterations were the addition of iron doors for the rowing club to get their shells in and out of the building and the re-roofing in the work undertaken between 1999 and 2001. The re-roofing was undertaken with slates shipped from the same quarry in Wales as the original roof.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has high technological and craftsmanship significance demonstrated by the engineering and design it employs in the masonry construction of its walls, buttresses and roof. The concrete walls are an early New Zealand example of the use of the material and the brick vaulted roof demonstrates a high level of construction skills.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The magazine has contextual, significance for its location and relationship to its surroundings. It was carefully sited in a secluded bay for security and safety, whilst providing easy access by road and sea. It has contextual significance for this and through its placement immediately adjacent to the associated concrete sea wall which was built to protect the magazine from the sea. The sea wall is nearly 40m long and 300mm wide at the top. The magazine also has contextual significance as part of a wider planned defensive system for Lyttelton Harbour in the late 19th century, including the Erskine Point gun emplacement and Battery Point and Ripapa Island.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The magazine and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Magazine at Magazine Bay has high significance to Christchurch and Banks Peninsula for its role in the development of Canterbury in the 1870s- 80s, for its links to the military and the defensive installations around Lyttelton Harbour and for its current use as the Lyttelton Torpedo Boat Museum. The building has high historical and social significance as a purpose built structure erected by Canterbury's Provincial Government between March and November 1874 as a storage place for black powder, explosives and ammunition for road and railway construction. Magazine Bay, known to Māori as Tāpoa has cultural significance as its shores formed part of a natural access route running between the pā at Rāpaki to Ōhinehou (Lyttelton). The magazine building has cultural significance both for the different uses over time reflecting the changing needs of society and its current cultural role, as a museum, in educating and informing the public about local history. It has high architectural and aesthetic significance for its design and construction, particularly as the only magazine in New Zealand that is a textbook example of a Vauban magazine. The building has high technological and craftsmanship significance demonstrated by the masonry construction of its walls and roof and for its authenticity. The magazine has contextual significance in its placement adjacent to the sea wall built to protect it from the elements and as part of a wider planned defensive system for Lyttelton Harbour in the late 19th century. The magazine and its setting have archaeological significance because they have the potential to provide

archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Magazine, Magazine Bay, Lyttelton* – 2014

<http://christchurchcitylibraries.com/tikoukawhenua/>

REPORT DATED: 18/06/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
FORMER GOVERNORS BAY SCHOOL AND SCHOOL
MASTER'S HOUSE – 112 MAIN ROAD, GOVERNORS BAY

112 Main Road, Governor's Bay is a rare example of Canterbury's early school buildings, dating from the Provincial Government period and used as a school complex continually for 95 years. The place includes the former school and former school master's house and setting. These two buildings sit upon their original site, although this has been reduced in size over the years.

The former Governor's Bay school was constructed in the period when the provision and administration of public education was managed by regional Boards of Education which had been created by the Provincial Government in 1853-1854. At this time New Zealand had a small, thinly-scattered population and transport networks, particularly in isolated areas like Banks Peninsula, were poor. The Canterbury Board of Education was the principal means of realizing the primary educational needs of the region and many small schools were constructed in rural locations such as Governor's Bay making it possible for children to receive an education.

The boundaries of the Governor's Bay Education District were proclaimed in 1864 and three years later, after a meeting of local residents, it was decided to form the Governor's Bay North Education District. Thomas Henry Potts, a prominent Canterbury pioneer and Governor's Bay landholder gifted land for the school complex from his estate 'Ohinetahi in 1867 and classes were conducted in a cottage in the grounds at Ohinetahi from 1868 while the school was being constructed. (Ussher, p16.)

The Education Board looked favourably upon requests from local residents "for a somewhat superior school with accommodation for boarders" and contributed £300 towards the establishment of the school. Residents contributed a further £100 and the Governor's Bay North School as it was then known, opened in July 1868. The Education Board grant was somewhat larger than was usual as it was considered that the locality was well suited for a school of this description both on account of its geographical situation and the healthiness of the climate. (*Governors Bay School Centenary 1868-1968*.)

During the 95 years the school occupied the Main Road site changing school rolls prompted the construction of additional buildings and the development of the school grounds. A boy's shelter shed was erected in 1911 and an additional or replacement shelter shed was erected in front of the school in 1923. In 1952 a prefabricated class room was added to the school complex and in the 1958 new toilet facilities were constructed. A tennis court was laid in the early 1940s and in 1958 the school leased additional playground space to enable the expansion of playground facilities. Of these improvements, only the toilet block from 1958 remains as part of the complex. (*Governors Bay School Centenary 1868-1968*.)

Following relocation of the school in 1963 the remaining school complex was used by the Christchurch After Care Society as an adventure camp for children and youth. It is not known how long this organisation operated at 112 Main Road beyond 1968. Today both the school and the schoolmaster's house are owned by the Christchurch City Council, (formerly

by the Banks Peninsula District Council prior to amalgamation with the Christchurch City Council in 2006) and are leased to the Governor's Bay Heritage Trust.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 672
*FORMER GOVERNORS BAY SCHOOL AND SETTING - 112
MAIN ROAD, GOVERNORS BAY***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Governor's Bay school has high historical and social significance for its association with Governor's Bay and, more generally, the colonial Governor's Bay settlement. The school was constructed in July 1868 during the period when education was managed by the Provincial Government, and the structure is a rare example of an early Provincial Government-era Canterbury one-roomed school. The school also has historical and social significance for its continued use as a school complex for 95 years.

The former school also has historical and social significance for its association with prominent Canterbury pioneer Thomas Henry Potts(1824-1888); naturalist, ornithologist, entomologist, botanist and conservationist. Potts gifted the site for the school from his

Ohinetahi estate and allowed a cottage on his estate to be used as a temporary classroom while the school was under construction. The school is also associated with the Rev Henry Torlesse, first chairman of the school committee, and Mable Chudleigh, daughter of Thomas Potts, who donated the school bell which came from the *Ocean Mail*, which was wrecked on the Chathams in March 1877.

The building was constructed by Robert and Kelynge England, prominent Lyttelton builders. Robert was the father of Robert and Edward who went on to establish the Christchurch architectural firm 'England Bros.'

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former school site has cultural significance. Current research indicates that significance to tāngata whenua as a former Ngāti Māmoē semi-fortified post named Whakataka. The Ngāti Māmoē, who had driven out the Waitaha in the 16th century, were in turn defeated and assimilated by Ngāi Tahu c.1720. In the past a significant number of greenstone artefacts have been found on the site. For a time a number of these were displayed in the school, but their current whereabouts is unknown. The site is in close proximity to Ohinetahi Pa.

The school also has cultural significance as a tangible link to the early European settlement in Governor's Bay and for its association with the development of public schooling. The site continues to preserve local memories of early education following the European settlement of Canterbury. In addition, it has cultural significance through its use as a venue for community and as a site of commemoration, particularly the 1915 planting of two oaks in the school grounds in memory of ex-pupils who fell at the Dardanelles (Beaumont & Wilson, p 375) and the plaque which was placed, together with the planting of a titoki, following the re-opening of the school room following repair work in 1998/9. (Ussher, p 20).

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former school has architectural and aesthetic significance as an example of colonial vernacular architecture and as a standardised school design employed for rural schools, including school houses in Canterbury during the Provincial Government period. The former school building has architectural and aesthetic significance as an example of a standardised school design employed for rural schools in Canterbury during the Provincial Government period. Current research suggests that the former school and schoolmaster's house may be the only surviving complex in Canterbury from this period.

The former school is a single-storey building with a rectangular footprint. It is clad in timber weatherboards and stands on sandstone piles, has double hung sash windows and short run corrugated iron roofing, with scalloped barge boards. Internally it has timber floors and match lined walls with an exposed ceiling. There are still bakelite electrical fittings and a flagpole bracket survives on the north elevation.

Alterations were made at various times, such as the porch being added in 1875, the replacement of the roof's shingles with galvanised corrugated iron in 1894, but these are part

of ensuring the functioning of the building through its life and most do not detract from the values of the structure.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former school has technological and craftsmanship significance. The building displays carpentry construction techniques used in the mid-Victorian period, in particular the Mortice and Tenon jointing and balloon framing. This type of framing involved the use of vertical studs which were long enough to be tenoned into both the top and bottom wall plates without interruption. Additional craftsmanship and technological significance is demonstrated through the match linings to the walls and the exposed roof construction.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The site has high contextual significance as a complex of school buildings still on their original although reduced-size site. The former school building is sited lower on the slope than the house and to the south. The former schoolmaster's house which is centrally located on the site is higher on the slope than the school and to the north. The driveway continues around the south end of the school and up to the house. Views between the two buildings are largely unobstructed and the prominence of the complex is emphasised through its proximity and position in relation to the main road.

The setting of the former Governor's Bay schoolmaster's house consists of the immediate land parcel. The building is sited in a prominent position on a ridge looking south to Ohinetahi and beyond, with views over Lyttelton Harbour to the east and north. The grounds are predominantly grassed, with pathways, areas of planting and trees including a large ash. The pathways now have an asphalt surface, but research suggests that there is earlier paving underneath the asphalt. The timber entrance gates to the school remain in their original location on the driveway and are also part of the setting.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Governor's Bay School and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site and past building construction methods and materials, including that which occurred prior to 1900. Pre-European Māori settlement activity in the area and the pre-1900 development of the site for educational purposes is notable in this regard.

ASSESSMENT STATEMENT

The former Governor's Bay School and its setting are of overall significance to Banks Peninsula and Christchurch as a rare example of an early Canterbury school building and for the site's continued use as a school complex for 95 years. The former school is of high historical and social significance, for its association with Governor's Bay and, more generally, the colonial Governor's Bay; for its rarity as an example of an early Canterbury school building and for the site's continued use as a school complex for 95 years. The site at 112 Main Road is of cultural significance to tāngata whenua as a former Ngāti Māmoe semi-fortified post named Whakataka. The former school also is of cultural significance as a tangible link to the early European settlement in Governor's Bay and for its association with the development of public schooling. The building is of architectural significance as an example of a Provincial Government-era single-room school building. The building has technological and craftsmanship significance for its ability to display carpentry construction techniques used in the mid-Victorian period. The school and setting is of high contextual significance as a complex of school buildings still on their original site. The school is of archaeological significance in view of the date of its construction and the sites pre-European history.

REFERENCES:

Beaumont, L. & Wilson, J. (2014) *Banks Peninsula contextual historical overview and thematic framework*, Report for Christchurch City Council, Christchurch.

Christchurch City Council, *Heritage File, Governor's Bay School, Main Road*

Christchurch City Council, *Heritage File, Governor's Bay School House, Main Road*

Governor's Bay School Centenary Committee (1968) *Governor's Bay School Centenary 1868-1968*

Taylor, W. A. (1952) *Lore and History of the South Island Maori*

Ussher, T. & Craig, F. (2013) *Governors Bay School and School Master's House, Governors Bay, Lyttelton Harbour, Draft Conservation Plan (Christchurch)*

Historic places # 5434 & 5435 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/5434>

<http://www.heritage.org.nz/the-list/details/5435>

REPORT DATED: 2 MARCH 2015

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 673
FORMER GOVERNORS BAY SCHOOL MASTER'S HOUSE AND
SETTING – 112 MAIN ROAD, GOVERNORS BAY



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Governor's Bay schoolmaster's house has high historical and social significance for its association with Governor's Bay and, more generally, the colonial Governor's Bay settlement. The dwelling was constructed in late 1868 following the completion and opening of the school and is a rare example of an early Provincial Government-era Canterbury school house. The dwelling also has historical and social significance for its association with prominent Canterbury pioneer Thomas Henry Potts(1824-1888); naturalist, ornithologist, entomologist, botanist and conservationist. Potts gifted the site for the school from his Ohinetahi estate and allowed a cottage on his estate to be used as a temporary classroom while the school was being built.

Like the school building, the former schoolmaster's house was constructed by Robert and Kelynge England of Lyttelton. The first master of the school was W Souter and, at the school committee's request, he offered boarding places in his house to pupils from 1870 for some years. Current research suggests that after the new Governor's Bay school opened in 1963 the master's house continued to have been used for residential purposes. Like the school it is now leased to the Governor's Bay Heritage Trust.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former school site has cultural significance as current research indicates that it has significance to tāngata whenua as a former Ngāti Māmoē semi-fortified post named Whakataka. Ngāti Māmoē, who had driven out Waitaha in the 16th century, were in turn defeated and assimilated by Ngāi Tahu in c.1720. In the past a significant number of greenstone artefacts have been found on the site at 112 Main Road. For a time a number of these were displayed in the school, but their current whereabouts is unknown. The site is in close proximity to Ohinetahi Pa.

The former schoolmaster's house also has cultural significance as a tangible link to the early European settlement in Governor's Bay and for its association with the development of public schooling. The site continues to preserve local memories of early education following the European settlement of Canterbury

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former schoolmaster's house has architectural and aesthetic significance as an example of colonial vernacular architecture. It also has significance as a standardised, 'upper-range' school design employed for rural schools where pupil accommodation was intended during the Provincial Government period. Current research suggests that the former school and schoolmaster's house may be the only surviving complex in Canterbury from this period.

The former schoolmaster's house is a rectangular two-storey timber weatherboard building, with a single storey lean-to at the rear that was extended in the late 1960s. It has short run iron roofing and is constructed on sandstone piles. The windows are side-hung casements and there are drip moulds over the heads of the windows. The main, north elevation is asymmetrical, with irregular spacing between the windows and doors. Internally the house has the original timber floors, mostly covered with carpets. Walls and ceilings have match lining in some places and scrim and paper in others.

Alterations to the house include the addition of a fire escape ramp which required turning an existing window into a door. The two chimneys of the house have been removed and the original barge boards replaced. A window has been added to the upstairs of the west elevation. A significant addition to the south elevation of the house has occurred deleting the original form of the rear porch and entry.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former school master's house has technological and craftsmanship significance due to being constructed using a method known as balloon framing. This involved the use of vertical studs which were long enough to be tenoned into both the top and bottom wall plates without interruption. Additional craftsmanship and technological significance is demonstrated through the match linings to the walls.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The site has high contextual significance as a complex of school buildings still on their original although reduced size site. The former schoolmaster's house which is centrally located on the site is higher on the slope than the school and to the north. The former school building is sited lower on the slope than the house and to the south. The driveway continues around the south end of the school and up to the house. Views between the two buildings are largely unobstructed and the prominence of the complex is emphasised through its proximity and position in relation to the main road.

The setting of the former Governor's Bay school masters house consists of the immediate land parcel. The building is sited in a prominent position on a ridge looking south to Ohinetahi and beyond, with views over Lyttelton Harbour to the east and north. The grounds are predominantly grassed, with pathways, areas of planting and trees including a large ash. The pathways now have an asphalt surface, but research suggests that there is earlier paving underneath the asphalt. The timber entrance gates to the school remain in their original location on the driveway and are also part of the setting.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former school master's house and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site and past building construction methods and materials, including that which occurred prior to 1900. Pre-European Māori settlement activity in the area and the pre-1900 development of the site for educational purposes is notable in this regard.

ASSESSMENT STATEMENT

The former Governor's Bay schoolmaster's house and setting are of overall high significance to Banks Peninsula and Christchurch as a rare example of an early Canterbury school building and for the site's continued use as a school complex for 95 years. The former schoolmaster's house is of high historical and social significance, for its association with Governor's Bay and, more generally, the colonial Governor's Bay; for its rarity as an example of an early Canterbury school building and for the site's continued use as a school complex for 95 years. The site at 112 Main Road is of cultural significance to tāngata whenua as a former Ngāti Māmoe semi-fortified post named Whakataka. The former school master's house also is of cultural significance as a tangible link to the early European settlement in Governor's Bay and for its association with the development of public schooling. The building is of architectural significance as an example of a Provincial Government-era school master's house. The building has technological and craftsmanship significance for its ability to display carpentry construction techniques used in the mid-Victorian period. The building and setting is of high contextual significance as a complex of school buildings still on their original site. The former schoolmaster's house is of archaeological significance in view of the date of its construction and the sites pre-European history.

REFERENCES:

Beaumont, L. & Wilson, J. (2014) *Banks Peninsula contextual historical overview and thematic framework*, Report for Christchurch City Council, Christchurch.

Christchurch City Council, *Heritage File, Governor's Bay School, Main Road*

Christchurch City Council, *Heritage File, Governor's Bay School House, Main Road*

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Taylor, W. A. (1952) *Lore and History of the South Island Maori*

Ussher, T. & Craig, F. (2013) *Governors Bay School and School Master's House, Governors Bay, Lyttelton Harbour, Draft Conservation Plan (Christchurch)*

Historic places # 5434 & 5435 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/5434>

<http://www.heritage.org.nz/the-list/details/5435>

REPORT DATED: 2 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1357
*DWELLING AND SETTING, REHUTAI - 427 MENZIES BAY
ROAD, OKAINS BAY***

PHOTOGRAPH :

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Rehutai has high historical and social significance for its association with carver John Menzies and as the earliest known surviving example in New Zealand of a Pakeha carver using Maori motifs to extensively decorate a dwelling.

John Menzies (1839-1919) immigrated to New Zealand in 1860 and settled initially in Southland before moving north to McIntosh Bay (later renamed Menzies Bay) with his wife and seven children in 1878. Menzies' holdings in the bay eventually totalled 1215 ha, which he farmed with the assistance of three of his sons, William, Stephen and Norman. William was responsible for a block in the upper Decanter Valley called Rokonui. When he married Gertrude Thorpe in 1895, a new homestead was completed for the couple. This was named Rehutai (sea spray).

Outwardly Rehutai is a large but unremarkable villa, without any extraneous exterior decoration. It gives no clue to the interior, which was elaborately carved, painted and furnished with a Maori decorative scheme by William's father John Menzies. Menzies was a keen student of Maori art and also applied his skills to designing and decorating his own homestead, his daughters' houses and St Luke's Church in Little Akaloa. Of the domestic buildings he decorated, only Rehutai remains.

After Gertrude died in 1903, William remarried and left Menzies Bay. His brothers, first Stephen and then Norman lived in the house until 1921. In 1930 William's son Ian and his wife Dorothy purchased the property, living there for more than fifty years. The house has been unoccupied for the last twenty five years. The property was sold out of the Menzies family twenty years ago.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Rehutai has high cultural significance as a particular and individual manifestation of interest in Maoritanga. It is also reflective of the pattern of generational ownership of rural land and building of properties to accommodate this.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Rehutai has some architectural value and has high aesthetic significance as an unusual and idiosyncratic effort by a Pakeha to integrate his interpretation of Maori design into what is otherwise a standard late nineteenth century home.

Menzies was already a skilled woodcarver by the time he arrived in New Zealand, and reputedly became interested in Maori design while in Southland. This interest became a major fascination on his arrival in Canterbury, and in 1879 he decorated his first homestead Glen Mona at Menzies Bay with a mix of Maori patterns and representations of native fruit and flowers. Although Rehutai (1894) is Menzies most complete surviving domestic design, the peak of his career came in the early twentieth century when he published *Maori Patterns, Painted and Carved* (1904); designed, built and decorated the remarkable St Luke's Church Little Akaloa (1905-06), and decorated a replacement Glen Mona in 1907 (now destroyed). The most singular feature of Rehutai is its very wide central hall, which is fully decorated to resemble a wharehau. It features both carved and painted decoration. The motifs have been selected to represent the passage of time. In other rooms, both Maori and European carvings embellish architraves and fire surrounds, including some which represent Menzies' Celtic heritage. The house was also originally furnished with many items of carved furniture but is now in poor condition.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Rehutai has high craftsmanship significance for the extensive woodcarving and painting executed by John Menzies. Much of this is his personal interpretation of Maori design, although European-style carving also features. Menzies was not a trained carver, but developed his technique from childhood through application.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Rehutai has contextual significance on its site. The setting of the building is the area of former garden and bush extending to the driveway to the south and east of the dwelling, to the hedgerow at the western extent of the former garden, and the former garden and a portion of bush to the north. Rehutai is located on a flat ridge towards the end of a long drive off the Menzies' Bay Road, and is surrounded by pasture. It has extensive views up the Canterbury coastline towards the Kaikouras. The hillside drops away below the house

towards Menzies Bay, where there is another former Menzies family dwelling. This also features some carving.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Rehutai and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

Rehutai and its setting are of high overall significance to Christchurch, including Banks Peninsula. It has high historical and social significance for its association with carver John Menzies and as the earliest known surviving example in New Zealand of a Pakeha carver using Maori motifs to extensively decorate a dwelling. Rehutai has high cultural significance as a particular and individual manifestation of interest in Maoritanga. It is also reflective of the pattern of generational ownership of rural land and building of properties to accommodate this. The dwelling has some architectural value and has high aesthetic significance as an unusual and idiosyncratic effort by a Pakeha to integrate his interpretation of Maori design into what is otherwise a standard late nineteenth century home. Rehutai has high craftsmanship significance for the extensive woodcarving and painting executed by John Menzies. Much of this is his personal interpretation of Maori design, although European-style carving also features. Rehutai has contextual significance on its site. The setting of the building is the area of former garden and bush extending to the driveway to the south and east of the dwelling, to the hedgerow at the western extent of the former garden, and the former garden and a portion of bush to the north. Rehutai and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

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NZHPT Registration Proposal: Rehutai (2001)
<http://www.neilpardington.com/text/rehutai>

REPORT DATED: 03/09/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 776
*DWELLING AND SETTING, FORMER BURNSIDE - 239 MIDDLE
ROAD, PIGEON BAY***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Burnside has high historical and social significance as a large colonial farmhouse, and for its century-long connection with the Gillespie and Corrigan families. When Pigeon Bay's school teacher resigned in 1858, leading settler Ebenezer Hay wrote to Scotland seeking a suitable replacement. The vacancy was filled by James Wylie Gillespie, formerly the headmaster of the Airdrie Academy in Lanarkshire, who resigned his position to emigrate to New Zealand with his parents James and Elizabeth in 1859. J. W. Gillespie suffered from tuberculosis, a disease which had claimed the lives of all of five of his siblings, and hoped that a more benign climate would improve his health. Unfortunately this was not to be, and he died in 1860 aged thirty.

On their arrival in Pigeon Bay, James and Elizabeth commenced farming. They purchased their first freehold, a forty acre rural section, in 1863. By 1869 the Gillespies had purchased several more blocks, building up a substantial dairy farm they named Burnside. James

became well-known for the quality of his herd. He also served as chairman of the Pigeon Bay Roads Board and as an elder of the Pigeon Bay Knox Presbyterian Church. The Burnside homestead is situated on RS 1520, which the couple purchased from carpenter Edward McDermott in 1867. Research to date suggests that McDermott did not live on the property. It is most likely therefore that the house was built by James and Elizabeth after this date. Elizabeth Gillespie died in 1869 at the age of 75. The following year James married their housekeeper Jane Taylor. Without any surviving children, the aging James had no heir apparent. About 1880 he offered Jane's niece Mary and her husband William (Bill) Corrigan passage, and they emigrated from Orkney to take over the operation of Burnside. After James died in 1886 at the age of 82, he left instructions that his property be held in trust and farmed for his widow's benefit during her lifetime. The Corrigan family took up the lease in 1890 and moved into the Burnside homestead with their children to live with 'Auntie' Jane. In 1897 they purchased the property outright. Jane Gillespie died in 1903. The Corrigan family farmed Burnside for a further seventy years until Mary and William's son George sold the property in 1970. The Burnside property was subdivided following the 1970 sale, and the homestead and its immediate section were sold in 1973 to the Bloxham family of Christchurch, who renamed it Tanglewood. The house has been a holiday home for the last forty years. The current owners have retained the property since 1995.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling formerly known as Burnside has cultural significance for its capacity to convey the lifestyle of a farming family in the mid-19th century. The property also illustrates two common cultural characteristics of Banks Peninsula dwellings: longevity of retention in the same family until the mid-20th century and its reuse as a holiday home in more recent times.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as a large farmhouse characteristic of the period 1850 to 1870. The house has the large dormers and multi-paned sashes typical of homes of the time. The original house consisted of about six rooms, and was built to accommodate not only the Gillespies but also the farm workers who assisted the aging childless couple. The four room wing on the northern end was added later, but a date has not been established. It has been suggested that it was added after James Gillespie's death in 1886 to provide living quarters for his widow 'Auntie' Jane separate from those of the growing Corrigan family. It was certainly serving this function by the late 1890s. A door (since removed) on the northern elevation provided Jane with her own entry. These rooms were later occupied by 'Granny' Mary Corrigan, who died in 1951 aged 89. The dwelling has a high degree of authenticity and integrity. It is built entirely of native timbers. Significant damage was sustained in the 1968 Wahine storm, and chimneys were lost in Canterbury Earthquakes of 2010-11. Alterations have been confined primarily to the lean-to areas at the rear. This area has most recently been rebuilt in 2014.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance for the potential it has to demonstrate construction techniques and materials, fixtures and fittings that are typical of the mid-19th century dwellings including timber flooring and panelling.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling formerly known as Burnside and its setting has contextual significance. The dwelling is located on its original site on a large triangular land parcel between Middle and Pettigrew's Road. The parcel is heavily vegetated with both native and exotic scrub and trees. The setting of the dwelling is its immediate area. This is primarily garden, and includes the area from the road frontage through to the creek at the rear of the house. This setting includes a number of historic outbuildings. The dwelling is visible from Middle Road and therefore has landmark significance. The wider context of the house includes the heritage-listed former Kukupa Side School, built at the intersection of Middle and Pettigrew's Road on land donated by James Gillespie for the purpose. To the west and south of the present property boundaries, land has been subdivided into small suburban sections for holiday homes.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling Burnside and its setting has overall heritage significance to Banks Peninsula and Christchurch. The dwelling has high historical and social significance as a large colonial farmhouse, and for its century-long connection with the Gillespie and Corrigan families. The dwelling has cultural significance for its capacity to convey the lifestyle of a farming family in the mid-19th century, for its longevity of retention in the same family until the mid-twentieth

century and its reuse as a holiday home in more recent times. The dwelling has architectural and aesthetic significance as a large farmhouse characteristic of the period 1850 to 1870; it has the large dormers and multi-paned sashes typical of homes of the time. The dwelling has technological and craftsmanship significance for the potential to convey information about construction techniques and materials typical of the mid-19th century. The dwelling and its setting has contextual significance for its location on its original site in a large old garden containing historic outbuildings. The setting includes the large vegetated rural parcel which sits adjacent to the heritage-listed former Kukupa Side School. It has landmark significance. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage files *239 Middle Road, Pigeon Bay, Tanglewood*

REPORT DATED: 11 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1094
*SIGNAL BOX AND SETTING - 1 NORWICH QUAY, LYTTELTON***



PHOTOGRAPH: M. LOVELL-SMITH, 30/12/2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Lyttelton signal box has historical and social significance as a key item of rail technology, representing the central role that the railways have played in the operation of the port of Lyttelton. It is one of a small number of extant signal boxes throughout the country.

Rail services to and from Lyttelton commenced with the opening of the Lyttelton (also known as the Moorhouse) Rail Tunnel in December 1867. From then until the mid-20th century, rail was the primary means by which the produce of Canterbury was shifted to the port for export. The geographical separation of Christchurch from its port, and the lack of warehouse space in Lyttelton meant that rail transport was comparatively more important for the operation of the port than in many other parts of the country. Passenger services were also an important part of rail operations between Lyttelton and Christchurch, partly because so many Lyttelton residents depended on Christchurch schools, workplaces and parks for education, employment and recreation respectively, and partly because Lyttelton was, for much of the 20th century, the terminus of the inter-island ferries. All of this activity meant that NZ Railways was traditionally a big employer in the town. Rail's importance to the wider

community decreased after the Christchurch-Lyttelton road tunnel was opened to vehicle traffic in 1964, and in 1976 passenger services to Lyttelton ceased, but bulk freight services are still central to the port's operations.

The signal box was constructed to accommodate new signals brought into operation on 29 July 1906. Replacing an earlier signal cabin, the building was originally located close to the portal of the rail tunnel. The Lyttelton signal box was one of many similar signal boxes constructed to a standard plan across the country during the early years of the 20th century. By 1986 however it was one of just eleven mechanical signal boxes still in use. It was closed on 15 September 1991. The Norwich Quay Historical Precinct Society instigated the relocation and restoration of the Lyttelton signal box on its present Gladstone Quay site in 1994. It is now cared for by the Christchurch City Council.

The Lyttelton signal box also has significance as a distinctive symbol of rail operations. Signal boxes with their accompanying signal towers were a vital part of any rail yard, ensuring efficient and safe train movement. The role of signal box operator was therefore regarded as important and attracted a degree of prestige within the railway community. The centrality of the signal box has seen it achieve some symbolic significance. The logo of the Rail Heritage Trust of New Zealand, for example, contains an early 20th century signal box.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Lyttelton signal box has cultural significance as a reminder of a former way of life when the railways played a greater role in transport and communication in New Zealand.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The signal box has architectural and aesthetic significance as an example of the 'NZR Standard Signal Box – Design J', which was built around the country in the early years of the 20th century. This design, adopted in 1901, was derived from a standard British design 'McK & H'. The Lyttelton box was carefully restored to original specifications (save the stair balustrade, which is a contemporary design) in 1994.

George Troup (1863-1941) was appointed Chief Draughtsman of the New Zealand Railways in 1894 and he held the NZR's senior architectural post until his retirement in 1925. His best-known work is the Dunedin Railway Station (1904-7) and his standard designs for railway stations and auxiliary building, such as signal boxes, can be found all over New Zealand.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The signal box has technological significance for the system of rail signals it contained. Prior to 1900 there were apparently few signal boxes, with signalling carried out externally. In

tandem with an expansion of rail infrastructure from the turn of the century, and in recognition of a correspondingly greater complexity of technology, a significant programme of signal box construction took place during the Edwardian period. The building has standard craftsmanship significance as an Edwardian timber construction.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Lyttelton signal box has contextual significance in relation to the port of Lyttelton. It is located on a small reserve below Gladstone Quay. Besides the signal box, the vegetated reserve contains a 1940s coal wagon and the remains of an historic 1890s yacht (Kiaora). The unused 1960s railway station (built on the site of an 1873 station), and the remains of the 1870s Harbour Board Building are nearby. The Lyttelton Museum was previously across Gladstone Quay. The nearby junction of Oxford Street and Gladstone/Norwich Quay is a key historic intersection in Lyttelton; the first jetty into the harbour having met the foot of Oxford Street. The original location of the signal box is about 600 metres distant from its present site.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Lyttelton Signal Box and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Although the box is not on its original site, it is located in an area of former railway operations reclaimed during the 1860s.

ASSESSMENT STATEMENT

The Lyttelton Signal Box has overall significance to Banks Peninsula and Christchurch. The building has historical and social significance as a reminder of the central role rail has played in the history of the port of Lyttelton and as one of the last operational signal boxes across the country. The signal box has cultural significance for its association with the distinctive way of life engendered by the rail network, for both railways staff and customers, and architectural and aesthetic significance as an example of a standard design, which retains a good deal of integrity. The signal box has technological and craftsmanship significance as an example of early 20th century railway technology and contextual significance in relation to the reserve on which it is located, the neighbouring historic rail site and its original site beside the Lyttelton Rail Tunnel. The Lyttelton Signal Box and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Gladstone Quay (Signal Box)

<http://www.railheritage.org.nz>

REPORT DATED: 23 February 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 735
*FORMER HARBOUR BOARD OFFICES AND SETTING – 5
NORWICH QUAY, LYTTELTON***



PHOTOGRAPH : CLARE KELLY, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

5 Norwich Quay was formerly one of the offices of the Lyttelton Harbour Board and it has historical and social significance as a building directly associated with the organisation that ran the South Island's largest port for over 100 years. When the provincial government was abolished at the end of 1876 a separate act of parliament established the Lyttelton Harbour Board. Initially the board divided its time between the building in Lyttelton that was to become the Lyttelton Post Office and the Canterbury Provincial Council Chamber in Christchurch, but in 1879 they established their main administrative office in Hereford Street in Christchurch, moving to Cathedral Square in 1885. At the same time, in 1880 the Board commissioned architect Frederick Strouts to design them a building for Lyttelton, on the corner of Oxford Street and Norwich Quay opposite the Post Office building. Prior to this time the site had

been used for a boathouse, warehouse and offices. The building was built by local Lyttelton firm Hollis and Williams in 1880 and the Harbour Board occupied it until 1962. During that time the ground floor had a reading room for visiting captains and the first floor contained the board room. In 1961 they built a new modernist high rise building on Norwich Quay, which they moved into in 1962. Continued debate was had as to whether to keep the administrative offices in Christchurch, now in Madras Street, and the operational centre in Lyttelton. In 1985 they decided to combine both functions and a new building was designed by Sir Miles Warren which was opened early 1987. The board ceased to exist in 1989.

In the meantime the former Harbour Board building was used first for storage by the railways, before being renovated in the mid-1980s for commercial use and being operated as a gift store and then a café. Most recently prior to the earthquakes the building was used as café with offices above.

As a result of the 2010-2011 earthquakes the upper floor was deconstructed making the two storey building single storey.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

5 Norwich Quay has cultural significance for its association with the former Harbour Board which ran Lyttelton Port for over 100 years. It is a tangible cultural link for its association with the seafaring population which is a significant cultural element of Lyttelton society and through the provision of a reading room for visiting captains.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has architectural and aesthetic significance, despite being partially deconstructed following the Canterbury earthquakes, both as one of the few remaining commercial buildings of the late 19th century with characteristics of the Venetian Gothic style in Christchurch and as a building designed by Frederick Stouts. The former Harbour Board Offices were built when Lyttelton was experiencing an economic boom and the Lyttelton Police Station, Borough Council Chambers, Fire Station and Public Library were also constructed. All of these other buildings have been lost post the Canterbury earthquakes of 2010-2011. The building was designed by architect Frederick Strouts, a noted Canterbury architect who also designed, among many other commissions, Ivey Hall now part of Lincoln University, Otahuna Lodge at Tai Tapu and the Rhodes Convalescent Home in Cashmere. The latter was demolished following the Canterbury earthquakes.

5 Norwich Quay was a prominent two storey building on the corner of Oxford Street and Norwich Quay. The building has characteristics of the Venetian Gothic style and is constructed of brick and Quail Island stone which provides an element of constructional polychromy particularly with groups of arched windows. The ground floor has classical arched windows while the first floor had windows with pointed gothic arches. The corner entrance is angled with a pediment displaying the Harbour Board emblem. It was extended by a single two storey bay to the east after 1912 and then extended again in the early 2000s with a one and two storey addition on the south side of the building which effectively double its floor space. This latter extension is modern in style and did not attempt to replicate the

existing design, unlike the extension in the early 20th century. Following the Canterbury earthquakes the original part of the building has been deconstructed to a single storey which has had a significant effect on its architectural and aesthetic heritage significance and value.

Christchurch had several buildings that were in the Venetian Gothic style, notably the Former Public Library, Former Girl's High School, Fisher Building, Bell's Arches and A J White's department store. These have all been lost following the 2010-2011 Canterbury earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

5 Norwich Quay has technological and craftsmanship significance for its ability to demonstrate construction and craftsman techniques using brick and stone from the late 19th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

5 Norwich Quay still retains contextual importance as a prominent corner building providing an entrance to the harbour in Lyttelton, although it is less imposing given the loss of the second storey. Although much of the surrounding context in Lyttelton has been lost, the British Hotel on the opposite north eastern corner of Oxford Street and Norwich Quay still remains, as does the partially deconstructed Lyttelton Times building next door.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

5 Norwich Quay and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

5 Norwich Quay has overall significance to Christchurch and Bank's Peninsula as a building directly associated with the Lyttelton Harbour Board, the organisation that ran the South Island's largest port for over 100 years. It has historical and social significance for its longevity of use by the Harbour Board from 1880 until 1962 and its associations with the trade and industry of the port. The building has cultural significance as a tangible cultural link for its association with the seafaring population which is a significant cultural element of Lyttelton society and through the provision of a reading room for visiting captains. The former Harbour Board Offices have architectural and aesthetic significance both as one of the few remaining commercial buildings of the late 19th century with characteristics of the Venetian Gothic style

in Christchurch and as a building designed by Frederick Stouts, despite being partially deconstructed following the Canterbury earthquakes. 5 Norwich Quay has technological and craftsmanship significance for its ability to demonstrate construction and craftsman techniques using brick and stone from the late 19th century. 5 Norwich Quay still retains contextual importance as a prominent corner building providing an entrance to the harbour in Lyttelton. The building and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Kelly, Clare, *Background Information Listed Heritage Place, Old Harbour Board Offices, Lyttelton* - 2014

REPORT DATED: 18/06/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1060
*MITRE HOTEL AND SETTING – 40 NORWICH QUAY,
LYTTELTON***



PHOTOGRAPH: FIONA WYKES 24/6/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Mitre Tavern has historical and social significance as a hotel has been on this site since 1849, and for its association with its owners and proprietors over time. The Mitre is the third hotel of that name to stand on this site; the two previous hotels having been lost to fire, the first, dating from 1849, in August 1875, and the second in March 1926. The current building was built by Charles Percy Cameron, who was issued with a new license in September 1927 after a number of delays in finishing the new building. Members of the Cameron family had owned the hotel since 1878. The rebuilt hotel had much the same plan as its predecessor, but rather than being built out of timber, the new hotel was constructed in permanent materials at the request of the Licensing Board. The Mitre continued to operate as a hotel with accommodation on the first floor until it became a tavern in the 1960s. In the mid-1970s the Mitre was owned by New Zealand Breweries, later Lion Nathan Ltd. The hotel has been owned by the current owners since 2005. The Mitre is one of only two historic pubs left in Lyttelton following the 2010/2011 Canterbury earthquakes, the other being the British Hotel at the corner of Oxford Street and Norwich Quay.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Mitre Hotel has cultural significance as one of only two remaining 19th century hotels in Lyttelton. Hotels played an important role in the port town of Lyttelton from the earliest colonial period as both meeting places, social venues and in providing accommodation for people arriving at the port.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Mitre Hotel has architectural and aesthetic significance as an interwar hotel that closely followed the appearance of the previous hotel, which had been designed by architect and engineer John Sigismund Jacobsen. The 1926 building was built of reinforced concrete with some use of brick and reflected the previous design with its recessed open balcony and principal entrance facing Norwich Quay, and its curved parapet. The 1926 building is therefore of interest as a mid-1920s hotel that follows the model provided by one erected 50 years before. The designer/builder of the new hotel is currently unknown.

During the 2010-2011 Canterbury earthquakes, the Mitre Tavern suffered moderate damage. All of the walls developed some level of cracking, while the south and west walls were pushed outwards. In order to stabilise the building, steel cables were used to tie walls to existing partitions, the west wall was connected to the joist with brackets, steel bracing was installed on the roof to secure the building's parapets, and props were placed under the balcony. Chimneys beside the east and west wall were also taken down, at least to the level of the first floor. The installation of the steel cables required that a number of holes be cut into the building's plasterwork. At present a repair strategy has yet to be decided upon.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Mitre Hotel has technological and craftsmanship significance as an example of monolithic concrete construction and detailing dating from the 1920s, when such a construction method was not widely used.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Mitre Hotel and its setting has contextual significance as it is a landmark within Lyttelton, being located on the corner of Canterbury Street and Norwich Quay, the town's harbourside thoroughfare. As a port town Lyttelton historically has a large number of hotels for its size. The Mitre Hotel is related to the British Hotel, both physically and historically; both are survivors of the 2010/2011 Canterbury earthquakes that destroyed so many of the town's masonry buildings.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Mitre Hotel is of archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human

activity on the site, including that which occurred prior to 1900. The site held two previous hotels dating from 1849.

ASSESSMENT STATEMENT

The Mitre Hotel and its setting has overall significance to Banks Peninsula and Christchurch. It has historical and social significance as a hotel has been on this site since 1849 and it replaced two earlier fires that were destroyed by fire. The Mitre Hotel has cultural significance for the role the hotel on this site has played in the social life of the town since 1849 and architectural significance for the way in which it echoes the form of the 1876 hotel it replaced. The Mitre Hotel has technological and craftsmanship significance as an example of monolithic concrete construction and detailing dating from the 1920s, when such a construction method was not widely used. The Mitre Hotel has contextual significance as a landmark building in the area, especially after the loss of so many masonry buildings as a result of the Canterbury earthquakes. The Mitre Hotel has archaeological significance in view of the development that has occurred on this site since the late 1840s.

REFERENCES:

Rosemary Baird, Background Information Heritage Item - The Mitre Hotel 2010.

<http://collection.canterburymuseum.com/search.do?directoryResult=true&view=detail&id=95574&db=object>

The Press 11 September 1876, p. 3.

REPORT DATED: 9 March 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 696
*DWELLING AND SETTING, ROWANDALE – 894 OKAINS BAY
ROAD, OKAINS BAY***

PHOTOGRAPH :

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling Rowandale has high historical and social significance and values for its connection with the Thacker family since it was built in 1916-23. Irish-born John Edward Thacker who arrived in Lyttelton in 1850 on the *Sir George Seymour*, worked in Christchurch before relocating to Okains Bay in 1856. Among Thacker's commercial activities were the establishment of a sawmill and the ownership of a series of ketches and schooners to trade in timber. He built up a large estate in the bay called the Highlands and took an active roll in public life. Thacker had two sons, one of whom, John Robert Thacker took over the management of the Highlands prior to Edward's death in 1896. In 1900, the same year that he married Rosa Mason, John Robert purchased a piece of land that bordered his father's estate from William Hartley. Construction of the house, which was designed by well known architect Cecil Wood, began c.1916 but appears to have been interrupted by World War I with Wood receiving the final payment in 1923. In 1946 the property was transferred to John's son John Edward Thacker (junior). It was leased in 1975 to Murray Thacker and remains in the hands of Thacker family members. The property was badly damaged in the Canterbury earthquakes.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The broader area of Okains Bay has high cultural and spiritual significance to Tangata Whenua as the area is thought to have been occupied over a long period. The main occupation period was during the 1820s, coming to an end in 1830 with Te Rauparaha's raids. Rowandale, the dwelling, has cultural significance as home to the second generation of one of the founding families of European settlement on Banks Peninsula, the property having remained in the Thacker family since its construction in c1916-23 to the present day.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Rowandale has high architectural and aesthetic significance as it was designed by architect Cecil Wood who is recognised as Canterbury's leading inter-war architect and was well known for his large English Domestic Revival dwellings. Rowandale has been described as "...one of the largest and most impressive of Wood's English influenced Arts and Crafts style houses...."(Helms p.17) The dwelling is broadly symmetrical and features a variety of materials including wooden shingles in the gable ends, half timbering on the first floor and a double height verandah with bold timber supports. The interior of the house reflects the same attention to detail and materials with timber panelling, beams and bracketing, an Oamaru stone and brick fireplace and plaster ceilings. The service wing is located at the east end of the main dwelling. The house was badly damaged in the Canterbury earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has high technological and craftsmanship significance due to the quality of its construction and decorative craftsmanship work throughout the house. The ground floor is triple brick construction and was built using locally made bricks. The exterior shingling and half-timbering and interior detailing in timber, plaster and stone all contribute to the technological and craftsmanship significance of the dwelling.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Rowandale has contextual significance as part of a wider group of listed heritage buildings in Okains Bay. There is a smaller group of listed dwellings associated with the Thacker family including Kawatea the home of John Robert Thacker's brother William Thacker. The setting of Rowandale consists of its mature garden setting.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

ASSESSMENT STATEMENT

Rowandale has high overall significance to the Christchurch District including Banks Peninsula as a dwelling designed by noted interwar architect Cecil Wood and for its association with and generational ownership by the Thacker family of Okains Bay. It has high historical and social significance as the home built by John Robert Thacker, the son of John Edward Thacker, one of the early European settlers who contributed significantly to the development of Okains Bay. The homestead has remained in the Thacker family from when it was constructed c.1916-23 up to the present day. It has high architectural and aesthetic significance as a large Arts and Crafts styled homestead designed by well known Canterbury architect Cecil Wood who was widely recognised for his domestic architecture. The dwelling has high of craftsmanship and technological due to the variety of materials in both the construction and the detailing of the building and the level of craftsmanship in the decorative elements. Rowandale has contextual significance as one of two homesteads built by the second generation of the Thacker family in Okains Bay. Despite the fact that it has been significantly damaged by the Canterbury earthquakes it still retains its high degree of integrity and authenticity. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Kawatea – Okains Bay (Okeina) <http://christchurchcitylibraries.com/tikoukawhenua/kawatea/>
June 2014
Helms, Ruth M. *The Architecture of Cecil Wood: a thesis submitted for the degree of Doctor of Philosophy (Art History)*. University of Canterbury, 1996.
Simon Daisley, Background Information Listed Heritage Place. Rowandale – 894 Okains Bay.

REPORT DATED: 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 717
*DWELLING AND SETTING, KAWATEA – 1048 OKAINS BAY
ROAD, OKAINS BAY***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling Kawatea has high historical and social significance and values for its connection with the Thacker family since it was built in 1900 for William Thacker son of Irish-born John Edward Thacker who arrived in Lyttelton in 1850 on the *Sir George Seymour* and worked in Christchurch before relocating to Okains Bay in 1856. Among Thacker's commercial activities were the establishment of a sawmill and the ownership of a series of ketches and schooners to trade in timber. He built up a large estate in the bay called the Highlands and took an active roll in public life. By 1888 Thacker's son William had formed his own estate Essydale, formed from sections of the Highlands estate. In February 1900 construction started on the building which became Kawatea, the homestead for William and his wife Annie. The property has remained in the Thacker family since William's death in 1936. The dwelling has undergone some alteration but has retained its original character and style. The dwelling is named Kawatea after the Maori name for Okains Bay and today operates as a farmstay.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The broader area of Okains Bay has high cultural and spiritual significance to Tangata Whenua as the area is thought to have been occupied over a long period. The main occupation period was during the 1820s, coming to an end in 1830 with Te Rauparaha's raids. Kawatea, the dwelling, has cultural significance as home to one of the founding families of European settlement on Banks Peninsula, the property having remained in the Thacker family since its construction in 1900 to the present day.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling is of architectural and aesthetic significance. Research to date has not confirmed the architect of this dwelling however it is a substantial single storey weatherboard villa with cross gables. It has an arcaded verandah with paired supports on three sides of the house. The dwelling has arts and crafts inspired detailing including leadlight windows, decorated gable end and sunhoods over the windows. The dwelling has undergone some modernisation including the addition of a garage with accommodation loft in the late 20th century, designed by Brocherie and Cumberpatch. Alterations to the building have maintained the character and architectural integrity of the original dwelling.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has high technological and craftsmanship significance due to the quality of the detailing and decorative work throughout the house, particularly in the use of timber. It has the potential to provide evidence of late Victorian timber frame and weatherboard construction methods as well as evidence of the materials and craftsmanship techniques employed on larger homesteads in early 20th century Banks Peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Kawatea has contextual significance as it has retained its rural environment and is part of a wider group of listed heritage buildings in Okains Bay. It is also part of a smaller group of listed dwellings in the bay associated with the Thacker family including Rowandale, the home of William Thacker's brother John Robert Thacker. The setting of Kawatea consists of its mature garden.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

ASSESSMENT STATEMENT

Kawatea has overall significance to the Christchurch District including Banks Peninsula as a late Victorian large rural timber dwelling and for its association with and generational ownership by the Thacker family of Okains Bay. It has high historical significance as the home built by William Thacker, the son of John Edward Thacker, who was among the early European settlers to establish themselves at Okains Bay. Built in 1900 the homestead has remained in the Thacker family up to this day. It has architectural and aesthetic significance as a large single story weatherboard dwelling with a high level of attention to detail in the decorative components of the design. The dwelling has high technological and craftsmanship significance due to the quality of the detailing and decorative work throughout the house, particularly in the use of timber. Kawatea has contextual significance as one of two homesteads built by the second generation of the Thacker family in Okains Bay and as part of a wider group of heritage buildings in Okains Bay that record the development of the settlement during the 19th and early 20th century. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Kawatea – Okains Bay (Okeina) <http://christchurchcitylibraries.com/tikoukawhenua/kawatea/>
June 2014
Simon Daisley, Background Information Listed Heritage Place. Kawatea - 1048 Okains Bay.

REPORT DATED: 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 690
*FORMER LIBRARY AND SETTING – 1130 OKAINS BAY ROAD,
OKAINS BAY***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The library building has high historical significance as one of the earliest libraries in Banks Peninsula. An Anglican Reverend Henry Torlesse, was appointed to Okains Bay in 1859. Torlesse was determined to raise the standards of the bay which largely consisted of itinerant workers. In 1860 he called a meeting for the purpose of establishing a circulating library in the settlement. A committee was established, led by Torlesse, and a subscription was started. The local school room was used by the library committee until a purpose built building was constructed in 1865. A small parcel of land just big enough for the building had been purchased from John Fleury, one of the first Europeans to settle in Okains Bay. The building remains on its own title. The building housed the library collection as well as serving as a venue for local community meetings and court sessions. The library ceased to function

as a library during the twentieth century. During the second half of the 20th century the building fell into a state of disrepair. During the early 21st century the library building was repaired and restored.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Library has cultural significance as evidence of the commitment of the Anglican Church, and the Reverend Torlesse in particular, to improve the cultural environment and intellectual quality of life, in early colonial Banks Peninsula. The broader area of Okains Bay has cultural significance to Tangata Whenua as the area is thought to have been occupied over a long period. The main occupation period was during the 1820s, coming to an end in 1830 with Te Rauparaha's raids.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has architectural and aesthetic significance as an early colonial adaption of the cottage style purpose built as a library. The single gabled building with flared eaves was constructed in 1865. It takes the form of a typical cottage adapted for use internally as a library. It has a steeply pitched bell cast roof an architectural element that is also found on St John's Church opposite and the former school, both later buildings. The building had deteriorated considerably by the late 20th century and has undergone considerable restoration since that time. The chimney had been removed but was restored in the restoration. The interior of the building retains its high coved ceilings and 19th century bookshelves.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance as it retains evidence of 1860s building and carpentry practices employed in Banks Peninsula at the time and evidence of the use of local timber. It also has the potential to provide evidence of contemporary conservation practice through the recent restoration process.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Library and its setting have high contextual significance as part of a group of 19th century buildings that define the character of the Okains Bay settlement. Opposite the Library is the Church of St John the Evangelist, dating from 1863, which was also built due to the initial efforts of the Reverend Torlesse. Like other buildings in the group including the Seed Store, the Store, Former Post Office and Dwelling and the Former School, the Library sits close to the roadway. The scale, timber construction and steeply pitched roof are consistent with a 19th century colonial character. The setting consists of the immediate land parcel and consists of the space around the building and the new picket fence. The diminutive early colonial scale of the building and visibility from the roadway give the building landmark significance in the settlement.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Library building and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Library building has overall heritage significance to Banks Peninsula and Christchurch. It has high historical and social significance as one of the first library buildings on Banks Peninsula and as one of the early buildings in Okains Bay that was used for community purposes. It also has historical and social significance for its relationship with Anglican minister the Reverend Henry Torlesse who was appointed to Okains Bay in 1859. It has cultural significance as it demonstrates the early involvement by the Anglican clergy in the cultural development of Banks Peninsula and Okains Bay in particular. The building has architectural and aesthetic significance as an early colonial adaption of the cottage style purpose built as a library. The Library and its setting have high contextual significance as part of a broader group of colonial buildings that reflect the 19th century identity and physical layout of the Okains Bay settlement. Its visibility from the roadway and diminutive scale give it landmark significance. The Library and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage files 1130 Okains Bay Road, Okains Bay Library
Simon Daisley, Background Information Listed Heritage Place, 1130 Okains Bay Road, Okains Bay, 2013.

Kawatea – Okains Bay (Okeina) <http://christchurchcitylibraries.com/tikoukawhenua/kawatea/>
June 2014

REPORT DATED: MARCH 11, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 715
*ST JOHN THE EVANGELIST CHURCH AND SETTING – 1131
OKAINS BAY ROAD, OKAINS BAY***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Okains Bay Anglican Church of St John the Evangelist has high historical and social significance and values as a very early church of masonry construction and for its association with the Reverend Henry Torlesse, an Anglican minister, who was appointed to Okains Bay in 1859. Torlesse was determined to raise the standards of the bay which largely consisted of itinerant workers. Torlesse established a lending library in 1860 and followed this with the establishment of a committee to build a formal church. Donations were received from a range of people including locals, the wider Banks Peninsula community and associates of Torlesse in England. The land on which the church was erected was formally gazetted a reserve by the Crown in 1865. The building was completed by June 1863. In 1868 the Provincial Government transferred the property to the Church Property Trustees. The building continued to operate as a church until it was damaged in the Canterbury earthquakes and is now closed.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The church has high cultural and spiritual significance as the focus of Anglican worship in Okains Bay from 1863 until the earthquakes of 2011. As the place of religious celebration and remembrance including baptisms, marriages and funerals for the local Anglican community for nearly 150 years the church has a high degree of cultural and spiritual significance. The broader area of Okains Bay has cultural significance to Tangata Whenua as the area is thought to have been occupied over a long period. The main occupation period was during the 1820s, coming to an end in 1830 with Te Rauparaha's raids.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

St John the Evangelist Church has high architectural and aesthetic significance as an early 1860s Gothic revival styled building that was planned and built by stonemason Edward Morey. The building consists of the main single gabled church building with a steep pitched deep roof. The vestry is attached to the north side and a porch on the south side which has decorative brackets and a roof that emulates the steep pitch and form of the roof of the main body of the church. It is constructed of rubble stone walls with gothic windows constructed of white stone from Quail Island. The roof is slate with a turret at the west end surmounted on decorative wooden bracing. The buttresses of the building no longer reveal their original construction due to strengthening. The building was damaged in the Canterbury earthquakes and is currently closed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The church has high technological and craftsmanship significance for information it may provide with regard to early colonial stone masonry techniques and craftsmanship detail particular in relation to rubble construction, use of local stone and level of finishing and detailing.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

St John the Evangelist Church has high contextual significance as part of a group of 19th century buildings that define the character of the Okains Bay settlement. Opposite the church is the former Library, dating from 1865, which was also established by the Reverend Torlesse. Like other buildings in the group including the Seed Store, the Store, Former Post Office and Dwelling and the former School, the church sits close to the roadway and is clearly visible behind a picket fence which is a post 1985 addition. The setting consists of the

area around the church including the mature plantings that provide a garden setting to the building.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Church of St John the Evangelist and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

St John the Evangelist Church has high overall significance to the Christchurch District including and Banks Peninsula as the Anglican Church for the settlement of Okains Bay from 1863 until the present day, although currently closed due to the Canterbury earthquakes. It has high historical and social significance and values as a very early church of masonry construction and for its association with the Reverend Henry Torlesse, an Anglican minister, who was appointed to Okains Bay in 1859. As the place of worship for the local Anglican community since 1863 it has high spiritual and cultural significance. As a Gothic Revival styled building constructed of local stone it has high architectural and aesthetic significance and high technological and craftsmanship significance due to the level of detailing, variety of materials including the use of local stone and use of rubble construction. The building has high contextual significance as part of a group of 19th century colonial buildings that retain the colonial character of the Okains Bay settlement. The church of St John the Evangelist and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Simon Daisley, Background Information Listed Heritage Place, 1131 Okains Bay Road, Okains Bay, 2013.

Christchurch City Council Heritage File Church of St John the Evangelist (Anglican) Okains Bay.

Kawatea – Okains Bay (Okeina) <http://christchurchcitylibraries.com/tikoukawhenua/kawatea/> June 2014

REPORT DATED: 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1184
*FORMER OKAINS BAY SCHOOL AND SETTING – 1147
OKAINS BAY ROAD, OKAINS BAY***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Okains Bay School has historical and social significance as a tangible reminder of early education in Okains Bay. The first school in Okains Bay was an Anglican school established in 1858 next to the Anglican Church. In 1871 the school came under the control of the Provincial Government and a new school was built in 1872. At this time the education system became public and although a new building was built and the school was part of the public system the teacher who had been in charge of the school, Mr George Bishop, became master of the new school, remaining at the school until 1876. Following the abolition of the provinces the school came under the Canterbury Education Board in 1877. A new school was built on a different site in 1938-39 from which date the 1872 building ceased to be used as a school. The school had a variety of casual uses until the Eastern Bays Garage was established in the building in 1952. At this time the northern end was opened up to allow

mechanical work to be carried out inside the building. The building remained in use as a garage until 2001. The land remained as a reserve which passed to Ngai Tahu as part of the tribe's treaty settlement. Council has continued to administer the land. In 2003 the Okains Bay Museum entered into a lease with the Reserve Management Committee of the Council. In 2008 a restoration of the building was undertaken by the Director of the Okains Bay Museum, Murray Thacker. The interior has retained its timber panelled walls and original flooring.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former school has cultural significance as a school that was built as part of a shift to a public system of education which took place in the early 1870s. The restored building demonstrates the characteristic style, scale and environment of education in Canterbury under the Provincial Government. The school building would have been a focal point of the community from 1872 until 1938. The broader area of Okains Bay has cultural significance to Tangata Whenua as the area is thought to have been occupied over a long period.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former school has architectural and aesthetic significance as an intact restored example of an 1870s school building. The gable ended building is a typical two-room school of the Provincial Government period. An interesting aspect of the design is the flared eaves which are also found locally on the Anglican Church and feature on at least one other Provincial Government School, at Russells Flat. The building underwent considerable alteration when it was converted for use as a garage for more than 40 years including the demolition of the chimneys, the removal of the porch and the insertion of a large entrance in the northern wall. The building underwent a full restoration in 2008. It appears that a significant amount of new material went into the building at this time including new totara exterior cladding, new match lining and floor boards, and new brick chimneys and interior fire places. The former school retains the original form and appearance of an 1870s Provincial Government school.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has some technological and craftsmanship value despite the significant amount of new material in the building as it contains evidence of 19th century building practice particularly in individual elements such as the windows.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The building and its setting remains on its original site and has high contextual significance as part of the group of colonial buildings that sit at the heart of the Okains Bay settlement. This includes the former Library, former Seed Store and Store, former Post Office and Dwelling. The setting consists of the area around the school. The front of the former school building is fenced with a totara picket fence that came from the Okains Bay Cemetery as part of the 2008 restoration programme of work.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former school and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Former School at Okains Bay and its setting has overall heritage significance to Banks Peninsula and Christchurch. It has historical and social significance as it was built in 1872 as the public school for Okains Bay following the 1871 Provincial Government Ordinance which brought education in the province under its control. The former school has cultural significance as a school that was built as part of a shift to a public system of education which took place in the early 1870s. The building has architectural and aesthetic significance as a restored single gabled Provincial Government School which has retained its original form and style. The building has some technological and craftsmanship value despite the significant amount of new material in the building as it contains evidence of 19th century building practice particularly in individual elements such as the windows. The former school and its setting have high contextual significance as part of a group of 19th century colonial buildings that have remained on their original sites and together form a cohesive group of buildings that reflect the scale, materials and form of colonial Okains Bay. The former school and its setting have archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage files *1147 Okains Bay Road, Former School – Okains Bay*
John Wilson Background Historical Information – Former Okains Bay School
Kawatea – Okains Bay (Okeina) <http://christchurchcitylibraries.com/tikoukawhenua/kawatea/>
June 2014

REPORT DATED: 11 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 697
*FORMER SEED STORE AND SETTING – 1162 OKAINS BAY
ROAD, OKAINS BAY***



PHOTOGRAPH : B. SMYTH, 23/12/14

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Former Seed Store at Okains Bay has high historical and social significance and value as an early agricultural commercial building dating from the 19th century when the cocksfoot industry took off in Banks Peninsula. It is located on a property that was granted by the Crown to Thomas Ware in 1856 before he on-sold part of the property, the following year, to William Moore, who farmed in Okains Bay. In 1878 Moore leased 2 roods of land to John and Isaac Robinson, storekeepers, of Lyttelton. This section included the land on which the Okains Bay store was built. In 1896 the 2 roods were transferred from the estate of William Moore to Ellen Selina Robinson (nee Moore) wife of John Robinson. Research to date confirms that it was built between 1880 and 1908, at which date the valuation register describes the shed as in good condition. Cocksfoot was a major industry to Banks Peninsula from the late 19th century until the early 20th century with the seed being sold both nationally and internationally. The Okains Bay Seed Store was used for the finishing and the sale of cocksfoot and is likely to date from the 19th century when the cocksfoot industry took off in Banks Peninsula. During the early 20th century the cocksfoot shed became a meeting place

for men and had a three quarter pool table set up in it. It remains on the same land parcel as the store and is currently run as a garage.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Okains Bay former Seed Store has cultural significance due to its association with the cocksfoot industry in Banks Peninsula which was a major source of income and employment on the peninsula. It later filled a typical early rural cultural and social function for men in the area to congregate as it sat on the same land parcel as the store and post office, contributing to a social meeting point in the settlement.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The seed store has architectural and aesthetic significance as a corrugated iron rural farm building built to service the cocksfoot industry. The two storeyed gable structure has a single storey lean-to attached to the western elevation. The main elevation has plain bargeboards and a hoist for lifting goods from ground level to the first floor access. Corrugated iron has remained a common material for rural farm buildings since the 19th century. Despite a change of use the building has retained its original form and remains a highly intact example of a cocksfoot seed store.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Seed Store has technological and craftsmanship significance as it has the potential to provide evidence of 19th century rural building practices, materials and methodologies on Banks Peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Seed Store has high contextual significance both in terms of the immediate land parcel and the broader settlement of Okains Bay. It sits on the same land parcel as the store, former post office and residence and shares its setting with this neighbouring group. The seed store is part of a group of colonial buildings that are located on the main road of the Okains Bay settlement and retain their historic scale, form and materials and reflect the 19th century character of the settlement. The group includes the store, former post office and residence, the former Okains Bay School and the former library. The seed store fronts onto

the roadway and as such has landmark significance within the settlement of Okains Bay due to its visibility, ongoing use and the rural character of the materials.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Seed Store and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Okains Bay Former Seed Store has high overall heritage significance to Christchurch and Banks Peninsula. It has high historical and social significance as one of the few remaining cocksfoot sheds in Banks Peninsula, a physical reminder of an industry that was very important to the economic development of the peninsula during the late 19th/early 20th century. It has cultural significance due to its association with one of the Peninsula's key 19th century industries and due to its ongoing use within the community. It has a high contextual significance as part of the social and economic hub of a group of 19th century buildings that sit close to the main roadway and define the character of the Okains Bay settlement. It has architectural and aesthetic significance as it has retained high integrity as a corrugated iron rural seed store despite its evolving use through the 20th and 21st century. The former Seed Store has technological and craftsmanship significance as it has the potential to provide evidence of 19th century rural building practices, materials and methodologies on Banks Peninsula. The Seed Store and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Okains Bay Maori and Colonial Museum, *Introduction to the Okains Bay Maori and Colonial Museum*, 16 April 2010.

Simon Daisley, Background Information Listed Heritage Place, 1162 Okains Bay Road, Okains Bay, 2013.

Cheryl Middleton *A Short History of Okains Bay 1840-1940* Christchurch Teachers College 1971

REPORT DATED: 25 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 689
*STORE, FORMER POST OFFICE AND DWELLING AND
SETTING – 1162 OKAINS BAY ROAD, OKAINS BAY***



PHOTOGRAPH : B. SMYTH, 23/12/14

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Store, Former Post Office and Dwelling at Okains Bay has high historical and social significance as one of the earliest store and dwelling complex in Banks Peninsula that has remained in continuous use since its construction. It is located on a property that was granted by the Crown to Thomas Ware in 1856 before he on sold the following year to William Moore, who farmed in Okains Bay. Moore's son John sold the property, in 1896, to Ellen Cecilia Robinson. Research to date suggests that Robinson's husband John built a store on the property in 1878 suggesting he leased the land until 1896. Robinson also leased land in Pigeon Bay in 1881 and built the Pigeon Bay store leaving his brother William to manage the Okains Bay Store. In 1892 William became the postmaster and a post office addition was added to the building. A residential addition was added to the building around the turn of the 20th century. The store was later operated by John Robinson's son, William who retained the role into the 1930s. In 1937 the property was transferred to Ebenezer Hay, Walter Thacker and Arthur Glasgow. It was sold in 1938 to Colin Mason, a member of one of earliest families in the district. Mason sold the property to Murray Thacker in 1972. Thacker transferred the property to the Okains Bay Maori and Colonial Museum Trust in 2010. The

building has continued to operate as a local store since the mid-late 19th century and with its series of additions the building reflects the increasing confidence in the permanence of the settlement of Okains Bay.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Store, Former Post Office and Dwelling have cultural significance as tangible evidence of a colonial store that has continued to operate for over 130 years and as such has maintained a pattern of rural social and cultural life in which local stores were a focal point for the community and visitors throughout this period. The broader area of Okains Bay has cultural significance to Tangata Whenua as the area is thought to have been occupied over a long period. The main occupation period was during the 1820s, coming to an end in 1830 with Te Rauparaha's raids.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has high architectural significance as a vernacular weatherboard commercial building from the mid-late 19th century. The building was built in three sections with the first eastern section being built as a one and a half storey shop with central front door flanked by large windows, a verandah and second floor in the gable of the building lit by a gable end window. The second part of the building dates from around 1892 and consists of the single storey addition to the west of the store. A verandah runs the length of this section. The larger addition at the western end dates from c.1900. It is a relatively plain two storeyed gabled residential building with a triple sash window at ground floor level. A single storey lean-to was added to the eastern wall of the original store by the early 20th century. The building has retained its original form with only minor alterations since the early 20th century.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance as for the evidence it may provide of the materials, construction methodologies, detailing and use of local materials for the building of commercial and residential buildings in small colonial settlements from the mid-late 19th century through to the early 20th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Store, Former Post Office and Dwelling have high contextual significance as part of a group of colonial buildings that are located on the main road of the Okains Bay settlement and retain their historic scale, form and materials and reflect the 19th century character of the settlement. The group includes the former Seed Store, the former Okains Bay School and the former library. The setting consists of the property title which also contains the listed Seed Store. As a commercial building the store fronts onto the roadway and as such has landmark significance within the settlement of Okains Bay due to its visibility and continuous use as a store since the mid-late 19th century.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Store, Former Post Office and Dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Store, Former Post Office and Dwelling at Okains Bay have overall high significance to Christchurch and Banks Peninsula as one of the earliest store and dwelling complex in Banks Peninsula that has remained in continuous use since its construction. They have high historical significance as a purpose built complex that has operated as a store for over 130 years. The complex of buildings have high architectural significance as they have retained their architectural integrity as colonial vernacular buildings due to the low level of alteration since the completion of the residential addition around the turn of the century. The Store, Former Post Office and Dwelling have cultural significance as tangible evidence of a colonial store that has continued to operate for over 130 years and as such has maintained a pattern of rural social and cultural life in which local stores were a focal point for the community and visitors throughout this period. Due to the intactness of the buildings they have technological and craftsmanship significance as evidence of building practice and detailing from that period. The complex has high contextual significance as part of a wider group of colonial Okains Bay buildings that sit on the main roadway of the settlement and are all located close to the roadway. These buildings contribute to a cohesive streetscape that has retained the colonial character and integrity of the 19th century Okains Bay settlement. The Store, Former Post Office and Dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Okains Bay Maori and Colonial Museum, *Introduction to the Okains Bay Maori and Colonial Museum*, 16 April 2010.
 Simon Daisley, Background Information Listed Heritage Place, 1162 Okains Bay Road, Okains Bay, 2013.
 Kawatea – Okains Bay (Okeina) <http://christchurchcitylibraries.com/tikoukawhenua/kawatea/> June 2014

REPORT DATED: 11.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1229
*BATTERY POINT BATTERY - 231 OLD SUMNER-LYTTELTON
ROAD, LYTTTELTON***

PHOTOGRAPH :

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Battery Point Battery has high historical and social significance for the more than seventy year period in which the site provided vital inner harbour defences for the port of Lyttelton. Battery Point was the only coastal defence site in Canterbury which was active through all three major phases of coastal defensive site construction and armament: the Russian Scare of the 1880s, World War I and World War II. The site serves as a reminder of these three important periods in New Zealand's history, and of the personnel who manned the battery. It is part of a network of defensive sites that stretch the length of the Port Hills.

The Battery Point site was first used by the local Artillery Volunteers during the decade 1865-1875 for firing practise. In 1885 during the 'Russian Scare', a battery of two 7-inch guns was established to function alongside the new Fort Jervois on Ripapa Island. In addition to the two emplacements the site also included an observation post and a magazine. Although World War I was on the horizon, the Battery Point guns were sold off in 1910. The site was not rearmed during the conflict that followed, but served as a Coast Artillery Searchlight Station. Following the war two 6 pounder guns from Ripapa Island were relocated to the site, where they remained until 1925. When World War II threatened, the defensive potential of Battery Point was again appreciated and the site underwent its greatest transformation. In early 1939 a magazine, engine room, searchlight and war shelter were constructed to support the emplacement of two 4-inch guns. Further construction took place over the following two years to further bolster the site's defences and provide facilities for the special reservists who manned the site. By September 1941 over 150 military personnel were based there. Battery Point operated as an examination battery for the duration of the war, examining each vessel that entered the harbour. In one notorious event on 12 October 1939, a fishing boat failed to identify itself correctly and was fired on, killing the two crewmen on board.

After the war, Battery Point was used for the Compulsory Military Training programme and consequently well-maintained until it was closed in the late 1950s. The site was transferred to the Lyttelton Port Company in 1992.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Battery Point Battery has high cultural significance as a site which commemorates many of the major conflicts in which New Zealand has been involved, and which is particularly redolent of the military way of life into which many civilians were thrust during World War II. It also has significance as a tangible reminder of the culture of war, defence, and nationhood.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Battery Point Battery has architectural and aesthetic significance as an assemblage of military structures dating from between the 1880s and the 1940s. The structures included gun emplacements, an observation post, magazine, engine room, latrines and search light stations. Many of these structures were built into the slope of the hill in order to remain inconspicuous from off-shore. The majority of remaining structures date from or were substantially modified in the opening years of World War II. They are functional and without embellishment.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Battery Point Battery has technological and craftsmanship significance as assemblage of military structures built between the mid 1880s and the early 1940s, exhibiting changes in military and building technologies and techniques over this period. The majority of structures on site date from the 1939-40 period, and are built of materials, such as reinforced concrete and steel, that represent building technology at that date.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Battery Point Battery has high contextual significance. The listed heritage Place is a small portion of a much larger land parcel, and consists of a semi-circular section of largely bare, steep hillside above the port's coal facility reclamation and below the Sumner and Old Sumner Roads. At the eastern end of the Place, on the toe of Battery Point itself are the structures and earthworks that comprised the Battery Point Battery. At the western end of the place, beyond the reclamation-associated terracing, is the site of the barracks blocks that housed the Battery personnel. The wider place is not readily accessible or particularly visible to the public and therefore does not constitute a physical landmark. Although at a considerable distance from the Godley Head Battery, an extensive World War II coastal

defensive installation, the absence of any intervening places or structures ensures that Battery Point and Godley Head constitute a contiguous defensive landscape. Battery Point also looks over to Fort Jervois on Ripapa Island, with which it was functionally linked during its earliest phase of operation.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Battery Point Battery has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Defensive works on the site commenced in the mid 1880s.

ASSESSMENT STATEMENT

The Battery Point Battery has overall high heritage significance to Banks Peninsula and Christchurch. It has high historical and social significance for the more than seventy year period in which the site provided vital inner harbour defences for the port of Lyttelton. Battery Point was the only coastal defence site in Canterbury which was active through all three major phases of coastal defensive site construction and armament: the Russian Scare of the 1880s, World War I and World War II. The site serves as a reminder of these three important periods in New Zealand's history, and of the personnel who manned the battery. It is part of a network of defensive sites that stretch the length of the Port Hills. Battery Point has high cultural significance as a site which commemorates many of the major conflicts in which New Zealand has been involved, and which is particularly redolent of the military way of life into which many civilians were thrust during World War II. It has architectural and aesthetic, significance as an assemblage of military structures built between the mid 1880s and the early 1940s, depicting the evolution of military architecture and building technologies over this period. The Battery has technological and craftsmanship significance with the majority of structures on site dating from the 1939-40 period and are built of materials (such as reinforced concrete, steel and asbestos) and in a manner that represents the technology and design of that period. They are functional in form and without embellishment. Battery Point has high contextual significance in relation to its site, and in relation to the other coastal defensive works of Lyttelton Harbour. The Battery Point Battery and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files, *Lyttelton Harbour, Old Dump Road: Battery Point*

REPORT DATED: MARCH 4, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1174
*KARAWEKO AND SETTING - 389 ONUKU ROAD, AKAROA***



PHOTOGRAPH : B. SMYTH, 19 JULY 2009

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Karaweko and its setting has high historical and social significance for its association with Ngāti Tarewa ariki Wiremu Harihona Karaweko, after whom it is named, and as the whare nui for the Ngāti Tarewa and Ngāti Irakehu hapu of Ngāi Tahu.

In the early nineteenth century, Ōnuku was an outpost of Takapūneke, the base of Ngāi Tahu upoko ariki Te Maiharanui. However, after Takapūneke and Ōnawe were sacked by Ngāti Toa ariki Te Rauparaha in 1830 and 1832 respectively, Ōnuku became the main settlement in Akaroa Harbour. During the 1840s and 1850s there were about 40 Māori living there, growing crops, raising pigs and selling food supplies to European ships.

The chief at Ōnuku from the 1850s until his death in 1884 was Wiremu Harihona Karaweko – commonly known as ‘Big William’. As a youth he had been captured in the sack of Ōnawe, but was eventually released and returned to Akaroa. One of his daughters, Amiria Puhirere (1843-1944) was the acknowledged matriarch of Ōnuku in the later part of her long life. Another important figure in mid-nineteenth century Ōnuku was former whaler James (Jimmy)

Robinson Clough, who settled there with his Maori wife Puai in 1837. Clough's great-grandson Henry Robinson was one of the leading figures at Ōnuku in the second half of the twentieth century.

Ōnuku (popularly known as The Kaik) was a centre of Māori life on Banks Peninsula in the later nineteenth and twentieth centuries, and possessed a native school (1880) and a whare karakia (1878). It did not however possess a marae. In the late twentieth century, Henry Robinson and others conceived of developing a marae complex which could act as a focus for the many, but widely dispersed, families with connections to Ōnuku. Work began in 1986, with the whare kai (named for Amiria Puhirere) opening in 1990 and the whare nui *Karaweko* in 1997. On 29 November 1998 the new whare nui was the venue for one of the key moments in modern Ngāi Tahu history when Prime Minister Jenny Shipley delivered the Crown's apology to the iwi there. The building has recently undergone significant rebuilding.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Karaweko has high cultural and spiritual significance as a focus for the families of Ngāti Irakēhu (a Banks Peninsula hapu of Ngāi Tahu) who whanaungatanga to Ōnuku. The whare nui is named for ariki Karaweko, and many of the carvings on and in the whare nui are of people important in the whakapapa of Ōnuku - particularly Te Maiharanui and his family, who are represented in the tekoteko, koruru and pare. The tukutuku are all variations on the patiki (flounder) pattern, an acknowledgement of the importance of kai moana.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Karaweko has architectural and aesthetic significance as a modern whare nui, built in a traditional manner. The building has a gabled form, with a long ridge pole and an open porch at the north end. The building is carved inside and out with representations of ancestors, and the interior is ornamented with tukutuku.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Karaweko has high craftsmanship significance for its decoration. The whare nui is carved inside and out with representations of ancestors. The master carver was Eric Korewha of Ngā Puhi, with a team of four. The tekoteko panels were largely executed by volunteers working under the supervision of Cath Brown.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Karaweko has high contextual significance in its rural, seaside setting. The whare nui Karaweko and other buildings of the Ōnuku Marae complex occupy the western end of a large triangular parcel which is otherwise clad in bush and scrub. The whare kai sits close by Karaweko on its western side. The Ōnuku Road sweeps past the marae on two sides: across the road to the west is the sea; across the road to the east is the Ōnuku whare karakia (a Protected heritage building), and the former native school and school master's house. The significant site Takapūnake, which has an intimate connection with Ōnuku, is passed on the road from Akaroa to Ōnuku. Karaweko has landmark significance on its prominent corner.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Karaweko is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The wider Ōnuku site has been a site of Māori habitation for many hundreds of years.

ASSESSMENT STATEMENT

Karaweko and its setting has high overall heritage significance to Christchurch including Banks Peninsula. The whare nui has high historical and social significance for its association with Ngāti Tarewa ariki Wiremu Harihona Karaweko, after whom it is named, and as the Whare nui for the Ngāti Tarewa and Ngāti Irakēhu hapu. The whare nui has high cultural and spiritual significance as a focus for the families of Ngāti Irakēhu, representing their ariki and tīpuna. The building has architectural and aesthetic significance as a modern whare nui, built in a traditional manner. The whare nui has high craftsmanship significance for its decoration. It is carved inside and out with representations of ancestors. The wharenui has high contextual significance on its sea-side site in the historic settlement of Ōnuku/The Kaik, and in relation to the historic whare karakia nearby. Karaweko is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The wider Ōnuku site has been a site of Māori habitation for many hundreds of years.

REFERENCES:

CCC Heritage File: Banks Peninsula – Onuku – Onuku Rd 389 *Karaweko*

Ngai Tahu website

REPORT DATED: 19/08/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 683
*TE WHARE KARAKIA O ŌNUKU AND SETTING – 392 ONUKU
ROAD, , AKAROA***



PHOTOGRAPH : ROSEMARY BAIRD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The church at Ōnuku Marae was opened in 1878 and has high historical and social significance as an example of an early Maori and Pakeha non-denominational church and as part of a site which has high significance to South Island Maori and also for its links with important Ōnuku Maori Chief Wiremu Naera Teao. Ōnuku Marae was the first of the three locations in the South Island where Te Tiriti o Waitangi was signed by two local chiefs, Iwikau and John Love (Hone) Tikao. It is also the site where in 1998 the then Prime Minister Jenny Shipley presented the Crown Apology to Ngāi Tahu as the final stage in the settlement of Te Kereme, the Ngāi Tahu Claim.

Maori were living at Ōnuku before the first European settlers arrived in the area. In 1856 172.5 hectares were surveyed as Maori reserve. Over the next few decades Pakeha settlers began to move into the area and by the 1880s and 1890s there were more than 100 living in Ōnuku Valley. Ōnuku was the most important Maori kainga on the Akaroa side of the harbour and Maori and Pakeha have lived alongside each other in the area for over 150 years. Significantly the church was built for both Maori and Pakeha with the foundation stone being laid on 22 November 1876. The church was built to accommodate 60 people and represented a mix of Maori and European cultures, with the opening ceremony being non-denominational. Current research to date suggests that it was the first non-denominational church opened in New Zealand.

The establishment of the church is linked to Ōnuku Maori Chief, Wiremu Naera Teao, known as Little William. He was Ngāi Tahu and grandchild to the late celebrated chief Manai, of Akaroa; the first chief who claimed nearly the whole of the Peninsula. Little William was taken to the North Island as a prisoner by Te Rauparaha. He returned to Akaroa in 1856 and remained there until his death in 1891. He acted as a Native Assessor.

By 1939-40 the church was in disrepair and a project was undertaken to restore it and decorate the porch with traditional carved panels for the Akaroa Centenary memorial to early Maori. The interior was refurbished and the church was reopened by the then Bishop of Aotearoa, Bishop Frederick Bennett and over 1000 people attend the service. There were regular services until 1963 when the reduced number of people living in the bay meant it was only used to weddings, funerals and baptisms. A new fence was erected around the church in 1976, and in 1997 the poupou Tumuki was placed at the side of the church. Tumuki was a koha from Te Wai Pounamu Old Girls Association and was carved by Pere Tainui. (*From Christchurch City Libraries Tī Kōuka Whenua.*)

It is the only remaining Maori church on Banks Peninsula.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The church has high cultural and spiritual significance through its strong connections to early Maori Christianity, the fact that it was built as a non-denominational church and that it was intended for use by both Maori and Pakeha. From the late 1820s Maori began to make Christianity their own and by the mid-1840s a large proportion of Maori regularly attended services. The church was an important site for Maori cultural and spiritual rituals of deaths and marriage. Its significance was reflected in the decision to refurbish it in 1939 when it was restored in time for an Akaroa Centenary service in 1940.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Ōnuku Church is a small timber building with a steeply pitched shingle roof that has a small bell turret and surmounting crosses. It has architectural and aesthetic significance through its use of simple, vernacular materials with the addition of traditional Maori carved panels. A

Rotorua Maori carved altar table was donated by Sir Heaton Rhodes in 1941. The church retains a simple timber interior.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The church has technological and craftsmanship significance demonstrated through the Maori carving work associated with the church and through its ability to demonstrate timber construction techniques from the 1870s. The carved altar table and baptismal font, along with the tukutuku work and the poupou Tumuki a koha from Te Wai Pounamu Old Girls Association carved by Pere Tainui, demonstrate the Maori craftsmanship associated with the church.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of Te Whare Karakia o Ōnuku consists of the immediate land parcel. Ōnuku Church has high contextual significance as an important part of the historic settlement of Ōnuku, where the takiwā of Ōnuku Rūnanga is centred. The church is situated near the shoreline at the base of Ōteaheke with the historic Maori cemetery on a ridge behind the church. The wharekai, opened in 1990, and wharenui, opened in 1997, are on the other side of the road from the church. The church sits within an area created by a small picket fence, erected in 1976 and in 1997 the poupou Tumuki was placed at the side of the church. Tumuki was a koha from Te Wai Pounamu Old Girls Association and was carved by Pere Tainui and is a key element in the setting of the church.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The site on which the church is built has been settled by Maori since the early 1800s. Ōnuku Church and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

Te Whare Karakia o Ōnuku and its setting are of overall significance to Christchurch, including Banks Peninsula. The church at Ōnuku Marae was opened in 1878 and has high historical and social significance as an example of an early Maori and Pakeha non-denominational church and as part of a site which has high significance to South Island Maori and also for its links with important Ōnuku Maori Chief Wiremu Naera Teao. The

church has high cultural and spiritual significance through its strong connections to early Maori Christianity, the fact that it was built as a non-denominational church and that it was intended for use by both Maori and Pakeha. It has architectural and aesthetic significance through its use of simple, vernacular materials with the addition of traditional Maori carved panels. The church has technological and craftsmanship significance demonstrated through the Maori carving work associated with the church and through its ability to demonstrate timber construction techniques from the 1870s. Ōnuku Church has high contextual significance as an important part of the historic settlement of Ōnuku, where the takiwā of Ōnuku Rūnanga is centred. The site on which the church is built has been settled by Maori since the early 1800s. Ōnuku Church and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, Ōnuku Church, 392 Ōnuku Road, The Kaik*
Baird, Rosemary, *Background Information Listed Heritage Place, 'The Kaik', Ōnuku Church, Ōnuku* - 2014

REPORT DATED: 08/08/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1071
*COMMERCIAL BUILDING AND SETTING - 13 OXFORD
STREET, LYTTELTON***



PHOTOGRAPH: CCC 2009

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

13 Oxford Street has historical and social significance as a late nineteenth century commercial building with a long association with the legal profession.

Lyttelton Town Section 1 at the corner of Oxford Street and Norwich Quay was originally granted by the Canterbury Association to absentee owner Maria Somes of Devon. Somes leased her property and by the end of the 1860s the prime location was fully built out. In October 1870 a great fire swept through Lyttelton's commercial area, and all structures on TS 1 were destroyed. In the aftermath of the fire, the Canterbury Hotel and its ancillary buildings were developed across much of the site.

In 1885 Somes bequeathed TS1 to Christ's College. The school subdivided the section into five lots and sold them off. Lot three, which contained the Canterbury Hotel's former stables, was purchased by local solicitor Henry Newcomen in October 1887. Nalder arrived in Canterbury with his parents and family in 1864, and was admitted to the bar the same year. In 1866 he was appointed Christchurch City Council's solicitor. In 1867 he married Charlotte Rouse, sister of Lyttelton's doctor, and moved to the port town where he spent the remainder of his career. He served as solicitor to the Borough Council and the Harbour Board.

From the time of his arrival in Lyttelton, Nalder practised from an office on the eastern side of Oxford Street that he leased from the Lyttelton Borough Council. After purchasing the site across the road from Christ's College however, Nalder built his own building. This contained two self-contained offices – one on each floor – and was completed in May 1888. Nalder occupied the ground floor chambers himself and leased the first floor. After his retirement at the turn of the century, Nalder's practice was taken over by Beswick and Harris, and then from 1916 by Duncan and Cotterill. The law firms continued to occupy Nalder's former office until 1977. A variety of other businesses occupied the first floor, including surveyors, shipping agents, dentists and doctors. In 1905 the tenants included carrier the NZ Express Company, and Lloyds [marine insurance] surveyor Captain Stewart Willis. In the 1980s the building was converted to two flats.

Lyttelton was badly affected by the Canterbury Earthquakes of 2011, and all of the buildings surrounding 13 Oxford Street were destroyed. 13 Oxford Street however sustained comparatively little damage and has remained occupied. The ground floor is presently leased to an art gallery.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

13 Oxford Street has cultural significance for its ninety-year association with the legal profession, who value continuity and tradition.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

13 Oxford Street has architectural and aesthetic significance as a simple but distinctive late nineteenth century commercial classical building by prominent Christchurch architectural practise Collins and Harman

Tenders for the building were called by Collins and Harman in December 1887, and it was completed and occupied in May 1888. The classical elements of the two-storey timber building include its hipped roof, soffit modillions and window pediment. The first floor maintains a classical symmetry. The ground floor however has an unusual double doorway on the north side to provide separate access to each floor, and an angled window on the south-east corner that permits the occupant to observe lower Oxford Street. The ground floor office contains an original safe.

The firm that later became Armson, Collins and Harman was established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the twentieth century, Armson, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909) and the Nurses Memorial Chapel at Christchurch Public Hospital (1927). They were also the official architects for Canterbury College. In 1928 the firm's name was simplified to Collins and Harman. The firm continued until 1993 as Collins Architects. At the time of its demise, it was one of the two oldest architectural firms in New Zealand. The firm designed a new building

for the Lyttelton Borough Council (which Nalder provided legal services for) in 1886. This opened in October 1887, the same month that Nalder purchased his new Oxford Street property.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

13 Oxford Street has high technological and craftsmanship significance for its unusual use of corrugated iron as a cladding material. Corrugated iron was commonly used as a roofing material or for parts of colonial buildings that were not visible from the street. Many Lyttelton buildings are partially clad in iron on their side and rear elevations. This may have been a particular response to the destructive 1870 fire, as iron has fire retardant properties. At 13 Oxford Street however iron is employed to clad the entire building. The building is consequently popularly known as the 'Tin Palace'. This may have been to provide additional protection to the legal documents held within. Original joinery and architectural detailing gives the building the capacity to provide evidence of late nineteenth century construction methods and use of materials.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

13 Oxford Street has high contextual significance for its contribution to the historic commercial centre of Lyttelton. Most of the town's early twentieth century masonry and concrete buildings were lost as a consequence of the Canterbury Earthquakes of 2010-2011, including those surrounding 13 Oxford Street. Many of its modest nineteenth century timber and tin commercial buildings survived however, and now have a relatively greater role in imparting the history and character of the place. Other heritage-listed buildings in the vicinity of 13 Oxford Street including the former Borough Stables, a former tailor's premises, the former Harbour Board building and the former British Hotel.

The setting of the building consists of the immediate parcel, a small rectangular section. The building occupies the eastern half of the site, extending to the street frontage. There is a service court at the rear, and a narrow right-of-way along the north elevation. With all surrounding buildings demolished since the Canterbury Earthquakes, 13 Oxford Street is now an important landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

13 Oxford Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

The site was in occupation from the early 1850s, and during the 1870s and 1880s contained buildings associated with the Canterbury Hotel.

ASSESSMENT STATEMENT

13 Oxford Street has overall heritage significance to the Christchurch district including Banks Peninsula. The building has historical and social significance as a late nineteenth century commercial building with a long association with the legal profession. The building has cultural significance for its association with the profession, who value continuity and tradition and therefore chose to continue operating from these modest premises for ninety years. The building has architectural and aesthetic significance as a simple but distinctive late nineteenth century commercial classical building by prominent Christchurch architectural practise Collins and Harman. The building has high technological and craftsmanship significance for its unusual use of corrugated iron as a cladding material. The building has high contextual significance for its contribution to the historic commercial centre of Lyttelton, where much has been lost and those buildings that remain carry the role of conveying the town's important history and distinctive character. It is an important landmark. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site was in occupation from the early 1850s, and during the 1870s and 1880s contained buildings associated with the Canterbury Hotel.

REFERENCES:

Rosemary Baird, Background Information Listed Heritage Place, 13 Oxford Street, Lyttelton 2010

REPORT DATED: 26/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 767
*FORMER WARDER’S HOUSE AND SETTING – 39 OXFORD
STREET, LYTTELTON***



PHOTOGRAPH : MARGARET LOVELL-SMITH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The building has high historical and social significance as a dwelling dating from the first 50 years of settlement and for its long association with Lyttelton Gaol, being the house that the Chief Warders, and occasionally an ordinary warder, lived in until 1921. Current research to date suggests that 39 Oxford Street was constructed in 1875-76 by prison labour on what had, by then, become Crown land. The house is an imposing one on its corner site and reflects the importance of the gaol warders in Lyttelton in the second half of the 19th century. The Crown owned the property until the 1960s when it passed into private ownership. It has had several owners since then, but the current owners have owned the property since 1997.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Warder's House has cultural significance for its association with Lyttelton Gaol over a period of over 40 years and as a tangible cultural link to a particular form and type of penal institutions and treatment that reflected the established European societal mores and habits in the 19th century. It has cultural significance as part of the history of New Zealand's penal system. The gaol was a major institution in the town, being the only prison in Canterbury for many years, and the warders were important in Lyttelton society in the late 19th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

39 Oxford Street is a prominent corner house, rectangular in form with a lean-to to the rear, built in the 1870s. It is constructed of timber using rimu and totara, with a corrugated iron roof. The dwelling has architectural and aesthetic significance as a building in the Carpenter Gothic style, as demonstrated by the steeply pitched roof and the timber fretwork and finials on bargeboards and the cast iron fretwork on the veranda, and for its retention of original features. Unusually for the time the building has decorative, tile hung gable ends. The dwelling originally had a tall brick chimney with very tall carved and fluted triple chimney pots, but these have been replaced by a metal flue following the Canterbury earthquakes of 2010-2011. There are large double hung sash windows in each of the front gables and at each end of the transverse gables, the one in the south wall being added in 1998. Internally the house retains original features such as a carved wooden fireplace in the lounge, moulded architraves, cornices, skirting boards, timber board walls and some areas of early wall coverings.

Over the years alterations have been undertaken such as the addition of two bathrooms over the years, the additional sash window as already mentioned and re-roofing. Following the earthquakes as well as the loss of the brick chimney, the southern retaining wall has been upgraded to a large concrete wall, repairs have been undertaken to floors, walls, verandah and windows, along with repainting, plumbing and an electrical upgrade.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

39 Oxford Street has technological and craftsmanship significance for its ability to demonstrate the construction techniques from the 1870s with timber framed and weather board dwellings using native timber and for the evidence of 19th century craftsmanship particularly the decorative timber and metalwork elements and internal detail.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of

consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Warder's House sits on a prominent corner site in Lyttelton, facing towards the gaol site, with which it is associated. It has contextual significance for this association and for its prominent position on Oxford Street. It also sits within a historic streetscape that includes timber cottages and historic features such as stone walling and stone kerbs and channels.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

39 Oxford Street and its setting are of archaeological significance because have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and site at 39 Oxford Street is of overall significance to Christchurch and Banks Peninsula for its former use as the Lyttelton Gaol Warder's House and as a nineteenth century colonial dwelling. It has high historical and social significance as a dwelling dating from the first decades of European settlement, for its long association with Lyttelton Gaol a major institution in the town, being the only prison in Canterbury for many years, and as a Crown owned the property for almost 100years. The Warder's House has cultural significance for its association with Lyttelton Gaol over a period of over 50 years and as a tangible cultural link to a particular form and type of penal institutions and treatment that reflected the established European societal mores and habits in the 19th century. It has cultural significance as part of the history of New Zealand's penal system. The dwelling has architectural and aesthetic significance as a building in the Carpenter Gothic style and for its retention of original features. 39 Oxford Street has technological and craftsmanship significance for its ability to demonstrate construction techniques from the 1870s, particularly around the decorative timber and metalwork. 39 Oxford Street has contextual significance for its association with the gaol, for its prominent position on Oxford Street within a historic streetscape that includes timber cottages and historic features such as stone walling and stone kerbs and channels. It is of archaeological significance because have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, The Warder's House, 39 Oxford Street, Lyttelton* –2014

REPORT DATED: 23/06/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 736
*PILGRIMS LANDING SITE AND SETTING – OXFORD STREET
BETWEEN END AND NORWICH STREETS, LYTTELTON***



PHOTOGRAPH : MARGARET LOVELL-SMITH, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Pilgrims' Landing Site has high historical and social significance as it marks the place where the first Canterbury Association settlers landed with the arrival of the first of the 'First Four Ships', the *Charlotte Jane*, in Lyttelton Harbour on 16 December 1850. On the same date 84 years later the Pilgrims' Rock was unveiled, originally in the railway yard. The Canterbury Pilgrims' Association was formed in 1923 and suggested the idea of the rock in 1934. People were in favour and New Zealand Railways agreed to lease the site for a peppercorn rental, provided that the stone would be moved in future if the railway decided it was necessary. The rock was unveiled by Sir Heaton Rhodes and dedicated by the Rev. F. Guise Brittan.

The date of 16 December continued to be regarded as highly significant in Canterbury's history. In 1957 the first suggestion of moving the stone was raised, but was resisted. 33 years later in 1990 the stone had become hidden from public view by the development around it and the idea of moving it became accepted. In November 1990 the rock was moved to its current location on the southwest corner of Norwich Quay and Oxford Street and a precinct was created around it. The area has seats, lamps and plaques. A mural was painted on the wall below the overbridge at the foot of Oxford Street, which depicts the arrival of the settlers in 1850. According a plaque on the site, the area marks the approximate landward end of the first jetty and seawall and is considered to by a more accurate location to mark the Pilgrims' Landing Site. The Pilgrims' Landing Site has historical and social significance for its association with the arrival of the first Canterbury Association settlers.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Pilgrims' Landing Site has high cultural significance through its association with the arrival of officially organised European settlement in the 19th century and the arrival of the first four ships organised by the Canterbury Association for their planned Anglican settlement. It has cultural and spiritual significances as a reminder of past societal mores associated with the belief in organised colonisation by groups with particular religious and social ideals.

The area has cultural associations with early to Maori as the original waterfront area pre reclamation was known to have two Maori occupation sites on it.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The landing site has some aesthetic value in that the walls, seats and lights assist with clearly demarcating the area and creating a visual and physical link to the place where the

Canterbury Association settlers came ashore. The rock walls have been designed to complement the surrounding aesthetic of the neighbouring over-bridge.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

There is no evident or known technological or craftsmanship significance associated with this site.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Pilgrims' Landing Site has high contextual significance as it marks as closely as possible the original landing site of the first Canterbury Association settlers. As well as the site itself, there is also the associated adjacent contemporary mural depicting the arrival of the settlers in 1850.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Pilgrims' Landing Site has archaeological significance for its potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900. Due to land reclamation the site may still have intact remnants of the original jetty and the original waterfront area was known to have two Maori occupation sites on it.

ASSESSMENT STATEMENT

The Pilgrims' Landing Site has heritage significance and value to Christchurch and Banks Peninsula and including the Canterbury Province for its association with the arrival of the first Canterbury Association settlers. The site has high historical and social significance as marking the beginnings of organised European settlement in the 19th century through its association with the arrival of the first four ships organised by the Canterbury Association. It has high cultural and spiritual significance as a reminder of past societal mores associated with the belief in organised colonisation by groups with particular ideals, and for its commemorative nature. The area has cultural associations with early to Maori as the original waterfront area pre reclamation was known to have two Maori occupation sites on it. The Pilgrims' Landing Site has high contextual significance as it marks as closely as possible the original landing site of the first Canterbury Association settlers. The Pilgrims' Landing Site has archaeological significance for its potential to provide archaeological evidence noting that due to land reclamation the site may still have intact remnants of the original jetty and the original waterfront area was known to have two Maori occupation sites on it.

REFERENCES:

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, Pilgrims' Rock, Oxford Street, Lyttelton* - 2014

REPORT DATED: 11.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1179
*COBBLESTONE GUTTERS AND SETTING – OXFORD STREET
BETWEEN WINCHESTER AND EXETER STREETS, LYTTTELTON***



PHOTOGRAPH: ROSEMARY BAIRD, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The cobblestone gutters and stone kerbs have high historical and social significance for their demonstration of how Lyttelton's main streets appeared in the 19th century. Oxford Street is significant for having retained some 288 metres of early paved kerbs and channels, including cobblestone gutters. They were constructed in the 1880s, probably by prisoners from Lyttelton Gaol under the direction of the Lyttelton Borough Council, and formed part of Lyttelton's transformation from pioneer port to settled town. The extensive water supply, drainage and sewerage systems, with which the gutters are linked, developed over time as the means by which to improve health and hygiene standards in the town. Simeon Quay is the only other street in Lyttelton with this historic paved kerb and channelling. The cobblestones are an above ground reminder of the brick barrel drains that serve Lyttelton's stormwater network below ground, most having been built between 1860 and 1880.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The cobblestone gutters and associated kerbs in Oxford Street have cultural significance as a demonstration of the way of life of Lyttelton's penal labourers and of the evolution of a modern wastewater system that changed the day to day life of residents and visitors in the colonial town.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Oxford Street's cobblestone gutters and paved kerbs have aesthetic significance as handcrafted cobbles, using volcanic stone. They are roughly rectangular and are handset into concrete mortar. The gutters are made up of three vertical rows of stone with the middle section being made up of larger stones. They are concave in shape to channel water efficiently. The variation in form and colouring, along with the variegated surface of the channel, add interest to the streetscape. The paved kerbs at the crossing points are made up of two quarter oval shapes, edged with larger pavers and inset with smaller stones laid out in a random pattern.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The cobblestone gutters and associated kerbs on Oxford Street have technological and craftsmanship significance as one of the few remaining examples of 19th century road engineering and construction in Lyttelton. They offer an insight into the road and drainage construction methods of the time.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Oxford Street cobblestone gutters and kerbs have contextual significance in their unbroken length on a steep street running down to the harbour. The gutters and kerbs are an important part of the streetscape and of the historic stonework that can be found throughout the town. The extent of the listed gutters runs between Exeter and London Streets on both sides of the road. The setting consists of the roadway to the property boundaries on the east and west sides of the gutters and between the gutters on Oxford Street.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The cobblestone gutters and kerbs of Oxford Street have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The Oxford Street cobbles are a registered archaeological site M35/385.

ASSESSMENT STATEMENT

The cobblestone gutters and stone kerbs in Oxford Street are of overall significance to Banks Peninsula and Christchurch. They have high historic and social significance as an example of 19th century roading infrastructure and cultural significance as a demonstration of the way of life of the town's residents who benefited from such improvements. Oxford Street's cobblestone gutters and paved kerbs have aesthetic significant as handcrafted volcanic stone cobbles and have technological and craftsmanship significance as an example of 19th century road engineering and construction in Lyttelton. The cobblestone gutters and kerbs have contextual significance in their unbroken length on a steep street running down to the harbour and their contribution to the streetscape. They have archaeological significance in view of their 19th century construction in one of Lyttelton's earliest streets, which dates to 1850, and are a registered archaeological site by Heritage New Zealand Pouhere Taonga Act 2014.

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REPORT DATED: 6 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1070
*FORMER BRITISH HOTEL AND SETTING – 10 OXFORD
STREET, LYTTELTON***



PHOTOGRAPH: B SMYTH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The British Hotel has high historical and social significance as the site of a hotel since 1874 and a venue for sociability and conviviality for over 130 years.

The former British Hotel is located on Reserve 34. The reserve was set aside by the Canterbury Association and contained the Association's immigration barracks, Chief Agent's house and other offices. After the dissolution of the Association the reserve was transferred in 1855 to the Canterbury Provincial Council, who continued to use the barracks to house immigrants until the early 1860s. In 1863 the reserve was vested in the new Lyttelton Municipal (later Borough) Council. The Council removed many of the buildings, levelled the site and offered portions for lease.

In 1866 merchant David Davis leased a plot at the Norwich Quay/Oxford Street corner from the council, where he constructed a substantial warehouse in 1867. He was bankrupt in 1869 and defaulted on his mortgage. The warehouse was one of few commercial buildings in the town to survive the Great Fire of Lyttelton in 1870, and was leased by the mortgagor to merchants Cuff and Graham in 1871. In 1873 the remaining period of Davis's ground lease

was purchased from the council by William Savage and Edward Maples. Savage applied to the Licensing Court in March 1874 for a hotel licence for Cuff and Graham's store, which he intended to convert. The license was granted in May 1874, and the British Hotel was nominally operating by July that year, but without the required conversion having taken place. It was not until November 1874 that new ground lessee, brewer Vincent and Co, called for tenders for the conversion of 'Savage's British Stores' into the British Hotel. The refurbished building opened in 1875.

As a busy port, Lyttelton hosted both the travelling public and a large population of sailors, railwaymen and waterfront workers. Consequently there was a high demand for accommodation and venues for sociability. Norwich Quay and London Street were lined with hotels. Each of Lyttelton's hotels tended to cater to a different clientele, and the dive bar at the British was the domain of 'Home' (or British) sailors. In the heroic era of Antarctic exploration at the turn of the century, for example, the expedition officers stayed and socialised at the Mitre, but the seamen drank at the British. The hotel retained this 'Home' link through to the mid twentieth century. The British changed lessees regularly but maintained a reputation for much of its history. In 1901 the hotel was advertised as specialising in ladies accommodation (Wises Street Directory). In the early twentieth century, the British gained additional bedroom space by expanding into the adjacent former Lyttelton Times building on Norwich Quay.

By World War II, the old hotel building was seventy years old and showing its age. In September 1940 the Lyttelton Borough Council advertised for a new lessee to partially rebuild the building at a cost of not less than £5,000. Ballins Breweries, a Christchurch-based soft drink and brewery company, took up a 21 year lease in 1941 and replaced the 1867 building in 1944. From the 1920s the company built up a large portfolio of Canterbury hotels.

In the 1960s and 1970s a combination of factors including the opening of the Lyttelton Road Tunnel in 1962, the end of 'six o'clock closing' in 1967, the end of inter-island ferry sailings in 1976 and the containerisation of freight led to a reduced workforce and fewer travellers in Lyttelton. This resulted in the gradual decline of the town's hotels. By the early 1980s, the British Hotel was considered to cater for the 'rougher members of society' (Rating Valuation 1983). The hotel continued to operate intermittently through the 1990s before closing permanently in the mid-2000s. The Banks Peninsula District Council (successor to the LBC) sold the land and building into private hands in 2002. The former dive bar in the basement reopened as the El Santo bar in the late 2000s, but this closed when the Canterbury Earthquakes of 2011 caused major damage to the building. At the time of the earthquakes, there were seven traditional hotel buildings remaining in Lyttelton, of which four were still functioning as hotels. There are now just two traditional hotel buildings left in the port town - the British and the Mitre - and both are closed and unoccupied.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former British Hotel has high cultural significance as one of only two remaining traditional hotel buildings in Lyttelton. It represents the many hotels that formerly existed in the town and the people who lived, worked, stayed and relaxed in them. It has the capacity to demonstrate cultural historical patterns of such things as recreation and conviviality,

alcohol consumption and temperance, social attitudes to drink and drunkenness, liquor licensing, and travel and tourism. In particular it reflects the (primarily) male recreational pub culture that was a prominent feature of New Zealand life until the late twentieth century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former British Hotel has architectural and aesthetic significance as an example of a Moderne building.

The original corrugated-iron clad timber British Hotel building was built as a warehouse in 1867 and converted to a hotel in 1874-1875. In the early twentieth century, the hotel expanded its operations into the adjacent former Lyttelton Times building. By the mid twentieth century the 1867 building was in poor condition, and lessee Ballins Bros demolished and replaced it in 1944. The new building retained its connection with the Lyttelton Times building and a single-storey early twentieth century brick service wing at the rear.

The 1944 hotel was designed in the Moderne style, constructed with a concrete frame and brick spandrels, and clad in tapestry brick. Moderne was a variant of the Art Deco style distinguished by its stream-lined forms. Associated with technology and travel, Moderne was a particularly popular style in the 1930s and 1940s for new building types such as cinemas and airports. The British Hotel's planar facades, horizontal orientation, large steel casement windows and rounded corner are all typical of the style. The porthole windows (another typical feature) on the basement's corner elevation are particularly appropriate given the building's harbour-side location. The Oxford Street entrance was given prominence with a suspended canopy and fluted relief work. The architect of the building has not been identified. Post the Canterbury Earthquakes of 2010-2011, other surviving examples of the Moderne style in greater Christchurch include Santa Barbara (1935) in Victoria Street, West Avon apartment building (1936) in Montreal Street, the Instructional Building (1939) at the former RNZAF Station Wigram, and the New City Hotel (c1936) in Colombo Street.

The building remained substantially unchanged internally and externally until the early twenty first century. The Lyttelton Times building was separated off from the hotel at some point, and is now on another title. The hotel building sustained substantial damage in the Canterbury Earthquakes of 2010-2011 and lost its parapets. The unreinforced brick service wing was severely damaged. Repair has not yet taken place.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former British Hotel has technological and craftsmanship significance as it reflects typical construction methods and the use of materials from mid twentieth century. The building is built of a reinforced concrete frame in-filled with brick spandrels. This construction method was common between 1930 and 1960.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former British Hotel has high contextual significance as a key surviving feature of Lyttelton's historic town centre. The building has always been a landmark on its prominent corner site on a busy street corner, but is now more so with the loss of many of its surrounding buildings. Several heritage listed buildings remain in the vicinity, including the former Harbour Board Office across the road.

The setting of the building is its immediate parcel, a rectangular site at the intersection of Gladstone Quay and Oxford Street. The building is situated on the street corner, with its southern elevation extending the length of the Gladstone Quay boundary, but only part way up Oxford Street. A small service court is located on the north side of the building. The former hotel is adjacent the former Lyttelton Times building to the east, and a 1960s former shipping company office to the north.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former British Hotel and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site of the British hotel has been in use by Europeans since the construction of the immigration barracks by the Canterbury Association in 1849.

ASSESSMENT STATEMENT

The British Hotel and its setting have overall heritage significance to the Christchurch district including Banks Peninsula. The building has high historical and social significance as the site of a hotel since 1874 and a venue for sociability and conviviality for over 130 years. It is also significant as one of only two of the many hotel buildings that once featured in Lyttelton to have survived the Canterbury Earthquakes of 2010-2011. The building has high cultural significance as one of only two remaining buildings in Lyttelton to represent the central place of hotels in the life of Lyttelton, and the distinctive cultural features associated with hotels and the liquor trade, such as the well-known 'six o'clock swill'. The building has architectural and aesthetic significance as an example of a Moderne building, demonstrating many of the typical features of the style. The building has technological and craftsmanship significance as it reflects typical construction methods and the use of materials from mid twentieth century. The building has high contextual significance as a key surviving feature of Lyttelton's historic town centre. The building has always been a landmark on its prominent corner site on a busy street corner, but is now more so with the loss of many of its surrounding buildings. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site of the British hotel has been in use by Europeans since the construction of the immigration barracks by the Canterbury Association in 1849.

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Rosemary Baird - Background Information Heritage Item 10 Oxford Street, Lyttelton. 2010

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REPORT DATED: 02/03/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1320
*COMMERCIAL BUILDING AND SETTING – 20 OXFORD
STREET, LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This building has historical and social significance as a late Victorian commercial building on one of the town's principal streets. It was built on land that had earlier been the site of the Lyttelton Immigration Barracks (1850). In 1863 Reserve 34 was transferred to the Lyttelton Municipal Council and in 1867 the barracks buildings were sold off for removal. By 1883 the Lyttelton Valuation Roll shows that there were several commercial buildings on the property leased by the Lyttelton Borough Council to a variety of tenants. In late 1892 J Palmer, tailor, of Lyttelton secured a 21-year lease for the site at 20 Oxford Street from the Borough Council. A condition of the lease was that 'a building of worth not less than £200 be erected' (LBC Correspondence). In March 1893 the *Star* reported that Palmer had erected a large and commodious store and workroom.

Palmer remained in the building until the early 20th century but by 1919 it had become the premises of A Hamilton's tailor shop. It had a variety of tenants during the remainder of the

20th century including, from 1965 to 1979, the Lyttelton Borough Council's electrical workshop and showroom, a pottery shop and, from the late 20th century, the Lyttelton Information Centre with public restrooms and an access ramp being incorporated into the building in 1995. It remains the Information Centre to this day having undergone repairs and reopening since the February 2011 earthquake.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The building has cultural significance due to its contribution to the commercial way of life of the township since the late 19th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former commercial building has architectural and aesthetic significance as an 1893 commercial building with a distinctive shaped gable above a parapet with lozenge detailing, a bull nosed veranda and recessed central front door. The building is clad in corrugated iron on the sides and back, which was a council requirement for town centre buildings following the catastrophic fire of October 1870. The inset central doorway has been retained. The building has been re-roofed with long-run corrugated iron in the 21st century. The building has retained the general form, small scale and style of a 19th century commercial building and retains the distinctive features of its facade

The building has undergone considerable alteration particularly in the late 20th century to enable the building to function as the Lyttelton Information Centre and Public Restrooms. A lean-to was added to the south elevation at some stage during the 20th century. In 1995 more extensive alterations were made including some new corrugated iron cladding, new rusticated weatherboards to the front of the lean-to, the addition of new windows on the south and east elevations, the addition of a new veranda for the lean-to and the addition to the street frontage of a disabled access ramp. Interior alterations were also made to the main building and the lean-to in order to secure its use as an information centre with public restrooms.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance for the architectural detailing of the shaped gable with lozenge relief pattern running between the veranda and parapet. Elsewhere there has been a considerable degree of alteration and new material in the building although elements of the original structure remain.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The building and its setting have contextual significance as a late 19th century commercial building situated at the lower end of Oxford Street close to London Street. The building maintains the small scale that defined Lyttelton's colonial character. It is part of a group of listed heritage buildings that include the corrugated iron commercial building at 13 Oxford Street and the Donald Street stables that stand on the same original section as No. 20 and also remain in council ownership. The building has landmark significance due to its scale and distinctive shaped gable. The setting consists of the building footprint and a small area at the back of the building as the footprint extends the full width of the section.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The commercial building and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The building at 20 Oxford Street and its setting has overall significance to Banks Peninsula and Christchurch. It has historical and social significance as a council owned late 19th century commercial building, originally built as a tailor's shop that has been used for over a century for a variety of commercial and council purposes. The building has cultural significance due to its contribution to the commercial way of life of the township since the late 19th century. The building has architectural and aesthetic significance for its distinctive shaped gable and bull nosed veranda and technological and craftsmanship significance for its architectural detailing. The building and its setting have contextual significance for the contribution it makes to the streetscape of Oxford Street and its relationship to other listed heritage items, including the Donald Street Stables. The building and setting at 20 Oxford Street has archaeological significance in view of the development that has occurred on the site since 1850.

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Christchurch City Council Heritage File *20 Oxford Street, Lyttelton*
Simon Daisley Background Information Listed Heritage Place, 20 Oxford Street, 2013
Kristina Pickford Number 20 Oxford Street, May 2010
Christchurch City Council Heritage File, 20 Oxford Street, Lyttelton
Lyttelton Borough Council Outward Correspondence. 1889-95 Letterbook, p. 249

REPORT DATED: 2 MARCH, 2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 738
*FORMER LYTTELTON GAOL SITE – 26 OXFORD STREET,
LYTTELTON***



PHOTOGRAPH : CLARE KELLY, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The area of the former Lyttelton Gaol site that is listed has high historical and social significance for its former use as the gaol for the settlement from the establishment of Lyttelton until 1920, which also has links to the streets and walls constructed in Lyttelton through prison labour. It also has significance for its association with two former Provincial Architects – Benjamin Mountfort and Thomas Cane. In addition in later years the site has links to Dr Charles Upham, a notable and much loved figure in the town, with the erection on the site in 1953 of a clock tower as a memorial to him, designed by John Hendry, a well-known Christchurch architect.

The site was selected when Edward Jollie surveyed the future town in 1849 and the first gaol, a small wattle and daub 'lock-up', was built on it in 1851. In 1857 the architectural firm

of Mountfort and Luck designed the gaoler's house and police barracks on the site. By the early 1860s there were concerns about overcrowding on the site, although this was alleviated somewhat in 1863 by mentally ill inmates being transferred to the newly established Sunnyside Lunatic Asylum. Between 1871 and 1876 a new gaol, four times the size, was constructed and the site's boundaries extended. The first stage of the project was designed and supervised by Benjamin Mountfort. After 1877 Mountfort's successor as Provincial Architect, Thomas Cane, continued the extension and upgrading of the gaol. The architecture remained largely unaltered from 1880 until the last prisoners were moved to the newly established Paparua Prison in 1920. During the time the prison existed in Lyttelton prison labour was used to build streets and walls throughout the town.

The complex was unable to be sold and eventually the buildings were systematically demolished with much of the rubble used as retaining materials by the Lyttelton Harbour Board. There is part of one small concrete block remaining on the upper north side of the former complex, against a large retaining wall. The site also retains several other concrete retaining walls and some steps that were internal to the site. Part has been converted to playing fields for the school. A rose garden has been established on the upper part of the site. The site also contains a clock tower, designed by architect John Hendry in 1952, which is a memorial to Lyttelton's Doctor Upham. Dr Upham was a surgeon and general practitioner who served Lyttelton for half a century. His work among poor families in the 1918 flu epidemic and the 1930s depression was particularly noteworthy.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The site of the former Lyttelton Gaol has high cultural significance as a link to a particular form and type of penal institutions and treatment that reflected the established European societal mores and habits in the 19th century. It has cultural significance as part of the history of New Zealand's penal system. It also has significance through its links with penal reform, with the opposition to prison overcrowding throughout the 1860s and the objection to the housing of the mentally ill with other prisoners early in the same decade.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The site of the former Lyttelton Gaol has architectural and aesthetic significance through its links to two Provincial Architects – Benjamin Mountfort and Thomas Cane – and for its links to John Hendry in the 1950s. In addition the remaining 19th century building, steps and retaining walls have architectural aesthetic significance as a physical example of 19th century gaol construction. The Charles Upham Memorial Clock has architectural and aesthetic significance as an example of modernist 1950s architecture by a well-known Christchurch architect.

The former buildings of the Lyttelton Gaol, designed by Benjamin Mountfort and constructed between 1871 and 1876 in concrete were notable for both the association with Mountfort and the use of concrete. The further development of the gaol until 1880 is associated with Thomas Cane. All that remains of the construction of the gaol between 1871 and 1880 is a

series of concrete retaining walls, a small concrete building, once two storey, now reduced to a single storey, which sits up in the rear, north part of the site and some steps that were internal to the site. The concrete building is a simple structure. At the western end is a single, window, then there is a door, two further windows, another door, a fourth window, a third door and lastly a fifth window at the eastern end. The doors are simple, square headed openings while the windows have arched heads and are metal framed with nine lights, with the upper central light opening. At the western end of the building is a stair leading to what is now the roof. The north and east walls are formed by the retaining walls along the boundaries.

In addition the site now has a playing fields on it, a rose garden, a treed bank that is the division between the upper and lower parts of the site and the Charles Upham Memorial Clock. The Memorial Clock was designed by Christchurch architect John Hendry. Hendry was a foundation member of what was the National Historic Places Trust (now Heritage New Zealand Pouhere Taonga), Chairman of the Trust's Regional Committee and a long-standing member of the Canterbury Pilgrims and Early Settlers Association. After his death in 1987 the Historic Places Trust (as it was then) set up the John Hendry Memorial Trust to assist in the conservation and restoration of listed historic buildings in Canterbury and to foster research into Canterbury's architectural history. The clock tower itself is a landmark of simple modern form, reflecting the functionalist thinking of the 1950s.

The site of the former Lyttelton Gaol has architectural and aesthetic significance through its links to two Provincial Architects – Benjamin Mountfort and Thomas Cane – and for its links to John Hendry in the 1950s. In addition the remaining 19th century building, steps and retaining walls have architectural aesthetic significance as a physical example of 19th century gaol construction. The Charles Upham Memorial Clock has architectural and aesthetic significance as an example of modernist 1950s architecture by a well known Christchurch architect.

The remainder of the gaol site, not listed, has been converted to a playground, a swimming pool and a skate park.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The remaining 19th century block, steps and retaining walls have technological and craftsmanship significance for their use of unreinforced concrete and for what this may be able to reveal of 19th century construction methods.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former gaol site consists of an area which includes school playing fields fronting Oxford Street, a treed bank, internal steps, a formal rose garden, a memorial clock and the remnants of a 19th century single storey block. The site of the former Lyttelton Gaol has high contextual significance for its position as originally planned by Edward Jollie in 1849, for its relationship

with the historic streetscape of Oxford Street – elements of which were constructed by prison labour - and the Warder's House on the other side of the road. The remaining retaining walls, both within the listed site and external to it, are a physical reminder of the former use of the fact and that this use extended under areas that are now used by Lyttelton Main School and the general public. The site is a landmark.

In the immediate site itself the physical structures of the single storey block, the memorial clock and the steps now interrelate with playing fields, formal rose garden and a treed area which soften the starkness of the site. There are a series of interpretation plaques on the site relating to the former use of the site. It should be noted that following the Canterbury earthquakes the Charles Upham Memorial Clock has been fenced off and the area of garden around it has become overgrown. Work to repair the clock is currently being formulated.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The site of the former Lyttelton Gaol is of archaeological significance because it has the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. It is known that there are remnants of the former site beneath the school playing fields and elsewhere on the site.

ASSESSMENT STATEMENT

The former Lyttelton Gaol site is of overall high significance to Christchurch and Banks Peninsula for its former use as the gaol for the settlement from the establishment of Lyttelton until 1920, which also has links to the streets and walls constructed in Lyttelton through prison labour and for its more recent addition in 1953 of a clock tower as a memorial to Dr Charles Upham, a notable figure in the town. The area of the former Lyttelton Gaol site that is listed has high historical and social significance as a site that was selected when Edward Jollie surveyed the future town in 1849 and the first gaol, a small wattle and daub 'lock-up', was built on it in 1851 and with the later construction of the gaol between 1871 and 1880 and for its association with Dr Charles Upham, a notable and much loved figure in the town and to John Hendry, a well-known Christchurch architect. The site of the former Lyttelton Gaol has high cultural significance as part of the history of New Zealand's penal system and through its links with penal reform. The site of the former Lyttelton Gaol has architectural and aesthetic significance for its association with two former Provincial Architects – Benjamin Mountfort and Thomas Cane and for its links to architect John Hendry in the 1950s. In addition the remaining 19th century building, steps and retaining walls have architectural aesthetic significance as a physical example of 19th century gaol construction. The Charles Upham Memorial Clock has architectural and aesthetic significance as an example of modernist 1950s architecture by a well known Christchurch architect. The remaining 19th century block, steps and retaining walls have technological and craftsmanship significance for their use of unreinforced concrete. The site of the former Lyttelton Gaol has high contextual significance for its position as originally planned by Edward Jollie in 1849, for its relationship with the historic streetscape of Oxford Street – elements of which were constructed by prison labour - and the Warder's House on the other side of the road. It is also a landmark. The site of the former Lyttelton Gaol is of archaeological significance

because it has the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site,

REFERENCES:

Christchurch City Council, *Architect File, John Hendry*
Kelly, Clare, *Background Information Listed Heritage Item, Lyttelton Gaol Site* – 2014
Rice, Geoffrey W., *Lyttelton: Port and Town. An Illustrated History* – 2004
Watson, James D., *The First 100 Years. Municipal Government in Lyttelton* - 1962

REPORT DATED: 24/06/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1098
*DWELLING AND SETTING – 47 OXFORD STREET,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling is of historical and social significance as it dates from c1860 and retains the appearance of a 19th century colonial cottage. Research to date suggests the dwelling at 47 Oxford Street was built between 1853 and the late 1860s. Town Section 94 was purchased in 1852 from the Canterbury Association by Thomas Mutton. Mutton was one of the members of the first Borough Council when Lyttelton was constituted a borough in 1868. Mutton, a builder, had built on Town Section 94 by 1854 and continued to develop the property until the late 19th century. He lived on the property and leased houses to others. The Town Section comprised, in part, the land now occupied by 47, 49, 51 and 53 Oxford Street. A photo dating from around the late 1860s/early 1870s shows the building as having a large commercial window on the south side of the front façade suggesting commercial use at this time. Mutton died in 1918 and this property passed to his widow Maria. Maria Mutton sold the property which is now No. 47 to John Charles Smith of Lyttelton, a wharf labourer, in 1937 and two years later Smith extended the property to the south by 4.4 perches as a small cottage that sat between what is now 45 and 47 Oxford Street had been demolished. The property remained in the Smith family until 1980 at which time it was purchased by a retired couple who retained ownership until 1995 when it was purchased by the current owner.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The dwelling has cultural significance as evidence of a way of life and pattern of housing in Lyttelton in the 1860s when Lyttelton saw a period of significant growth requiring accommodation for a colonial workforce and families. Important public works, such as the Lyttelton rail tunnel (1860-67) and the redevelopment of the port (1865 onwards), were accompanied by an increase in trade and immigration. As a consequence, the town's population grew from 548 in 1856 to 1,400 in 1868 and cottages, possibly with some commercial use as research suggests was the case at 47 Oxford Street, were built to house the town's workforce during this period.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The cottage has some architectural and aesthetic value as a weatherboard colonial cottage which has retained its original form and scale from the roadway. The building has undergone some alteration since its construction including the replacement of the front windows in the first half of the 20th century with matching casements with fanlights above. In the late 1990s the dwelling was altered internally and externally and an addition was made to the west elevation. The interior was altered with the removal of several walls to open the internal spaces and merge with the addition to the west elevation. External windows were added and altered on the southern elevation and changes to the windows in the southern elevation which has been reclad in corrugated iron, possibly at an early date. An early photo of the cottage from around the mid 19th century shows the building as having a large commercial styled window on the southern side of the front façade with a sash window on the northern side suggesting the property may have had a combined residential and commercial use, a commercial use further supported by the inset front door.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The cottage has some technological and craftsmanship value as it will contain material and construction evidence dating from the first decades of colonial settlement in Lyttelton.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

As part of a group of 19th century dwellings 47 Oxford Street and its setting has contextual significance as it contributes to a streetscape that has retained its original colonial character. Like the other listed buildings in the group 47 Oxford Street sits close to the roadway, positioned alongside its two southern neighbours hard up to the footpath. The cottage is one of three that are consistent in style, scale and form and together with the other three 19th dwellings form a cohesive colonial streetscape in this section of Oxford Street which has also retained its cobbled gutters.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

47 Oxford Street and its setting has overall significance to the Christchurch including Banks Peninsula. The dwelling is of historical and social significance as it dates from c1860 and retains the appearance of a 19th century colonial cottage. It was part of the progressive development of this section of Oxford Street undertaken by builder and Lyttelton Borough Council member Thomas Mutton. The dwelling has cultural significance as evidence of a way of life and pattern of housing in Lyttelton in the 1860s when Lyttelton saw a period of significant growth requiring accommodation for a colonial workforce and families. As part of a group of 19th century dwellings 47 Oxford Street and its setting has contextual significance as it contributes to a streetscape that has retained its original colonial character. Like the other listed buildings in the group 47 Oxford Street sits close to the roadway, positioned alongside its two southern neighbours hard up to the footpath. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File *47 Oxford Street*
Kristina Pickford Historical Research *47 Oxford Street*
Simon Daisley Background Historical Information *47 Oxford Street*

REPORT DATED: 20 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1096
*DWELLING AND SETTING – 51 OXFORD STREET, LYTTELTON***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling and setting at 51 Oxford Street has historical and social significance as a Victorian villa that typified the residential settlement of this area. Research to date suggests the dwelling at 51 Oxford Street was built between 1883 and 1893. Town Section 94 was purchased in 1852 from the Canterbury Association by Thomas Mutton. Mutton was one of the members of the first Borough Council when Lyttelton was constituted a borough in 1868. Mutton, a builder, had built on Town Section 94 by 1854 and continued to develop the property until the late 19th century. He lived on the property and leased houses to others. The Town Section comprised, in part, the land now occupied by 47, 49, 51 and 53 Oxford Street. In 1918 the property passed to Mutton's wife Maria who, in 1922 sold the property for 51 Oxford Street, to Percy Beaumont, a boat builder. During the remainder of the 20th century the house changed hands several times with the occupations of the owners reflecting the port location including a seaman, a waterside worker, and a retired waterside worker. The property has undergone some alteration and remains in use as a residential dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 51 Oxford Street has cultural significance as an example of a dwelling of the later part of the 19th century. Its ownership record reflects the occupations of those who inhabited the cottages and villas that made up a large portion of Lyttelton's housing stock during the 19th and early 20th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

51 Oxford Street has architectural and aesthetic significance as a single storeyed, weatherboard, square plan box villa with a hipped roof and verandah, with iron fretwork, to the street side. It was built around the 1880s/early 1890s. The topography of the site slopes down towards the south and the house is cut in to the ground at the north side. Alterations have been made to the dwelling including the recladding of all elevations except the front façade and all windows replaced with aluminium windows. The house retains the symmetry, scale and form of the original design. The interior has been altered however the original layout remains legible and some original fabric and detailing remain. The proximity of the house to the street, the adaption of this style of dwelling to the slopes of Lyttelton, and the timber construction reflect a vernacular character with which the port town is associated.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has some technological and craftsmanship value as an example of the work of local builders in the latter part of the 19th century in Lyttelton. It also has technological and craftsmanship value for the potential it has to reveal information about 19th century construction, materials, fixtures and fittings.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 51 Oxford Street and its setting has contextual significance as part of a group of 19th century dwellings in this block of Oxford Street. The dwelling is single storeyed and sits at the centre of the group of mainly single storey dwellings. This group of dwellings form a coherent section of 19th century streetscape and form an intact group of residential

buildings that reflect the historic character of this area of Lyttelton. The street boundary of 49 and 51 Oxford Streets is defined by picket fences with small front gardens as distinct from their earlier neighbours which front the roadway. The streetscape value of this cohesive group is enhanced by the proximity of the buildings to the street. The consistency of the dwelling with its neighbour and with the rest of the group in terms of the scale of the buildings, 19th century character, and proximity to the roadway give this group contextual significance within Lyttelton.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The property at 51 Oxford Street is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 51 Oxford Street has overall significance to the Christchurch district including Banks Peninsula. It has historical and social significance as a late 19th century villa built by Thomas Mutton, a builder and early member of the Lyttelton Borough Council who developed this section of Oxford Street. The dwelling at 51 Oxford Street has cultural significance as an example of a dwelling that made up a large portion of Lyttelton's housing stock during the 19th and early 20th century. The dwelling has architectural and aesthetic significance as a single storey dwelling with a symmetrical façade and verandah featuring decorative iron fretwork. The dwelling has contextual significance as part of a group of dwellings built in the mid to late 19th century the dwelling makes a contribution to the heritage character of the streetscape between Exeter Street and Winchester Street, on Oxford Street. The property at 51 Oxford Street is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

REFERENCES:

Simon Daisley, Background Information Listed Heritage Place, 51 Oxford Street.
Kristina Pickford Number 51 Oxford Street, Lyttelton May 2010

REPORT DATED: 11.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1095
*DWELLING AND SETTING – 53 OXFORD STREET,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling is of historical and social significance and was built c1868 as part of the development of Town Section 94 by Thomas Mutton a builder and Borough Councillor. This dwelling was originally part of Town Section 94 which was purchased in 1852 from the Canterbury Association by Thomas Mutton. Mutton was one of the members of the first Borough Council when Lyttelton was constituted a borough in 1868. Mutton, a builder, had built on Town Section 94 by 1854 and continued to develop the property until the late 19th century. He lived on the property and leased houses to others. The Town Section comprised, in part, the land now occupied by 47, 49, 51 and 53 Oxford Street. Research to date suggests that this dwelling could have been built by 1868 when a 'double house' is noted on the Town Section in the Lyttelton Borough Council Valuation Roll 1868. Mutton died in 1918 and by 1920 the property was owned by Joseph Torrens, a labourer. The property remained in the Torrens family until 1958 after which it changed hands several times. Some alterations have been made to the building which remains in use as a residential dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 53 Oxford Street has cultural significance as an example of a mid-19th century colonial dwelling. It is a tangible reminder of a way of life and pattern of housing in Lyttelton in the 1860s when Lyttelton saw a period of significant growth requiring accommodation for a colonial workforce and families.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The cottage has some architectural and aesthetic value as a weatherboard colonial cottage and for its scale and the simplicity of its design. Research to date suggests that this house was built by 1868 and stylistically it conforms to this mid 19th century colonial cottage style. The one and a half storey weatherboard dwelling has undergone some alteration including replacing the roof with decramastic roofing, the replacement of original sash windows, the insertion of French doors in the northern elevation of the building and the addition of a lean-to to an earlier lean-to at the rear of the building. The dwelling has retained the form of a colonial cottage and reflects the materials, scale and form of residential dwellings that made up a large portion of Lyttelton's housing stock during the 19th century. The proximity of the house to the street, the adaption of this style of dwelling to the slopes of Lyttelton, and the timber construction reflect a vernacular character with which the town is associated.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has some technological and craftsmanship value for the potential it has to reveal information about 19th century construction methodologies, materials, fixtures and fittings. It is a remaining example of the work of local builders in the mid 19th century in Lyttelton.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 53 Oxford Street and its setting has contextual significance as part of a group of listed 19th century dwellings in this block of Oxford Street. The dwelling is one and half storeyed and sits at the northern end of the group of mainly single storey dwellings. This group of dwellings form a coherent section of 19th century streetscape and form an intact group of residential buildings that reflect the historic character of this area of Lyttelton, enhanced by the fact that Oxford Street has retained its 1880s cobblestone gutters and stone kerbs. The streetscape value of this cohesive group is enhanced by the proximity of the buildings to the street. The consistency of the dwelling with its neighbour and with the rest of the group in terms of the scale of the buildings, 19th century character, and proximity to the roadway give this group contextual significance within the area. The setting consists of the property title.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The property at 53 Oxford Street and its setting has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 53 Oxford Street and its setting has overall significance to Christchurch including Banks Peninsula. The dwelling is of historical and social significance and was built c1868 as part of the development of Town Section 94 by Thomas Mutton a builder and Borough Councillor. The dwelling at 53 Oxford Street has cultural significance as an example of a mid-19th century colonial dwelling. It is a tangible reminder of a way of life and pattern of housing in Lyttelton in the 1860s. The dwelling and its setting has contextual significance as part of a group of listed dwellings built in the mid to late 19th century that contribute to the heritage character of the streetscape between Exeter and Winchester Streets, on Oxford Street. The consistency of design aspects such as scale, timber construction and proximity to the street give these dwellings contextual significance within Lyttelton. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File *53 Oxford Street*
Kristina Pickford Number 53 Oxford Street May 2010
Simon Daisley Background Historical Information 53 Oxford Street, Lyttelton 2013

REPORT DATED: 20 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1108
*DWELLING AND SETTING – 59 OXFORD STREET, LYTTELTON***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

59 Oxford Street and its setting has historical and social significance as a representation of the many small dwellings that were built in the late 19th century to house Lyttelton's growing workforce. The dwelling stands on land granted by the Canterbury Association to Henry John Cridland in 1851. Cridland was a surveyor and architect involved in the design of the settlement at Kaiapoi. He did not own the property for long, selling it on to George Hart in 1853. The site changed hands many times in its early years with the longest ownership being Sarah Bunker, spinster and schoolmistress, who owned the property from 1871 until 1910. The dwelling was built during this time being constructed c1880. Sarah Bunker already had a house on the section that she was letting at the time and current research suggests this property may also have been intended as a rental property. As a busy harbour-side town with a large workforce of seamen and labourers engaged in port work and associated industries such as the railways, Lyttelton always had a strong demand for quantities of cheaper rental

accommodation. The population of Lyttelton grew rapidly between the mid 1860s and the late 1870s, and many small cottages were built to house the town's workforce during this period.

The property continued to change hands throughout the 20th century. The current owner has owned the property since 1994.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

59 Oxford Street has some cultural value for its potential to convey the lifestyle and living conditions of a late 19th century family and residents in Lyttelton. The size of the dwelling and the range of rooms it contains also reflects life style and living habits of its past and present residents.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

59 Oxford Street has some architectural and aesthetic value as a late 19th century, small, single storey, square dwelling. It has a hipped roof and was originally square in plan. The dwelling is unusually constructed up against the footpath and does not have a verandah. The front elevation consists of a central door flanked by two mismatching sash windows. The front door has a transom over its head with a small fanlight above and a raincap designed to shed water away from the front door. The cottage has a metal roof and is clad in rusticated weatherboards, of differing profiles and gauges. A lean-to extension has been added to the rear of the building. In 1969 the foundations were renewed and some of the weatherboards were replaced and in 1989 the building was re-levelled and strengthened. The northern elevation now has French doors in it with windows either side. The windows throughout the building vary in size and style and do not appear to be original. Although the building retains its original form when viewed from the street, it has been substantially altered over time.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

59 Oxford Street has some technological value as a late 19th century dwelling constructed locally and despite alterations over time the dwelling has the potential to provide information on carpentry techniques and materials used in Lyttelton at that time.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

59 Oxford Street and its setting has contextual significance as part of a wider group of 19th century dwellings in Oxford Street that contribute strongly to the streetscape and reflect the historic character of this area of Lyttelton. The streetscape value of these dwellings group is enhanced by the proximity of the buildings to the street. The consistency of the dwelling with its neighbour and with the rest of the group in terms of the scale of the buildings, their 19th century character. The site consists of the immediate land parcel.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

59 Oxford Street and its setting has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as a representation of the many small dwellings that were built in the late 19th century to house Lyttelton's growing workforce. 59 Oxford Street has some cultural value for its potential to convey the lifestyle and living conditions of a late 19th century family and residents in Lyttelton. 59 Oxford Street has some architectural and aesthetic value as a late 19th century, small, single storey, square dwelling. The dwelling is unusually constructed up against the footpath and does not have a verandah. 59 Oxford Street has some technological value as a late 19th century dwelling constructed locally and despite alterations over time the dwelling has the potential to provide information on carpentry techniques and materials used in Lyttelton at that time. The building has contextual significance as part of a wider group of 19th century dwellings in Oxford Street that contribute to the streetscape and reflect the historic character of this area of Lyttelton. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, 59 Oxford Street*
Daisley, Simon, *Background Information Listed Heritage Place, 59 Oxford Street* - 2013

REPORT DATED: 15/10/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1136
*ERSKINE POINT GUN EMPLACEMENT AND SETTING – 8 PARK
TERRACE, LYTTELTON***



PHOTOGRAPH: MARGARET LOVELL-SMITH, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The gun emplacement at Erskine Point has high historical and social significance as one of a series of defensive structures built around Lyttelton Harbour in the 1880s and for its association with defence uses into the mid-20th century. Tapoa or Erskine Point, which was named after Commodore JE Erskine and located overlooking Lyttelton Harbour between Lyttelton and Corsair Bay, has had a long association with the provision of military defences. Associated with it are the larger defence structures at Battery Point and on Ripapa Island. The land was sold by Thomas Hodsson Parkinson to William Rolleston, Superintendent of the Canterbury Province, in 1875 for public purposes. In 1877 the land was brought under the provisions of the Public Domains Act 1865. In 1888 five acres of the site was taken under the Public Works Act for construction of works for defence purposes. Baker's Bay below the

point was already being used by the military following the 'Russian Scare' in 1882. Another 'Russian Scare' in 1885, when war between Britain and Russia seemed imminent, was the catalyst for the decision to establish a gun battery on Ripapa Island and gun positions at Erskine and Battery Points to provide coverage of the whole harbour. The gun at Erskine Point would command the entrance to the port between the breakwaters.

After the construction had commenced, a decision was made to move a 7-inch, 7-ton gun from its emplacement at Officers' Point (Timeball Station site) to Erskine Point, even though the emplacement had been constructed for a less powerful gun. This meant the gun could not be fired at full charge. The gun emplacement was dug into the hillside and protected by a concrete parapet on the seaward side, with a packed earth parapet to the south and a trench leading to a magazine was dug into the hillside to the north. In 1890-91 the battery was upgraded using prison labour. A gunner's cottage, which no longer survives, was built nearby at this time.

The gun was decommissioned in c.1904 and was finally scrapped in 1934. The barrel was rescued by the Redcliffs Sea Cadets and set up outside their headquarters on the main road at Redcliffs. Although the Cadets' building has been demolished, the barrel is still in position. The area of the emplacement was used for defence purposes again in World War II and was therefore a Prohibited Place from 1941-1945. The emplacement's magazine was demolished in the second half of the 20th century by Lyttelton Borough Council. The land became the Lyttelton Recreation Reserve in 1984 and is a popular walking and picnicking place. The emplacement is currently fenced off following damage to the cliff edge and concrete parapet in the Canterbury earthquakes. Loose pieces of the parapet were removed as an emergency make-safe measure in 2012.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The gun emplacement at Erskine Point has cultural significance as evidence of the defensive structures thought appropriate for repelling possible invasion by enemy forces into Lyttelton Harbour in the 1880s.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Erskine Point Gun Emplacement has architectural and aesthetic significance as an example of a 19th century defensive structure and relics of the much larger installation that was once on this site. Following the Canterbury earthquakes of 2010-2011 the gun emplacement lost some of its concrete parapet. However, the concrete pad with its metal racer ring, the central pivot and much of the parapet still remain.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The gun emplacement has technological and craftsmanship significance as it demonstrates the construction methods and materials used in military defence systems in the later 19th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Erskine Point Gun Emplacement and its setting have high contextual significance as part of a wider planned defensive system for Lyttelton Harbour established in the late 19th century. The other key defences from this time are Battery Point and Ripapa Island. It is also close to the 1874 Magazine at Magazine Bay, which is now the Lyttelton Torpedo Boat Museum. The gun emplacement is the most accessible of the associated defensive locations in the area.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Erskine Point Gun Emplacement and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Erskine Point Gun Emplacement and its setting has overall significance to Banks Peninsula and Christchurch. It has high historical and social significance as one of a series of defensive structures built to defend Lyttelton Harbour in the 1880s and subsequently used until the mid-20th century. The former gun emplacement at Erskine Point has cultural significance as evidence of the defensive structures thought appropriate for repelling possible invasion by enemy forces into Lyttelton Harbour in the 1880s. The gun emplacement has architectural significance as an example of a 19th century defensive

structure and a relic of the much larger installation that was once on this site. The gun emplacement has technological and craftsmanship significance as it demonstrates military construction techniques in the late 19th century. The Erskine Point gun emplacement and its setting has high contextual significance as part of a wider planned defensive system for Lyttelton Harbour in the late 19th century and archaeological significance in regards to its age and location. The Erskine Point Gun Emplacement and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage File *Erskine Point Gun Emplacement*
Lovell-Smith, M., *Background Information Listed Heritage Place, Erskine Point Gun Emplacement, Lyttelton* – 2013
<https://sites.google.com/site/nzcoastaldefences/lyttelton-s-coastal-defences/erskine-point>

REPORT DATED: 25 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1041
*DWELLING AND SETTING -
20 PERCY STREET, AKAROA***



PHOTOGRAPH: JOHN WILSON, DECEMBER 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

20 Percy St has historical and social significance for its long connection with well-known and well-respected Akaroa couple Demetrius and Bodiline Koinomopolos (known as Mr and Mrs Dominique), and as a typical smaller cottage of the mid to late nineteenth century.

This Percy Street section was originally part of the Rev. William Aylmer's 1875 'Aylmerton' subdivision. In 1884 carpenter George Ward purchased lot 26 (later 20 Percy St) and built a cottage before selling the property to Demetrius and Bodiline Koinomopolos in 1887. Greek-born Demetrius Koinomopolos (1839/45-1922) was a mariner and boatman who arrived in Akaroa in 1868. For many years he was mate on the *SS Pioneer*, a harbour ferry; later he had his own launch, the *Flora*. In 1885 he married Danish-born Bodiline Sorrenson (1856-1950). Bodiline became renowned in Akaroa for the orchard and garden that she developed, and regularly exhibited in the local Horticultural Society shows. The purchase of two further sections adjacent to their Percy St home in 1896 was probably to allow garden expansion. After Bodiline's death in 1950, her home of sixty three years was sold to the Watt family who employed it as a holiday home until 1994. Later owners have also utilised it as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

20 Percy St has cultural significance as the former home of Greek-Danish couple Demetrius and Bodiline Koinomopolos. The Koinomopolos's represent the ethnically and culturally diverse population of nineteenth century Akaroa. The town is known for its cultural diversity because of its prominent French history, but many other nationalities and ethnicities were also represented. Nineteenth century Percy Street, for example, also contained the homes of German-born Mary Kotlowski, and the Irish-Catholic Glynan family. The house is also an illustration of the modest lifestyle of a small-town working couple in the later nineteenth century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

20 Percy St has architectural and aesthetic significance as a small mid nineteenth century colonial 'cottage'. With its multi-paned sash windows and simple timber verandah brackets, the cottage is old-fashioned for its 1885 construction date. By the mid 1880s, the simple forms of colonial houses were commonly giving way to more elaborate villas. The archaic appearance may be a reflection of the house's provincial location. Considerable modifications have been made to the lean-to rear of the cottage through the years, most recently in 2006 when a second bedroom and laundry were added. It retains its form however, and the remainder of the cottage maintains a high degree of integrity.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

20 Percy St has technological and craftsmanship significance for its capacity to portray construction techniques and the use of materials in the late nineteenth century. The cottage is likely to be built of timber milled on Bank's Peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

20 Percy St has contextual significance in relation to Akaroa's many other nineteenth and early twentieth century dwellings (particularly those in Aylmer's Valley) which together form a coherent colonial townscape of small timber buildings

The setting of the dwelling is its immediate parcel, a small triangular section. The cottage is located close to the street in a cottage garden, behind a low concrete retaining wall and a

picket fence. For much of its history, this cottage sat to one side of a large garden and orchard plot. Although this was subdivided off in 1991, the cottage remains on (most of) its original town section and therefore still presents to the street in the same manner.

20 Percy Street and other character and heritage-listed dwellings in the immediate area of Percy and William Streets and Aylmer's Valley Rd once formed a distinct Akaroa suburb known as Aylmerton. The name remained in use until the turn of the century. The Rev. Aylmer, from whose lands the area was subdivided, lived across Percy Street at *Glencarrig*. The area remains an important heritage precinct within Akaroa.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

20 Percy St and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The cottage was built in c1885.

ASSESSMENT STATEMENT

20 Percy St is of overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance for its long connection with well-known and well-respected Akaroa couple Demetrius and Bodiline Koinomopolos and as a typically modest cottage of the mid to late nineteenth century. The dwelling has cultural significance as the former home of the Greek-Danish Koinomopolos's who between them demonstrate the ethnically and culturally diverse population of nineteenth century Akaroa. The cottage has architectural and aesthetic significance as a typical 'colonial cottage' type dwelling of the mid nineteenth century – although old-fashioned in appearance for its c1885 date. 20 Percy St has technological and craftsmanship significance for its capacity to portray construction techniques and the use of materials in the late nineteenth century. The cottage is likely to be built of timber milled on Bank's Peninsula. The dwelling has contextual significance in relation to its Percy Street location in the former Aylmerton neighbourhood - which contains a number of heritage-listed and character dwellings, and in relation to Akaroa's many other nineteenth and early twentieth century dwellings, which together form a coherent colonial townscape. 20 Percy St and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The cottage was built in c1885.

REFERENCES:

CCC Heritage File: 20 Percy St (Dwelling)

REPORT DATED: 20/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1039
*DWELLING AND SETTING -
4 PERCY STREET, AKAROA***



PHOTOGRAPH: JOHN WILSON, DECEMBER 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

4 Percy Street and its setting has historical and social significance for its association with several Akaroa families, two of which occupied the cottage for lengthy periods, and as an example of a modest 19th century Akaroa dwelling.

The Percy Street section was part of the Reverend William Aylmer's 20 hectare 'Aylmerton' subdivision. It was sold to Long Bay Road farmer John Curry in 1876, who is believed to have built the cottage. In 1884 the property briefly transferred to Emily and Herbert Hewer before being sold as part of bankruptcy proceedings brought against Hebert the following year. In 1893 the property was sold to farmer William Glynan and his wife Agnes. The couple farmed at Onuku until 1908, and the Akaroa Heads and it is not clear if they resided at 4 Percy Street during their period of ownership of the cottage. The couple also owned 10 Percy Street from 1904 to 1907, and subdivided this property to build a retirement home (14 Percy Street) in 1910. William died at this house in 1916. After his death, ownership of 4 Percy Street passed to his sister Elizabeth Kearney and her husband Maxwell. Elizabeth died in 1918, but Maxwell remained living in the Percy Street cottage until 1939 when he relocated to Christchurch. In

1942 4 Percy Street was sold to insurance manager George Garden. Locally known as Captain Garden, George lived in the cottage for thirty years until his death. The cottage has been used by its current owner as a holiday home since 1973.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

4 Percy Street has cultural significance as an illustration of the cultural habit in the Banks Peninsula settlements of retaining property through several generations of one family or the passing of property between family members.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

4 Percy Street has some architectural and aesthetic value as a modest two-storey 19th century cottage of timber construction with a lean-to a bay window. A veranda runs across the front of the building and pent dormer is a feature of the gable roof and the cottage's front elevation. Following the property's sale in the early 1970s the cottage underwent extensive restoration necessary because of its very run-down condition.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

4 Percy Street has technological and craftsmanship significance for its evidence of methods of construction, carpentry and materials that were employed in Akaroa in the 1870s, in particular, the use of locally grown and milled timber. Timber was plentiful in the local area in the 19th century and sawmilling was an important early local industry. The cottage's original totara construction provides a physical link to the local timber industry.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting has contextual significance for the contribution it makes to the historic streetscape of Percy Street. It is located close to the street frontage across almost the full width of its section and is consequently very visible from the roadway. Including 4 Percy Street there are six listed dwellings in the street. 4 Percy Street plays a contributing role in defining Akaroa's character. The setting consists of the immediate land parcel and includes planted boundaries, a picket fence on the Percy Street boundary and gardens and lawn at the rear of the property.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

4 Percy Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and its setting is of overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance for its lengthy association with the Kearney/Maxwell family and George Garden who lived in the cottage for 23 and 30 years respectively. It also has historical and social significance as an example of a modest 19th century Akaroa dwelling which has been retained over time generationally and has continued in use as a privet dwelling. It has cultural significance as a demonstration of the way of life of Banks Peninsula families who retained property through several generations or family members. The dwelling has some architectural and aesthetic value as a modest restored colonial cottage. 4 Percy Street has technological and craftsmanship significance for its evidence of methods of construction, carpentry and materials that were employed in Akaroa in the 1870s, in particular, the use of locally grown and milled timber. The dwelling and setting has contextual significance as one of a number of listed heritage buildings in Percy Street that together form part of the exceptionally coherent mid-nineteenth century townscape of Akaroa. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Akaroa Civic Trust / John Wilson, *Akaroa: Five Historic Walks* (Akaroa 2011)

CCC Heritage File: 4 Percy Street (Dwelling)

REPORT DATED: 26/03/14 13 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
GLENCARRIG - 7 PERCY STREET, AKAROA

Glencarrig (1853/1888) is one of Akaroa's earliest surviving dwellings and a key heritage building in the township. Over 160 years it has been home to many significant figures in Akaroa's history. The house was built for early Anglican clergyman Rev. William Aylmer and extended by next owner, draper and farmer Greacen Black. The two distinct phases of the house clearly illustrate the evolution of domestic architecture in New Zealand in the middle decades of the nineteenth century, from the simplicity of Colonial Regency to the more elaborate Carpenter Gothic. In the 1920s engineer Robert Bruce, son of third owner John Bruce and a future mayor of Akaroa, built the ***Glencarrig Waterwheel*** in Aylmer's Stream at the rear of the house in order to drive items of machinery.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 659
*DWELLING AND SETTING, GLENCARRIG – 7 PERCY STREET,
AKAROA***



PHOTOGRAPH: JENNY MAY, 22.4.2015

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Glencarrig has high historical and social significance as an early Akaroa dwelling and for its association with prominent Akaroa identities Anglican clergyman Rev. William Aylmer, draper and farmer Greacen Black, the Bruce family of politicians and engineers, and local body politician and broadcaster Sir Bob Parker.

Born in County Kildare, Ireland, William Aylmer was appointed third vicar of Akaroa in 1851. Enchanted by the location he determined he would spend the remainder of his life there. Aylmer purchased a rural section in what became Aylmer's Valley, and began construction of his home *Glencarrig* in 1852. The clergyman was involved in many Akaroa organisations, presented the Literary Institute with a number of books and was first chaplain to the Provincial Council. He retired from his incumbency in 1873 and died a decade later. Subdivision of the property began after his retirement with the formation of Percy and William

Streets (named after two of his sons) in an area known until the early twentieth century as Aylmerton.

After Aylmer's death, *Glencarrig* was purchased by draper and farmer Greacen Black. Black also served as a member of the Akaroa Borough Council. In 1905 the property was bought by John Donnett Bruce, an engineer and prominent public figure in Akaroa for over forty years until his death in 1927. John was the son of early Akaroa settlers William and Isabella Bruce, and grew up in the cottage at 9A Aubrey Street. John's son Robert was also a notable citizen and was elected mayor in 1946. He inherited *Glencarrig* from his father and remained there until his own death in 1962. The house passed through the hands of several more owners before being sold in 1995 to television personality and local body politician Bob Parker. Whilst mayor of Banks Peninsula District, Parker was instrumental in bringing about amalgamation with Christchurch City in 2006. He later served as mayor of Christchurch City 2007-2013. He was knighted in 2014 for his leadership during the challenging times following the Canterbury Earthquakes of 2010-2011. He sold *Glencarrig* in 2008. It remains in use as a dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Glencarrig has cultural significance as it has the capacity to illuminate aspects of the lifestyle of several of Akaroa's more well-known citizens during the nineteenth and early twentieth centuries. The form of the house also illustrates the manner in which houses are commonly altered over time to suit the changing requirements of owners – in the case of *Glencarrig*, the needs of turn of the century owner Greacen Black.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Glencarrig has architectural and aesthetic significance as a house built in two quite distinct parts thirty years apart, clearly illustrating the changing architectural discourse during the late nineteenth century. The colonial wing of the house is a rare example of colonial Regency design, probably by local builder and architect Samuel Farr.

The original *Glencarrig* was built for Rev. Aylmer in 1852-1853. The house is colonial Regency in style, with a low hipped roof, a deep verandah which originally extended around three elevations, and French doors. Research to date suggests that it was designed by builder and architect Samuel Farr.

Samuel Charles Farr (1827-1918) arrived in Canterbury in 1850 and worked as a builder and architect in Akaroa before establishing himself as an architect in Christchurch in the 1860s. During a long career he designed a large number of buildings in a wide variety of styles, including dwellings, churches and schools.

In 1888 *Glencarrig* was extended to the south for Greacen Black. This narrow two-storey timber wing is Carpenter Gothic in style, with a gabled roof, casement windows and curved window hoods supported on heavy fretted corbels with a shamrock motif. A double-height entrance porch on the long southern elevation features fretwork and braced timber

balustrading. The extension was designed by Akaroa Borough engineer W D Wilkins - who also designed the Akaroa Wharf in the same year - and built by J J Walker. Some of the original detail was subsequently lost, including the balustrading and other applied details on the square bay window and the heavily fringed barge boards.

Between the early 1990s and the present day, considerable renovation and restoration works have been undertaken by various owners. The house sustained considerable damage in the Canterbury Earthquakes of 2010-2011. Major works planned in 2008-2009 by architects Sheppard and Rout were carried out in 2013-2014 in conjunction with earthquake repairs. These works have included the reopening of the in-filled verandah, replica chimneys and the removal of a number of internal walls to create larger spaces.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Glencarrig has technological and craftsmanship significance for its capacity to demonstrate construction techniques and the use of materials in two distinct periods. The 1853 section of the house is built of totara, kauri and black pine. Given the house's early date, the timber would be expected to show evidence of pit sawing. The walls were also nogged with mud bricks, which survived insitu until the Canterbury Earthquakes of 2010-2011, after which they were largely removed. The 1888 section of the house has decorative timber elements such as corbel brackets. The house has undergone considerable renovation in the last twenty five years, and considerable fabric has been removed and/or replicated. Despite this it still retains much of its original form and aesthetic.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Glencarrig has contextual significance as a key part of Akaroa's important colonial domestic heritage. The property is located in Aylmer's Valley, adjacent an early residential area subdivided from the original *Glencarrig* property and formerly known as Aylmerton. It contains a number of heritage-listed dwellings. The setting of the house is the immediate parcel, a very large established section with mature exotic plantings and areas of bush. The northern boundary of the section is roughly defined by Aylmer's Stream, beyond which is the Hutchenson Reserve, an area of bush. The long Percy Street boundary of the property has a large hedge, which obscures *Glencarrig* from ready view. The house is situated in an elevated, centrally-located position with distant sea views. A long lawn sweeps down from the front of the house to the west. Behind the house is a garage; beyond this is a heritage-listed waterwheel and an associated building. The dwelling's stream-side bush and garden setting represents much of the appeal of Akaroa's environs to residents and visitors.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social

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

Glencarrig and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Construction of Glencarrig began in 1852.

ASSESSMENT STATEMENT

Glencarrig has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has high historical and social significance as an early Akaroa dwelling and for its association with prominent Akaroa identities Anglican clergyman Rev. William Aylmer, the Bruce family and local body politician and broadcaster Sir Bob Parker. The dwelling has cultural significance as it has the capacity to illuminate aspects of the lifestyle of several of Akaroa's more well-known citizens during the nineteenth and early twentieth centuries. The form of the house also illustrates the manner in which houses are commonly altered over time to suit the changing requirements of owners. The dwelling has architectural and aesthetic significance as a house built in two quite distinct parts thirty years apart, clearly illustrating the changing architectural discourse during the late nineteenth century. The colonial wing of the house is a rare example of colonial Regency design, probably by local builder and architect Samuel Farr. The dwelling has technological and craftsmanship significance for its capacity to demonstrate construction techniques and the use of materials in two distinct periods, although the building has undergone considerable renovation in recent decades. The dwelling has contextual significance as a key part of Akaroa's important colonial domestic heritage. The property is located in Aylmer's Valley, adjacent an early residential area subdivided from the original Glencarrig property and formerly known as Aylmerton. Its stream-side bush and garden setting represents much of the appeal of Akaroa's environs to residents and visitors. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Construction of Glencarrig began in 1852.

REFERENCES:

Baird, Rosemary, *Background Information Listed heritage Place, Glencarrig/Aylmer House, 7 Percy Street, Akaroa*, 2014

REPORT DATED: 18/02/2015

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1307
*GLENCARRIG WATERWHEEL AND SETTING -
7 PERCY STREET, AKAROA***



PHOTOGRAPH: J. WILSON, OCTOBER 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Glencarrig Waterwheel has historical and social significance for its association with the Bruce family, and as an example of traditional New Zealand ‘number eight wire’ thinking, where persons without formal technical training would harness whatever materials readily were available to provide innovative solutions to a problem – in this case running a collection of farm machinery.

The waterwheel was probably built in the 1920s by Robert Bruce, the mechanically-minded son of farmer and *Glencarrig* owner John Donnett Bruce, a prominent public figure in Akaroa for forty years from the 1880s. The Bruce’s were the son and grandson respectively of early Akaroa settlers William and Isabella Bruce, who lived nearby at 9A Aubrey Street. On John Bruce’s death in 1927 Robert inherited *Glencarrig*, remaining there until his own death in 1962. The waterwheel appears to have remained in use until the Bruce executors sold the property in 1964, but was subsequently abandoned and fell into disrepair. The wheel was repaired after 1995 by owner and Banks Peninsula District and later Christchurch City mayor, Sir Bob Parker, and his father the late Bob Parker Senior however it is now in poor condition.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The Glencarrig Waterwheel has cultural significance in that it suggests the self-sufficient lifestyle of an early twentieth century farmer. It also has cultural significance as an example of the stereotypical 'number 8 wire' kiwi ethos to make do with what is available to provide innovative solutions to a problem.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Glencarrig Waterwheel has some architectural and aesthetic value as an example of a purpose built industrial item albeit in a vernacular design. It is of a standard mill wheel design expressed in timber and steel. The Glencarrig waterwheel was used for driving machinery including a saw bench, a chaff cutter and lathes and exhibits the 'make-do' 'number 8 wire' ethic common in rural New Zealand, the wheel mechanism having been constructed from the parts of an old threshing machine.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Glencarrig Waterwheel has high technological and craftsmanship significance as a late use of the traditional technology of the overshot waterwheel, and one of few extant and functioning survivors anywhere. Similar waterwheels had been in use across the Peninsula from European settlement for both domestic and commercial purposes. By the 1920s however they had largely been replaced by the more modern technologies of pelton wheels and turbines - if they had not been superseded entirely by steam or electricity.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Glencarrig Waterwheel has contextual significance in relation to its stream-side site and Glencarrig, the historic homestead for the property that the waterwheel served. The property is located in Aylmer's Valley, adjacent an early residential area subdivided from the original Glencarrig estate and formerly known as Aylmerton. It contains a number of heritage-listed dwellings. The setting of the house and waterwheel is the immediate parcel, a very large established section with mature exotic plantings and areas of bush. The northern boundary of the section is roughly defined by Aylmer's Stream, beyond which is the Hutchenson Reserve, an area of bush. The long Percy Street boundary of the property has a large hedge, which obscures Glencarrig from ready view. The house is situated in an elevated, centrally-located position with distant sea views. A long lawn sweeps down from the front of the house to the west. Behind the house to the east is a garage; beyond this on the banks of Aylmer's Stream are the waterwheel and an associated machinery shed. The waterwheel is not publically visible or accessible. The stream-side bush and garden setting of Glencarrig

and its waterwheel represents much of the appeal of Akaroa's environs to residents and visitors.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Glencarrig Waterwheel and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The house Glencarrig dates from 1852.

ASSESSMENT STATEMENT

The Glencarrig Waterwheel has overall heritage significance to the Christchurch district including Banks Peninsula. It has historical and social significance for its association with the well-known Bruce family, and as an example of the application of traditional New Zealand 'number eight wire' thinking. The waterwheel has cultural significance for the manner in which it suggests the self-sufficient lifestyle of an early twentieth century farmer, and the stereotypical 'number 8 wire' approach to problem solving. The waterwheel has high technological and craftsmanship significance as a late use of the traditional technology of the overshot waterwheel, and as a rare survivor of that technology. The Glencarrig Waterwheel has contextual significance in relation to its stream-side site, the dwelling Glencarrig, and to the 'Aylmerton' heritage group in the Percy Street area. The Glencarrig Waterwheel and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 7 Percy St (Waterwheel 'Glencarrig')

REPORT DATED: 16/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 656
DWELLING AND SETTING
*10 PERCY STREET, AKAROA***



PHOTOGRAPH: CCC HERITAGE FILES, MARCH 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

10 Percy Street and its setting have historical and social significance for its connection with a number of Akaroa families with several lengthy periods of occupancy, and as a typical early Akaroa home. It also provides evidence of the mid twentieth century transition of many Akaroa houses from permanent occupation to becoming holiday homes.

The Percy Street section was originally part of the Rev. William Aylmer's 1875 'Aylmerton' subdivision. In 1876, gardener George Raven purchased two sections and built a cottage on one of them. Raven got into difficulties, and in 1891 the cottage passed to his mortgagor's estate. In 1904 the property was bought by Agnes and William Glynn, who already owned nearby 4 Percy Street. In 1907 they subdivided the plot and sold the house to Eva Rosina Kotlowski (1874-1952/58), William's sister's sister-in-law. Eva lived there with her elderly mother Mary until Mary died in 1914. The Kotlowski's emigrated from Germany in 1872 and farmed in German Bay (Barry's Bay) until 1907. Eva married a Mangatainoka farmer in 1922, but retained the cottage and returned there after her husband's death in 1942. After

her own death in the 1950s, the cottage was sold out of the family. Since 1959 it has been owned by the Shaw family as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

10 Percy Street has cultural significance as an illustration of the lifestyle of small-town colonial families in the later nineteenth century. With the house located close to the front of the street, the large area at the rear could be productively utilized for fruit and vegetable growing. The tenure of the Kotlowski family (1907-c1958) also illustrates not only the generational longevity of tenure that often happens in more rural or isolated areas but also the ethnically and culturally diverse nature of nineteenth and early twentieth century Akaroa. It is also a cultural characteristic of a way of life in many small New Zealand towns that early cottages are often retained to function as holiday homes.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

10 Percy Street has architectural and aesthetic significance as a modest mid-nineteenth century colonial cottage. Like many early cottages, it has been altered as circumstances have required, but these alterations do not detract significantly from the cottage's character. The most significant change is the large bungalow-style window added to the eastern elevation. Research would suggest that this was added when Eva Kotlowski resumed living in the cottage in 1942. There are other not dissimilar colonial cottages and houses in Percy Street and throughout Akaroa, providing the town with a coherent mid-nineteenth century townscape.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

10 Percy Street has technological and craftsmanship significance for the information it may provide of mid-nineteenth century building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

10 Percy Street and its setting have contextual significance in relation to its Percy Street and location in a street with a number of listed dwellings. It maintains an established setting on its original section. This dwelling and other character and heritage-listed dwellings in the immediate area of Percy and William Streets and Aylmer's Valley Rd once formed the community of Aylmerston, an area name which fell from use around 1900.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

10 Percy Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

10 Percy Street and its setting has overall significance to Christchurch and Banks Peninsula for its connection with a number of Akaroa families with several lengthy periods of occupancy and its association originally part of the Rev. William Aylmer's 1875 'Aylmerton' subdivision. The house has historical and social significance for its longevity of generational family ownership with the Kotlowski family who emigrated from Germany in 1872 and farmed in German Bay (Barry's Bay) until 1907 then owning 10 Percy Street until 1958 and the current family ownership from 1959. The cottage has cultural significance as an illustration of the lifestyle of a colonial family in the mid to late nineteenth century, for the generational longevity of tenure that often happens in more rural or isolated areas and also as a tangible reminder of the ethnically and culturally diverse nature of nineteenth and early twentieth century Akaroa. The cottage has architectural, aesthetic and contextual significance as a modest late nineteenth century colonial cottage, slightly altered but largely original and contributing on its site amongst other similar houses to the coherency of Akaroa's colonial townscape. 10 Percy Street has technological and craftsmanship significance for the information it may provide of mid-nineteenth century building practices, methodologies and materials. 10 Percy Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 10 Percy St

REPORT DATED: 26/03/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 708
DWELLING AND SETTING
*14 PERCY STREET, AKAROA***



PHOTOGRAPH : VAUGHAN WOOD, MARCH 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

14 Percy Street has historical and social significance for its long connection with the extended Glynan family, as a as a later and larger early Akaroa home, and also for its role as a holiday boarding house for many years. The occupation of surrounding homes by family members also illustrates the clustering effect common in rural or semi-rural areas until the second half of the twentieth century.

The Percy Street section was originally part of the Rev. William Aylmer's 1875 'Aylmerton' subdivision. In 1876, gardener George Raven purchased two sections (and later a third) and built a cottage (10 Percy Street) on one of them. Raven got into difficulties, and in 1891 his sections and the cottage passed to his mortgagor's estate. In 1904 the property was bought by Agnes and William Glynan, who farmed at Onuku and Akaroa Heads, and already owned

nearby 4 Percy Street. In 1907 they divided off the section with the cottage and sold it to Eva Rosina Kotlowski, William's sister's sister-in-law. On the remaining two sections they built the 14 Percy Street villa in 1909-10 as a retirement home. After William and Agnes died (in 1916 and 1932 respectively), their former home was run as the *Burnside Gardens* boarding house by nieces Mary and Kathleen McNab until 1961. The front garden was subdivided off in 1967. The property has been owned by the one family since 1974 as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

14 Percy Street has cultural significance as an illustration of the lifestyle of a retired farming couple in the early twentieth century. Being built in the post-colonial period the house is both larger and more decorative than the earlier cottages around it and provides an example of the achievements and confidence the family had in the establishment of the European settlement of the area. It is also reflective of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of retaining property through several generations of one family. That these cottages survive is due in part to long family ownership and the cultural societal changes, including transport and roading development overtime that led them to becoming holiday homes in Akaroa and the wider peninsula.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

14 Percy Street has architectural and aesthetic significance as a good example of a square villa of the Edwardian period, with a verandah wrapping around three sides. There are not many houses of this type in Akaroa as fewer than twenty houses were built in the town during the first three decades of the twentieth century. The house contrasts in both scale and style with the earlier cottages that are characteristic of the town, and thus illustrates the development of domestic architecture at the end of the nineteenth century as confidence and permanence in the settlement grew. 14 Percy Street also provides an interesting contrast with two nearby square 'villas' of earlier generations: 7 Percy Street (1853), and 13 Aylmer's Valley Road (1884). 13 Aylmer's Valley Road, with its porch on three sides, may have had a direct influence on the design of 14 Percy Street.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

14 Percy Street has technological and craftsmanship significance for what it may reveal of early Edwardian building practices, methodologies and materials and as an example of early twentieth century timber construction.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

14 Percy Street has contextual significance in relation to its site, its Percy Street location, and in relation to Akaroa's many other nineteenth and early twentieth century dwellings, which together form a coherent colonial townscape.

The villa originally sat on a large treed section with a well planted front garden to offset the house. This was subdivided in 1967 and a house built in front. The villa is therefore no longer readily visible from Percy Street, although it maintains a large lawn on the west elevation. To the immediate west is 10 Percy Street, and slightly further away, 4 Percy St – both earlier homes that the Glynan's had owned at one time. These and other character and heritage-listed dwellings in the immediate area of Percy and William Streets and Aylmer's Valley Road once formed the community of Aylmerston, an area name which fell from use around 1900. Rev. Aylmer's own home, *Glencarrig*, is directly across the road from 14 Percy Street

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

14 Percy St and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

14 Percy Street and its setting has overall significance to Christchurch and Banks Peninsula for its connection with a number of Akaroa families with several lengthy periods of occupancy and its association originally part of the Rev. William Aylmer's 1875 'Aylmerton' subdivision. The dwelling has historical and social significance for its connection with retired farmers Agnes and William Glynan and the extended Glynan family which connects it with several surrounding cottages which were also in family ownership. It has historical and social significance as an illustration of the lifestyle of a retired farming couple in the early twentieth century, and portrays their achievements and confidence in the early European settlement. The dwelling has cultural significance as an illustration of the lifestyle of a colonial family in the mid to late nineteenth century, for the generational longevity of tenure that often happens in more rural or isolated areas. It is also a cultural characteristic of a way of life in many small New Zealand towns that early dwellings are often retained to function as holiday homes or tourist accommodation. This was typical of early Akaroa dwellings as the town became more accessible and a popular destination to visit or own a holiday home. The dwelling has architectural and aesthetic significance as a middle-class square villa typical of the Edwardian period in New Zealand, but atypical of Akaroa, where it contrasts markedly with the predominant cottage aesthetic. 14 Percy Street has technological and craftsmanship significance for what it may reveal of early Edwardian building practices, methodologies and materials and as an example of early twentieth century timber construction. 14 Percy Street has contextual significance in relation to its Percy St location - the former Aylmerston neighbourhood - which contains a number of heritage-listed and character dwellings, and in relation to Akaroa's many other nineteenth and early twentieth century dwellings, which together form a coherent colonial townscape. 14 Percy Street and its setting are of

archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC heritage File: 14 Percy St

REPORT DATED: 27/03/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1147
*DWELLING AND SETTING -
22A PERCY STREET, AKAROA***



PHOTOGRAPH: JOHN WILSON, DECEMBER 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

22A Percy Street has historical and social significance for its association with retired farming couples Donald and Mary McKay and Christian and Anne Fredericksen, and prominent politician and social activist Tommy Taylor. The alternating use of the home over 120 years as either a retirement or a holiday home reflects a societal habit in Akaroa as a retirement and holiday destination.

The section on which 22A Percy Street was constructed was originally Lot 23 of the Rev. William Aylmer's 1875 'Aylmerton' subdivision. In 1885 the vacant section was sold by the Aylmer estate to contractor Joseph Sergison who lived in the Grehan Valley.

In December 1887 Sergison sold the vacant section to Pigeon Bay farmer Donald McKay for £35. The Scottish-born Donald (1815-1899) and his wife Mary immigrated to Canterbury with their family on the *Cresswell* in 1859, and settled the following year on a property in Pigeon Bay they named *Melness Farm*. After the standing timber was cleared, Melness Farm became known for its fat stock, cheese, grass seed production and trout lake. The couple retired to their new Percy Street home Melness dwelling in 1889 or 1890, and lived out the remainder of their lives there.

After Mary McKay died in 1907, the dwelling was sold to Elizabeth Best Taylor and her husband Thomas Edward Taylor of Christchurch. T E 'Tommy' Taylor, a land and estate agent, was a popular politician and a social reformer. A vigorous and sometimes

controversial activist, Taylor was nationally prominent in the prohibition/temperance movement in its most influential period, the 1890s and 1900s. He stood successfully for parliament on three occasions as an independent, and died shortly after being elected mayor of Christchurch in 1911. Tommy Taylor was so respected by the community that his funeral was attended by 50,000 people. It is likely that the Taylors used their Percy Street dwelling as a holiday home. Soon after her husband's death, Elizabeth sold their Akaroa property to grocer's assistant John Robert Witham. After WWI Witham moved to Christchurch, and sold his house to Christian Fredericksen in 1919.

The Danish-born Fredericksen and his wife Anne Johanne settled in Le Bons in 1876, where they farmed a small holding of 104 acres. Christian Fredericksen also served variously as a member of the Akaroa County Council and the Le Bons Roads Board, for which he latterly acted as secretary. In 1911 the Fredericksens' leased their farm to their daughter and son-in-law Annie and Thomas Mora, and retired to Akaroa. In Akaroa, Christian kept busy as a Justice of the Peace, a borough councillor, and company secretary of the Takamatua Cheese Factory. It is not known where the couple lived until they shifted to Percy Street. Mrs Fredericksen died in 1927 aged 73 and her husband followed the next year at the age of 80.

After the Fredericksens died, their Percy Street home was inherited by their daughter Annie. Annie owned the property until her death in 1947, then her husband assumed ownership until his own death in 1950. In 1954 the house was purchased by carpenter William Watt and his wife Hilda, who retired there from Christchurch in 1958. Many Akaroa houses became holiday or retirement homes in the 1950s as Christchurch's citizens took advantage of better cars, better roads, more leisure time and the prosperity of the post war period. The Watts also owned the adjacent 20 Percy Street from about the same time. After William and Hilda died in 1976 and 1982 respectively, the Watt family kept the house as a holiday home until 1991, when they re-subdivided and sold off their landholdings in the immediate area. The present owners took the property over at this time

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

22A Percy Street has cultural significance as an illustration of the modest lifestyle of a retired farming couple in the later nineteenth century, of the retention of Akaroa properties in families for extended periods and of the long-standing popularity of the township as a holiday and retirement destination. The property also has cultural significance as an illustration of the ethnically and culturally diverse population of nineteenth and early twentieth century Akaroa, with its occupation by first a Scottish couple and later a Danish couple. Next door at 20 Percy Street were Greek-Danish couple Demetrius and Bodiline Koinomopolos. The street was also home to German and Irish families.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

22A Percy Street has architectural and aesthetic significance as a typical small square villa of the period 1890-1910, exhibiting standard features such as a hipped roof, paired sash windows and a bullnose verandah. The small scale of the property and its small verandah

brackets indicate that the house was built at the beginning of the 'villa' period. It was constructed in 1889 or 1890 for Donald and Mary McKay. The small villa contrasts with the dwelling form of other small homes in the street, such as the neighbouring 20 Percy Street (1885). This illustrates the stylistic transition that was taking place at this time.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

22A Percy St has technological and craftsmanship significance for its capacity to reveal information on construction techniques and the use of materials in Akaroa in the late nineteenth century. Unlike earlier homes in the township, research would suggest that 22A Percy Street would not contain any timber milled on Banks Peninsula as mills had generally ceased operation by this date.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

22A Percy Street has contextual significance in its Percy Street location. Percy Street, William Street and Aylmer's Valley Road - an area formerly known as Aylmerton – is an important heritage precinct within Akaroa, and makes a significant contribution to Akaroa's coherent colonial townscape.

The setting of 22A Percy St is its immediate parcel, a small suburban section. For much of its history the property was integrated with that to the south (now 24 Percy Street). In the 1990s however 22A Percy Street was re-subdivided back to roughly its original 1885 boundaries, and a new house was subsequently built next door. The villa is located close to the street in a dwelling garden, behind an old low concrete retaining wall and a picket fence. A garage is built close to the house on its southern side.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

22A Percy St and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The house was built in 1889-1890 on a vacant site that had previously been part of the Glencarrig estate.

ASSESSMENT STATEMENT

22A Percy Street has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance for its association with retired

farming couples Donald and Mary McKay and Christian and Anne Fredericksen, and prominent politician and social activist Tommy Taylor. The alternating use of the home over 120 years as either a retirement or a holiday home reflects the on-going appeal of Akaroa as a retirement and holiday destination. The dwelling has cultural significance as an illustration of the modest lifestyle of a retired farming couple in the later nineteenth century, of the retention of Akaroa properties in families for extended periods and of the long-standing popularity of the township as a holiday and retirement destination. The property also has cultural significance as an illustration of the ethnically and culturally diverse population of nineteenth and early twentieth century Akaroa. The dwelling has architectural and aesthetic significance as a typical small square villa of the period 1890-1910, exhibiting standard features of this house type. If contrasted with neighbouring dwellings, the house also illustrates the stylistic transition that was taking place at this time from dwelling to villa. The dwelling has technological and craftsmanship significance for its capacity to reveal information on construction techniques and the use of materials in Akaroa in the late nineteenth century. The dwelling has contextual significance in its Percy Street location. Percy Street, William Street and Aylmer's Valley Road - an area formerly known as Aylmerton – is an important heritage precinct within Akaroa, and makes a significant contribution to Akaroa's coherent colonial townscape. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The house was built in 1889-1890 on a vacant site that had previously been part of the Glencarrig estate.

REFERENCES:

CCC Heritage File: 24 (22A) Percy St (dwelling)

G. Ogilvie *Banks Peninsula: Cradle of Canterbury* Christchurch: Philips and King, 2007

REPORT DATED: 24/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1209
*FORMER KUKUPA SIDE SCHOOL AND SETTING – 380
PETTIGREWS ROAD, PIGEON BAY***



PHOTOGRAPH : DUNCAN CRAIG, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former school at Kukupa has historical and social significance as a rare example of an early Canterbury school building, dating from the Provincial Government period, its use as a school for over 70 years and its association with Jim Pettigrew, local mill owner, and John Barclay, Member of Parliament. It also has significance for its use as one of the Youth Hostel Association's first stand alone hostels.

Originally known as Pigeon Bay Side School, the former Kukupa Side School was opened in June 1878 following a decline in attendance at the Pigeon Bay School, which was seen as being too far away from many homes for children to attend. At the time the population of Pigeon Bay was steadily increasing and there was a steady movement of people up the

valley. Pettigrew's sawmill had opened in 1877 and operated for six years. The school was extended in 1885 and the enlarged room divided in two with a curtain to separate juniors and seniors. In 1887 a teacher's residence was built on a neighbour section and in 1888 the first pupil teacher to be appointed to either of the Pigeon Bay Schools was appointed at Kukupa. This was John Barclay, who went on to become a Member of Parliament and Minister of Agriculture. Later he became Australian Trade Commissioner. In 1889 the school roll reached its peak with 55 students. From then it declined steadily and the school closed in 1949, with the decision that the remaining children be taken by bus to Pigeon Bay School.

In 1952 the Youth Hostel Association (YHA) opened its first stand alone hostel in the Kukupa School, retaining this use until 1995 (Ussher and Craig, 2014). A toilet block was built near the school building in the 1970s while the site was being used by the YHA. Following this the Christchurch City Council who own the building let it as a dwelling. A post-earthquakes repair methodology is being formulated.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former school at 380 Pettigrews Road has cultural significance through its strong association with the education and development of local children from 1878 until 1949 and the site continues to preserve memories and associations of early education during the European settlement of Canterbury. It also has cultural significance for its association with the Youth Hostel Association, an organisation that has world wide significance to thousands of travellers.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Kukupa Side School has architectural and aesthetic significance as a good example of a school building that responded to its functional needs and context both in architectural form and plan, provided by the early Canterbury Education Board in the 19th century. The school is a simple, timber frame building, clad in sawn weatherboards, with a roof of short run corrugated iron, which replaced the original timber shingles. The building has a gabled roof and a half height entrance porch and verandah at the eastern end. The extension in 1885 was to the west. Two of the original double hung sash windows remain on the north elevation with the central window being replaced by a casement window in 1937. The building has dentilled bargeboards. Internally the walls and ceiling are matai matchlined, with a dentilled cornice. Alterations for the YHA included internal partitions to create two bunkrooms, two external doors on the western end to access them, two additional windows in the west and south elevations, kitchen facilities and inbuilt seating.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former school has technological and craftsmanship significance for its ability to demonstrate construction techniques and materials from the 1870s, particularly the use of balloon framing and mortice and tenon jointing, as well as the internal joinery. Balloon framing involved using vertical studs which were long enough to be tenoned into both the top and bottom wall plates without interruption.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of the former Kukupa Side School consists of the immediate land parcel. The site has contextual significance through its prominent position on a ridge looking north to Pigeon Bay and its proximity and position of the school building in relation to Pigeon Bay Road, which emphasised its prominence. The site is at the junction of Pettigrews, Middle and Pigeon Bay Roads on a triangular plot that has a steep bank on the east side. The site is now overgrown with a mix a native plantings and self seeded trees, coupled with large macrocarpa and magnolia trees that were originally a hedge and trees lining the south entrance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former school and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Kukupa Side School and its setting are of overall heritage significance to the Christchurch District including Banks Peninsula. The former school has historical and social significance as an as a rare example of an early Canterbury school building, dating from the Provincial Government period, its use as a school for over 70 years and its association with Jim Pettigrew, local mill owner, and John Barclay, Member of Parliament. It also has significance for its use as one of the Youth Hostel Association's first stand alone hostels. The former school at 380 Pettigrews Road has cultural significance through its strong association with the education and development of local children from 1878 until 1949. It also has cultural significance for its association with the Youth Hostel Association, an organisation that has world wide significance to thousands of travellers. The former Kukupa Side School has architectural and aesthetic significance as a good example of a school building that responded to its functional needs and context both in architectural form and plan, provided by the early Canterbury Education Board in the 19th century. The former school has technological and craftsmanship significance for its ability to demonstrate construction techniques from the 1870s, particularly the use of balloon framing and mortice and tenon jointing, as well as the internal joinery. The site has contextual significance through its prominent position on a ridge looking north to Pigeon Bay and its proximity and position of

the school building in relation to Pigeon Bay Road, which emphasised its prominence. The former school and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

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Christchurch City Council, *District Plan – Listed Heritage Place, Heritage Assessment – Statement of Significance, Former Charteris Bay School and Setting – 1 Charteris Bay Road, Orton Bradley Park*, 2014

Christchurch City Council, *Heritage File, Kukupa Side School, Pettigrew Road, Pigeon Bay*
Ussher, Tony and Craig, Duncan, *Kukupa School, Pigeon Bay, Banks Peninsula, Conservation Plan*, 2014

REPORT DATED: 29/08/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 760
*LYTTELTON RAILWAY TUNNEL, LYTTELTON AND
HEATHCOTE TUNNEL PORTALS AND SETTING – PORT HILLS,
LYTTELTON AND HEATHCOTE***



PHOTOGRAPH: M. LOVELL-SMITH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Lyttelton Railway Tunnel (also known as the Moorhouse Tunnel) has high historical and social significance as the key element of the Christchurch-Lyttelton railway, a transport artery that provided a major fillip to Canterbury's economy in the late 1860s by directly linking Christchurch and its port. This facilitated the export of the province's agricultural products. The tunnel was New Zealand's first major item of railway infrastructure, and is important for its association with early engineers Edward Dobson and Edward Richardson, geologist Julius von Haast and politician William Moorhouse.

One of the most significant challenges for colonial Canterbury was the physical and economic barrier posed by the Port Hills. The Hills prevented ready access between the Canterbury hinterland and the port of Lyttelton. Consequently any goods entering or exiting the province had to be carried over the tops, or trans-shipped via the Avon or Heathcote Rivers. This was both inconvenient and expensive. Transport was therefore one of the great political

issues of the day. Road access was provided successively by the Bridle Path (1850), and the Sumner Road (1857), but neither was particularly convenient.

In 1857 major railway proponent William Sefton Moorhouse (nicknamed 'Railway Billy') was elected Superintendent of Canterbury, initiated formal investigation of the feasibility of a rail link between Lyttelton and Christchurch. George Robert Stephenson (a nephew of the pre-eminent British engineer George Stephenson) was consulted. He favoured a direct route and recommended a London firm of contractors. These contractors were engaged but soon abandoned the project when trial tunnelling came up against the very hard rock. In 1860 the provincial government asked geologist Julius von Haast to investigate the route again. Upon a favourable report, Holmes and Co. from Melbourne (under engineer Edward Richardson) were engaged to re-start the project in 1861. Edward Dobson (Provincial Engineer 1854-1868) was also heavily involved. As the tunnel was constructed, the spoil was used to reclaim land in Lyttelton for the development of railway yards and port infrastructure. The Ferrymead Railway (1863), New Zealand's first, was constructed by Holmes as part of the broader project to provide interim access to Christchurch and to the Heathcote portal for construction purposes.

After five years of continuous construction, the first train ran through the tunnel on 18 November 1867. The first passenger train followed on 9 December 1867. The completion of the railway tunnel allowed goods to be moved much more quickly and efficiently to the port. The brick-lined tunnel has been altered little since it was built, with minor changes relating to signalling, electrification (1928), and the change to diesel (c.1970). There are plaques on the Heathcote portal, one commemorating Holmes & Co. and the other commemorating Moorhouse and Dobson. Although the Lyttelton Road Tunnel (1964) relieved the rail tunnel of its absolute economic primacy, the rail tunnel remains an important element of Canterbury's economic infrastructure. The tunnel sustained no significant damage as a result of the 2010 and 2011 Canterbury Earthquakes.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Lyttelton Railway Tunnel has high cultural significance for the manner in which it commemorates the foresight and energy of the Canterbury Provincial Government which ran the province between 1853 and 1876. The Lyttelton portal also has some cultural significance as the site of a pre-European kainga. In the early days of European settlement, the site was the location for a Maori market.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The railway tunnel and portals are of architectural and aesthetic significance for their utilitarian design. The portals of the Lyttelton Railway Tunnel have aesthetic significance for their elliptical shape and random rubble masonry construction. The Lyttelton portal was altered by the construction of the Lyttelton Road Tunnel in the early 1960s. Part of the portal suffered a collapse in a heavy rainfall event in the late 2000s and had to be repaired. The Heathcote portal however retains its original appearance and form.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Lyttelton Railway Tunnel has high technological and craftsmanship significance as the largest and most innovative feat of engineering to be carried out in New Zealand to that time. It is believed to have been the first time ever that a tunnel was cut through the wall of an extinct volcano. The 2.6 km tunnel was the work of provincial engineer Edward Dobson, leading geologist Julius von Haast, and Holmes & Co and their large workforce. It has the capacity to reveal information on Victorian civil engineering practise.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Lyttelton Railway Tunnel has high contextual significance in its Heathcote and Lyttelton settings and broader contexts, as a physical linkage between Christchurch and Lyttelton. The tunnel runs through the Port Hills from the head of the Heathcote Valley in the Christchurch suburb of Heathcote to the Lyttelton Harbour waterfront in the port town of Lyttelton. The two tunnel portals are each encompassed by their own triangular settings. At the Heathcote portal, the broader context includes the former Heathcote Station site on Station Street (which is the only point from which the portal can be viewed), the Bridle Path (1850), the remnants of the Ferrymead Railway (1863), and the Lyttelton Road Tunnel (1964). At the Lyttelton portal, the context again includes the Bridle Path and the Road Tunnel, and also the wharves and railway yards – much of which was constructed or reconstructed in the 1860s and 1870s to cater for the rail traffic that the tunnel provided. The closed Lyttelton Station is on the site of the 1860s building; a nearby signal box was originally located at the Lyttelton portal.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Lyttelton Railway Tunnel and setting has archaeological significance as it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Lyttelton Railway Tunnel has high overall significance to the Christchurch district including Banks Peninsula. The Tunnel has high historical and social significance as the key element of the Christchurch-Lyttelton railway, a transport artery that provided a major fillip to Canterbury's economy in the late 1860s by directly linking Christchurch and its port, thereby facilitating the export of the province's agricultural products. The tunnel was also New Zealand's first major item of railway infrastructure, and is important for its association with

early engineers Edward Dobson and Edward Richardson, geologist Julius von Haast and politician William Moorhouse. The Tunnel has high cultural significance primarily for the manner in which it commemorates the foresight and energy of the Canterbury Provincial Government which ran the province between 1853 and 1876. The Tunnel has architectural and aesthetic significance for its rusticated stone-faced portals. The Tunnel has high technological and craftsmanship significance as the largest and most innovative feat of civil engineering to be carried out in New Zealand to that time, with the capacity to reveal information on Victorian engineering practise. The Tunnel has high contextual significance in relation to other elements of historic rail infrastructure that relate to its construction and operation, and more broadly to other routes and links that have been part of the story of efforts to traverse the Port Hills. The Lyttelton Railway Tunnel and setting has archaeological significance as it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Lovell-Smith, Margaret, *Background Information Listed Heritage Place, The Moorhouse Railway Tunnel* – 2014

Lyttelton Rail Tunnel – NZ History

<http://www.nzhistory.net.nz/media/photo/lyttelton-rail-tunnel-2>

Lyttelton Railway Tunnel – IPENZ Heritage Consultancy Services

<http://www.ipenz.org.nz/heritage/itemdetail.cfm?itemid=121>

Historic place # 7172 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/7172>

REPORT DATED: 16 JANUARY 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 671
*DWELLING AND SETTING, STODDART'S COTTAGE – 18
PURAU AVENUE, DIAMOND HARBOUR***



PHOTOGRAPH : CLARE KELLY, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Stoddart's Cottage has high historical and social significance for its association with the Stoddart family, most notably Mark Stoddart and his daughter, Canterbury artist, Margaret Stoddart. Mark Stoddart was a Scottish born run holder who moved to New Zealand from Australia in 1851. After owning a station in Rakaia and co-leasing Glenmark Station in North Canterbury he purchased 500 acres on the south side of Lyttelton Harbour in 1856, which was first known as Stoddart's Bay and later renamed Diamond Harbour by Mark Stoddart. As well as being a successful farmer Stoddart was also on the Provincial Council from 1863 to 1865. In addition he had a keen interest in natural history and acquired a knowledge of New Zealand fauna, flora and bird life and with a particular interest in acclimatisation and conservation of the natural environment.

He purchased the cottage as a prefabricated building in Australia in 1861 and erected it on his land in Diamond Harbour. He later added the front section of the cottage built from local materials. In 1877 the Stoddart's sold their land and the cottage and travelled to England. In 1882 the Stoddarts returned to New Zealand and lived in Fendalton. After Mark Stoddart's death in 1885 his wife moved back to Diamond Harbour with three of her daughters and lived in Godley House, which was on the same property. Mary Stoddart, the third daughter, married their farm manager Richard Farmer in 1908 and they lived in Stoddart Cottage.

However, Mary died of typhoid in 1909, three days after giving birth to a daughter Frances. Richard Farmer continued to live in the cottage and a cast iron framed bench remains in the grounds of the cottage that dates from the time when Richard Farmer occupied the cottage in the early 20th century.

The cottage also has significance as the early home of Margaret Stoddart, one of New Zealand's first professional women artists. Margaret Stoddart was Mark and Anna Stoddart's second daughter. She graduated from Canterbury College School of Art in 1889 and established a reputation as one of the country's foremost flower painters. In 1885 she was elected to the council of the Canterbury Society of Arts. In the late 1890s she returned to Europe where she travelled widely and exhibited at some leading galleries including the Salon of the Société des Artistes Français and the Société Nationale des Beaux-Arts in Paris, the Baille Gallery, London, the British Royal Academy of Arts and the Society of Women Artists.

In 1913 the property which included Godley House and Stoddart's Cottage, was sold to the Lyttelton Borough Council for a housing subdivision. An area of 40 acres, which included the two buildings, was set aside as a public reserve. From that time until 1971 the cottage housed Lyttelton Borough Council workers. In 1970 concern about the fate of the Cottage was expressed by residents of Diamond Harbour. The Christchurch Civic Trust became involved in setting up a society for its preservation. In the mid-1980s the 'Friends of Stoddart Cottage' group was formed, which commenced fundraising, restoration and landscaping work and ensured that Stoddart Cottage was registered by the New Zealand Historic Places Trust. The cottage and garden were open to the public most Sundays, often with local arts and craft exhibitions and sometimes with Victoria cream teas. The cottage was damaged in the Canterbury earthquake cycle of 2010-2011 and did have three masonry chimneys, one of which was fully deconstructed and the other two of which were deconstructed to ceiling level following the Canterbury earthquakes. There is some interior cracking and damage to surrounds and internal chimney breasts. The cottage is awaiting earthquake repairs and has been closed to the public since the earthquakes

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The area around Stoddart's Cottage has cultural significance as an area occupied by Tangata Whenua pre-1840s. The area was known as Te Waipapa and neighbouring Purau Bay is one of the oldest Maori sites of settlement on Horomaka with many urupa.

Stoddart's Cottage also has high cultural significance as an example of an early prefabricated colonial dwelling reflecting patterns of early European settlement on the Peninsula. It was the early home of Margaret Stoddart, one of New Zealand's first professional women artists. It is memorialised in her well known painting of 1913 'Old Homestead, Diamond Harbour' which is held in the Christchurch Art Gallery collection.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Stoddart's Cottage has high architectural and aesthetic significance as an uncommon extant example of a pre-fabricated cottage brought from Australia in the 1860s and then extended with local materials. The cottage is a twin gabled colonial structure, with the rear section being the pre-fabricated elements and the front section the part constructed of matai and totara, with a north facing veranda. Later lean-to additions were made to the west and south east. The west extension formed two larger bedrooms, while the south east extension formed a storeroom and washroom. Current research to date suggests that these additions were made in the 1870s. The cottage is clad in timber weather boards, other than the rear lean-to extension which is mostly clad in corrugated steel, with a slate and corrugated iron roof and multi-pane sash windows. The cottage did have three masonry chimneys, one of which was fully deconstructed and the other two of which were deconstructed to ceiling level following the Canterbury earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The cottage has high technological and craftsmanship significance for its ability to demonstrate techniques, construction methodogues and materials relating to pre-fabrication and construction from the mid-19th century including the use of earth within the construction of the principal facade of the cottage.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Stoddart's Cottage sits on a 1443m² landscaped site, on a knoll adjacent to the Diamond Harbour Rugby Club Rooms, overlooking the Domain sports grounds with Diamond Harbour in the distances. It was built on land that had considerable tree planting in the past, and still retains mature planting. It has contextual significance in that it still remains in open space (now the Domain) and is not far from the site of Godley House. Although Godley House was demolished following the Canterbury earthquakes, its site remains and has intangible cultural and historical relevance to Stoddart's Cottage.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Stoddart's Cottage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

Stoddart's Cottage has high heritage significance to Christchurch and Banks Peninsula for its relationship to the Stoddart family and as a publically owned facility run by a community Trust. It has high historical and social significance for its association with the Stoddart family, most notably early settler Mark Stoddart and his daughter artist Margaret Stoddart. The area around Stoddart's Cottage has cultural significance as an area occupied by Tangata Whenua pre-1840s. The area was known as Te Waipapa and neighbouring Purau Bay is one of the oldest Maori sites of settlement on Horomaka with many urupa. Stoddart's Cottage also has high cultural significance as the early home of Margaret Stoddart, one of New Zealand's first professional women artists. Stoddart's Cottage has high architectural and aesthetic significance as an uncommon example of a pre-fabricated cottage brought in from Australia in the 1860s and then extended with local materials. The cottage has high technological and craftsmanship significance for its ability to demonstrate techniques of pre-fabrication and construction from the mid-19th century. It has contextual significance in that it still remains within an open space (now the Domain). Stoddart's Cottage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Kelly, Clare, *Background Information Listed heritage Item, Stoddart Cottage Diamond Harbour*, 2014

Journal of the CSA no33 September 1970

REPORT DATED: 03/06/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 684
*ST PAUL’S CHURCH AND SETTING – 901 PURAU-PORT
LEVY ROAD, PORT LEVY***



PHOTOGRAPH : CLARE KELLY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

St Paul's Church has high historical and social significance as a 19th century church that has remained in use as a church since it was built and as a focal point for the Port Levy community for over 125 years. The church is built on land that was donated to the Church Property Trustees by Charles Cholmondeley in 1888. The Cholmondeley family, along with the Flemings and Fields were among the first Anglican European settlers at Port Levy and

as well as donating the land for the church and cemetery Charles Cholmondeley also donated a set of communion plates to the parish in 1887. The same year it was agreed that an Anglican church be built at Port Levy and well known Christchurch architect Joseph Maddison was appointed to design it. The church was consecrated in April 1888 by Bishop Harper.

The church remained a focal part of the Port Levy Anglican community throughout the 19th and into the 20th century with children attending Sunday school, men being active in a men's discussion group and the women forming a Young Wives Club, leading to a number of initiatives such as the formation of a local library and fundraising for local charities. Port Levy was part of the parish of Banks Peninsula, but between 1928 and 1937 and during World War II it was amalgamated with Lyttelton Parish. The church is now part of the Mt Herbert Parish and services are held at Christmas and Easter.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

St Paul's Church has high cultural and spiritual significance as an Anglican Church that has been in use for over a century and has housed many important religious and social ceremonies for the Port Levy community in that time, while the cemetery is the last resting place for many parishioners. The cemetery in the corner of the churchyard also demonstrates beliefs and practises relating to death, mourning, burial and commemoration. Koukourarata, Port Levy, was traditionally occupied in three main areas: Koukourarata, Puari and Kai-Tara. After the fall of Kaiapoi pā, Koukourarata and Puari became the main centres of Ngāi Tahu activity in Canterbury and Koukourarata was the largest Māori settlement in Canterbury in the mid-1800s. (Christchurch City Libraries).

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The church has high architectural and aesthetic significance as a rare example of a small, timber church designed by noted architect J C Maddison in the 1880s. Maddison was born and trained in England before emigrating to Canterbury in 1872 to set up practice as an architect and building surveyor. During the 1880s he became a leader in the field of industrial design, specialising in the new field of designing freezing works. In Christchurch he is most well known for buildings such as Wood's Mill in Addington, the Belfast freezing works, and many residential buildings, including Mona Vale. He also designed many central city hotels such as the Carlton, the Crown, Warners and the Zetland, but these were lost following the Canterbury earthquakes.

St Paul's is a small timber weatherboard, Gothic revival church with a pitched metal roof and features a string course around the building, created at sill level for the windows. There is a smaller, gable structure at the east end which creates the chancel with a vestry and an area that originally housed the organ. At the west end is an entry porch create by a lean-to roof with a central gabled window. The church is lit by timber lancet windows, although in the west end there is a triple quatrefoil window. There is a timber bell tower on top of the roof at the west end and the gables have fluted timber bargeboards. Internally the roof is timber with

the main part of the church have an integrated collar tie structure and the chancel using scissor trusses. There is a diagonally sarked timber dado around the church and diagonal timber sarking around the interior of the entrance porch.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St Paul's Church has technological and craftsmanship significance through its ability to demonstrate timber frame and weatherboard construction techniques from the 1880s, especially regarding the craftsmanship involved in the joinery of the interior, and the detailing of the exterior.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of St Paul's church at Port Levy consists of the immediate land parcel. This includes a cemetery in the western corner of the churchyard and several large trees. The church has contextual significance in that it has a cemetery as part of the setting and sits within a landscape of rural paddocks, with views to and from the sea, as it has done since it was constructed and which reflects the community it was built to serve.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The church and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site which occurred prior to 1900, including Māori land use and occupation given Port Levy is known to have been an area settled by Māori.

ASSESSMENT STATEMENT

St Paul's Church and its setting are of high overall significance to Christchurch, including Banks Peninsula as a 19th century church that has remained in use as a church ever since it was built and served the Port Levy community for over 125 years. It has high historical and social significance a focal part of the Port Levy Anglican community throughout the 19th and into the 20th century with children attending Sunday school, men being active in a men's discussion group and the women forming a Young Wives Club, leading to a number of initiatives such as the formation of a local library and fundraising for local charities. St Paul's Church has high cultural and spiritual significance as an Anglican Church that has been in use for over a century and has housed many important religious and social ceremonies for the Port Levy community in that time, while the cemetery is the last resting place for many parishioners. The church has high architectural and aesthetic significance as a rare example

of a small, timber church designed by noted architect J C Maddison in the 1880s. St Paul's Church has technological and craftsmanship significance through its ability to demonstrate construction techniques from the 1880s, especially regarding the joinery of the interior, and the detailing of the exterior. The church has contextual significance in that it has a cemetery as part of the setting and sits within a landscape of rural paddocks, with views to and from the sea, as it has done since it was constructed and which reflects the community it was built to serve. The church and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site which occurred prior to 1900, including Māori land use and occupation.

REFERENCES:

Christchurch City Council, *Heritage File, St Paul's Church (Anglican), Port Levy*
Kelly, Clare – *Background Information Listed Heritage Item, St Paul's Church, Port Levy* - 2013
<http://christchurchcitylibraries.com/TiKoukaWhenua/Koukourarata/>

REPORT DATED: 22/12/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1365
*FORMER QUARANTINE BARRACKS AND SETTING - 1
QUAIL ISLAND, DIAMOND HARBOUR***

PHOTOGRAPH:

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Quail Island Quarantine Barracks Block has high historical and social significance for its association with large-scale immigration to New Zealand in the nineteenth century, and the necessity of maintaining quarantine facilities to control the introduction of infectious disease. The building also has significance for its association with animal quarantine, particularly in relation to the heroic era of Antarctic exploration.

In the 1860s immigration to Canterbury increased significantly. Three quarters of these immigrants were assisted by the Canterbury Provincial Government. During this period shipping conditions were improving and outbreaks of serious illness became increasingly rare. Provision still had to be made for the isolation of sick arrivals however, and in 1863 - the peak year for immigration that decade – the provincial government decided to build a passenger quarantine station. Camp Bay was selected for its isolated but supposedly benign environment. A decade of neglect and mismanagement by the provincial authorities however made quarantine a miserable experience for many. A quarantine cemetery was established at the site in July 1865 and contains the remains of between sixty and seventy four people.

In the early 1870s the General (central) Government took control of immigration from the provincial governments and ramped up the programme across the country. Consequently the mid-1870s saw a very large influx of people into New Zealand. In 1873 the inadequate quarantine facilities at Camp Bay were finally closed, to be replaced by a new station on nearby Ripapa (known as Ripa) Island. Designed by architect Frederick Strouts, the new Ripapa (known as Ripa) Island quarantine station included barracks, a hospital, service buildings, a barrack master's cottage and a jetty. The following year the decision was made to isolate healthy and convalescent arrivals from their sick shipmates. Two large buildings to accommodate 220 people were subsequently constructed on Quail Island, which was gazetted a quarantine station in early 1875. Each building consisted of 12 bedrooms, a day room and a kitchen. This additional station was completed in October 1874 and apparently took its first inmates in February 1875 when the single men from the *Rakaia* were confined there. All other passengers were sent to Ripapa Island. Although Quail Island's barracks were originally intended for all healthy passengers, they appear to have operated more as a means of segregating by gender and marital status. Newspaper reports from the station's first decade only ever record single men being sent there. Research suggests that the sole surviving quarantine barracks block, on Whakamaru Beach, is probably one of the 1874 buildings. It is identified in a 1907 plan as a single men's barracks.

The introduction of steamers on the 'Home' run in the 1880s significantly reduced voyage times and consequently the risk of disease transmission. In late 1886 the *Press* (4 October 1886) noted that the quarantine station on Ripapa Island had been unused for some years. In 1885 Ripapa was identified as an appropriate place for the construction of harbour defensive works. What became Fort Jervois was commenced in December that year. The former

Ripapa quarantine station buildings were deconstructed during 1886 and reassembled alongside the existing buildings on Quail Island. The rebuilt Quail Island quarantine station was largely complete by December 1886.

With the decline (noted above) in serious shipboard illness, the refurbished Quail Island Station appears to have been little used for its intended purpose. New Zealand's only leper colony was established on the island in 1907 and remained there until 1925. The first patients were housed briefly in the old quarantine hospital before moving into purpose-built accommodation nearby. A Small Pox outbreak in 1910 saw the isolation of patients at the station, and its buildings were reconditioned to serve briefly as a convalescent facility during the 1918 Influenza epidemic. This appears to have been the last occasion the quarantine station was employed for its intended purpose. The complex was also used intermittently during the early twentieth century for the annual summer camps of juvenile correctional institutions, the Burnham Industrial School and Te Oranga Girls' School. An adjacent animal quarantine station (established in 1881) continued in use until 1931. The surviving former barracks block may have latterly functioned as part of this station. In the early twentieth century the animal facility played a role in the heroic era of Antarctic exploration when sled dogs and/or ponies were kept there on four occasions between 1901 and 1929. After this station closed, Quail Island was leased for farming. The former leper huts were burned and the remaining former quarantine station buildings sold for removal in December 1931. It is not clear why the former barracks block on Whakamaru Beach was retained, but it was advertised as a '12 roomed' holiday let in 1932.

Between 1943 and 1951, the Navy League Sea Cadets leased the island for training purposes. After many decades of informal recreational use, the island was formally declared a recreation reserve in 1975. A walkway was opened in 1981. The derelict barracks block was restored with interpretation by the Department of Conservation in 1995.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former quarantine barracks block and its setting has high cultural significance as it is reflective of a particular way of life associated with early travel and immigration and portrays a poignant aspect of the experience of nineteenth century immigrants to Canterbury. The wider setting of Quail Island (Otamahua) has cultural significance for early Maori. It was not permanently settled by Maori, but used for food gathering and the working of stone using sandstone grinders from nearby King Billy Island (Aua).

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former quarantine barracks block has architectural significance as a utilitarian timber building of a basic type and form employed for military and civilian uses, with little alteration, from settlement until the mid-twentieth century. The rectangular gabled building has narrow casement windows and is clad in weatherboard. The match-lined interior was originally fitted up into a dozen cubicles, but is presently in larger spaces. In 1995 the former barracks was restored by the Department of Conservation. The building was repaired, re-piled, reroofed, strengthened and a toilet was added.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former quarantine barracks block has technological and craftsmanship significance for its capacity to portray building techniques and the use of materials in the mid nineteenth century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former quarantine barracks block and its setting has high contextual significance as the sole survivor of a number of human quarantine-related buildings that were once distributed along the southern shoreline and hillsides of Quail Island. Archaeological remnants of the other buildings may be seen to the west of the barracks. The animal quarantine aspect of the facility is also represented by the former caretaker's cottage on the top of the island.

The wider setting of the barracks consists of Quail Island. This island, a recreational reserve administered by the Department of Conservation, contains a number of sites relating to its history. The immediate setting of the barracks is the south-facing Whakamaru Beach foreshore, a narrow strip of land between the beach and the pinus radiata-planted hillside at its back. The barracks is separated from the beach by a track and a stone retaining wall.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former quarantine barracks block and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Quail Island (Otamahua) was not permanently settled by Maori, but used for food gathering and the working of stone using sandstone grinders from nearby King Billy Island (Aua). European settlement began with the Ward Brothers farm in 1851.

ASSESSMENT STATEMENT

The former quarantine barracks block is of high overall heritage significance to the Christchurch district including Banks Peninsula. The Barracks has high historical and social significance for its association with large-scale immigration to New Zealand in the nineteenth century, and the necessity of maintaining quarantine facilities to control the introduction of infectious disease. The building also has high historical and social significance for its association with animal quarantine, particularly in relation to the heroic era of Antarctic exploration. The barracks has high cultural significance as it portrays a poignant aspect of the experience of nineteenth century immigrants to Canterbury. The barracks has architectural significance as a utilitarian timber building of a basic type and form employed for military and civilian uses, with little alteration, from settlement until the mid-twentieth century. The former quarantine barracks block has technological and craftsmanship significance for its capacity to portray building techniques and the use of materials in the mid nineteenth century. The barracks has high contextual significance as the sole surviving of a number of human quarantine-related buildings that were once distributed along the southern shoreline and hillsides of Quail Island. The barracks and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Quail Island (Otamahua) was not permanently settled by Maori, but used for food gathering and the working of stone using sandstone grinders from nearby King Billy Island (Aua).

REFERENCES:

P. Jackson *Otamahua - Quail Island: a link with the past* Department of Conservation 2006

G. McLean *Historic Place Assessment # 372: Quail Island Quarantine Barracks* Historic Places Trust, 1997.

The Christchurch Press

REPORT DATED: 23/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1166
*DWELLING AND SETTING -
5 RANDOLPH TERRACE, 12 RESERVE TERRACE, LYTTELTON***



PHOTOGRAPH: DECEMBER 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

12 Reserve Terrace has historical and social significance for its long association with the Sowden family, who were prominent in the Lyttelton Volunteer Fire Brigade and the Lyttelton Borough Council. On 7 August 1899 boilermaker John Allison Sowden leased a portion of Municipal Reserve 68 (hence Reserve Terrace) from the Lyttelton Borough Council for 33 years at an annual rent of £6.10s. The terms of the lease required that a substantial dwelling be built within the first year of the term. A mortgage was drawn on the property in December 1901. The house at 12 Reserve Terrace therefore dates from c.1901.

John Sowden (1874-1943) was born in Lyttelton, the son of John Sowden, the foreman and then inspector for the Lyttelton Borough Council for 40 years. John senior also lived on Reserve Terrace from 1881 until his death in 1915. John junior married Elizabeth (Bessie) Sillars in December 1901, and the couple had three children. He was a vestryman at Holy Trinity Anglican Church and, like his father, was active in the Lyttelton Volunteer Fire

Brigade. When he died in 1943, he was given a fireman's funeral, with his coffin carried on the brigade's Dennis engine and accompanied by an escort of firemen. Bessie Sowden lived on at 12 Reserve Terrace with her son Roy and daughter Jean until her own death in 1963. Roy Sowden, who served respectively as assistant town clerk and town clerk for the Lyttelton Borough Council for many years, died in 1969 and the lease for property was transferred in 1970 for the first time in 70 years. Over the next two decades the lease was transferred a number of times until the property was freeholded by the current owners in 1987.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

12 Reserve Terrace has cultural significance for the capacity it has to illustrate the lifestyle of a family in Lyttelton at the turn of the 20th century. 12 Reserve Terrace's ownership profile also reflects a characteristic feature of Lyttelton and wider Banks Peninsula life, whereby properties were commonly retained in, and passed down through, families from the 19th to the mid-20th centuries. Lengthy periods of single family ownership often ensured that properties such as this maintained much of their integrity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

12 Reserve Terrace has architectural and aesthetic significance as a large villa constructed by well-known Lyttelton building company Hollis and Brown. Lyttelton grew rapidly in the decades leading up to World War I; consequently there are many villas in the town. Most villas were single storied, but the small steep sections in Lyttelton encouraged the addition of a second floor and a galleried veranda.

Hollis and Brown (Hollis and Green before 1894) was a leading firm of builders in Lyttelton through the late 19th and early 20th centuries. The firm was established in 1870 and still trading in the 1920s. Many villas in Lyttelton were built by the company. John Allison Sowden's 1901 mortgage on the site of 12 Reserve Terrace was to Emily Brown, wife of firm principal William Brown. It is likely therefore that Hollis and Brown built this dwelling. With its galleried veranda and paired sash windows, the house resembles other dwellings by the firm such as Lochranza in Godley Quay, and those at 13 Winchester Street, 7 Coleridge Terrace and 47 Jackson's Road. The house has been altered sympathetically and maintains a high degree of integrity.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

12 Reserve Terrace has technological and craftsmanship significance as an Edwardian villa and for the potential it has to reveal information about turn of the 20th century building methods, materials, fixtures and fittings. There is craftsmanship value in its veranda detail and eave brackets.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

12 Reserve Terrace and its setting has contextual significance for its contribution to the historic residential character of Lyttelton. The dwelling is located in the midst of a large, heavily vegetated, steeply sloping triangular site between Reserve Terrace (on the lower side) and Randolph Terrace (on the upper site). The apex of the triangle is a small separate site containing a small villa. To the west of the property is a 1920s bungalow. Although most houses in the vicinity date from the late 20th century, there are more square villas further to the west on Reserve Terrace. Square villas such as 12 Reserve Terrace are a predominant older house type in Lyttelton, and many are highly visible because of the topography of the town. 12 Reserve Terrace is however largely concealed by vegetation.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

12 Reserve Terrace and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 12 Reserve Terrace and its setting are of overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance for its 70-year association with the Sowden family, who were prominent in the Lyttelton Volunteer Fire Brigade and the administration of the Lyttelton Borough Council. 12 Reserve Terrace has cultural significance for the capacity it has to illustrate the lifestyle of a family in Edwardian Lyttelton and the way of life engendered by a lengthy period of ownership by members of the same family. The dwelling has architectural and aesthetic significance as a large Edwardian villa that was likely constructed by well-known Lyttelton building company Hollis and Brown. The dwelling and its setting has contextual significance in relation to the other houses on Reserve Terrace built on former municipal reserve land and to the many other villas built across Lyttelton in the period 1880-1920. 12 Reserve Terrace has technological and craftsmanship significance as an Edwardian villa and for the potential it has to reveal information about turn of the 20th century building methods, materials, fixtures and fittings. 12 Reserve Terrace and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC heritage file

REPORT DATED: 11 MARCH 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1175
*DWELLING AND SETTING - 25 RIPON STREET, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 25 Ripon Street has historical and social significance as a modest cottage from the late colonial period that appears to have spent much of its early life as a rental property. As a busy port town with a large workforce of seamen and labourers engaged in port work and associated industries such as the railways, Lyttelton always had a strong demand for rental accommodation.

In 1880, landowner the [Anglican] Church Property Trustees (CPT) leased Town Section 142 to labourer Henry Lemon. Lemon subdivided the property, subleasing the eastern half to mariner Thomas Meehan in 1881 with a requirement to build. Lemon presumably built on the western half (25 Ripon Street) himself at this time. In 1895 CPT sold the freehold of 25 Ripon Street to Frederick Knight, a member of the Government Militia. Knight was already living in the Ripon Street house at this time. In 1907 he purchased a further two properties in

the neighbourhood from CPT, and shifted out of 25 Ripon Street. Knight then let his former home until selling it to labourer William Small in 1915. Small on-sold the property in 1919 to artilleryman Lewis Hazlett. Between 1937 and 1997 the property belonged to members of the Chalmers family.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

25 Ripon Street has cultural significance as a demonstration of a way of life and pattern of housing in Lyttelton, particularly in the period before 1890 when Lyttelton experienced significant population growth requiring additional accommodation for workers and their families.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

25 Ripon Street has some architectural and aesthetic value as a standard mid-Victorian cottage. The building is a symmetrical salt-box and lean-to cottage, with architectural detailing limited to the veranda. Earlier photographs suggest that the veranda posts were originally paired, with a fretted panel between. Within the last two decades these have been replaced by plain single posts. The fretted frieze remains extant. Within a decade of the house's construction, the cottage form had been largely superseded in Lyttelton by the square-plan villa.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

25 Ripon Street has technological and craftsmanship significance as a standard mid-Victorian timber dwelling with the capacity to illustrate use of materials, fixtures and fittings and construction methods typical of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

25 Ripon Street and its setting has contextual significance for its contribution to the streetscape of Ripon Street. The cottage is located at the front of a long narrow section, which falls away steeply behind the dwelling, and extends almost the full width of the property. It is readily visible from the street. The setting comprises the immediate land parcel.

Ripon Street contains a wide variety of dwellings dating from the 1860s to the 1970s, with a number of small villas dating to the late 19th and early 20th centuries. To the west of 25

Ripon Street is a c.1890 villa; to the east (on the other half of the same town section) is what would have been a similar cottage to 25 Ripon until it was altered in the 1920s.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

25 Ripon Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and its setting at 25 Ripon Street have overall heritage significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as a modest colonial cottage from the early 1880s, one of many similar dwellings constructed in the port town in this period to house a burgeoning population. The building has cultural significance for its capacity to convey the lifestyle and living conditions of its former residents. 25 Ripon Street has technological and craftsmanship significance as a standard mid-Victorian timber dwelling with the capacity to illustrate use of materials, fixtures and fittings and construction methods typical of the period. The dwelling and setting has contextual significance as one of many small cottages dating from the 1850s-1880s in Lyttelton. 25 Ripon Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 25 Ripon Street (Dwelling)

Star 11 November 1895, p. 2.

Louise Beaumont, Matthew Carter & John Wilson *Banks Peninsula – contextual historical overview and thematic framework* (Christchurch, 2014)

REPORT DATED: 11 MARCH 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1173
*DWELLING AND SETTING, FORMER SCHOOL MASTER’S
HOUSE – 99 ROBINSON’S BAY VALLEY ROAD,
DUVAUCHELLE***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The building has historical and social significance as a dwelling originally constructed to house the school master of a school opened by local mill owners to teach the children of mill workers, and for its use as a dwelling for over 140 years.

Research to date suggests that the former School Master's House at Robinson's Bay was constructed c.1870 by sawmill owners Saxton and Williams who built a school and school master's house for the children of the sawmill workers. The school building is no longer standing. The school was state assisted as there are records from 1872 in which the Board of Education state that no grant will be awarded to the school until they obtained the sanction

of the board on the choice of a school mistress. In 1876 a new school and school master's house was built by the government further down Robinson's Valley and the earlier school ceased to be used for educational purposes. Thus the use of the dwelling as a school master's residence was short lived.

In 1878 the property was sold to Moore Morgan who had arrived in Lyttelton in 1851 with the Rev W J Aylmer, who was his first employer in Akaroa. Upon Moore Morgan's death in 1890 the land passed to William Morgan, his son, who was a farmer and retained ownership of the property until 1925. Ownership passed to Jane Annie Duxbury in 1925, who was married to William Morgan's nephew. The Duxbury family owned the property until 1965. From then on it passed through various owners, many local to Banks Peninsula and Christchurch, while some were further afield. The current owner lives in the property. In more recent times the dwelling has been known as Briar Cottage.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

99 Robinson's Bay Valley Road has cultural significance for its association with the provision of housing for the teacher in close proximity to the former school attached to the nearby sawmill. It demonstrates the importance that was attached by the owners of the mill to providing education for the children of the workers at the mill.

Its ownership history also reflects a characteristic feature of Banks Peninsula life, whereby properties were commonly retained in and passed down through families from the late-19th to the mid-20th centuries. In the case of the former school house the property was owned by the Morgan family for 47 years and then in related family ownership for a further 40 years.

Research to date indicates that Robinson's Bay was a valued Maori fishing ground valued particularly for flounder as inferred by the area's Māori name of Ngā Ka Kai Au. (Vangioni, p 2). For this reason the wider Bay area including 99 Robinson's Bay Valley Road may have cultural significance to Tangata Whenua.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former School Master's House has architectural and aesthetic significance as an example of a dwelling from the 1870s that was extended soon after it was built. The original dwelling was a single storey timber dwelling with a front verandah and a catslide roof to the rear. A two storey wing was added to the east c.1880. Both the original dwelling and the extension have timber sash windows. On the front of the single storey portion they are six over six sash windows with hand drawn glass that sit beneath a straight roofed verandah and flank a central timber door. The verandah has paired timber posts. To the rear the catslide roof has been removed. A single storey extension was added to the rear of the two storey wing in 1992. A new verandah, matching the front verandah, was built to the rear in 2003, along with an extension to the side of the two storey wing which houses a kitchen and bathroom. Dormers have been added to the rear roof of the single storey section in the last decade. Internally the original part of the dwelling has been opened up into one room with

the two storey wing containing dining, kitchen and bedrooms. The extension to the rear contains a bathroom.

There are two separate structures beyond the dwelling which were originally the dairy and a barn. The dairy has been repaired and converted to a holiday let, although the original brick base for the vat for cheese making remains. The barn has also been repaired, like for like and retains its original floor and large timber posts which hold up the roof along the northern side which is open.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance for its ability to demonstrate construction techniques, materials, fixtures and fittings used on Banks Peninsula from the 1870s and 1880s and particularly for items such as the early sash windows. It is also significant for its demonstration of the use of locally grown and milled timber. Timber was plentiful in the local area in the 19th century in Robinson's Bay and sawmilling was an important early local industry.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting has contextual significance for its proximity to the site of the former sawmill which was on the opposite side of Robinson's Bay Valley Road and through its immediate setting which includes a former dairy and barn whose use was directly associated with the dwelling in earlier times. The setting of the former School Master's House consists of the immediate land parcel which includes a former dairy and barn, planted roadside boundary, exotic and native trees and a bricked courtyard to the rear of the dwelling.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A recorded archaeological site (N36/105, midden/oven) in the Robinson's Bay area suggests that there is potential for evidence of Māori activity in the area.

ASSESSMENT STATEMENT

99 Robinson's Bay Valley Road and its setting are of overall significance to Banks Peninsula and Christchurch. The former school house has historical and social significance as a building originally constructed to house the school master of a school opened by local mill owners to teach the children of mill workers and for its use as a dwelling for over 140 years, 87 years of which it was owned by two well-known local families who were related. The dwelling has cultural significance for its association with the provision of housing for the teacher in close proximity to the former school attached to the nearby sawmill. The former School Master's House has architectural and aesthetic significance as an example of a dwelling from the 1870s that was extended soon after it was built. It has technological and craftsmanship significance for its ability to demonstrate construction techniques on Banks Peninsula from the 1870s and 1880s and particularly for items such as the early sash windows. The dwelling at 99 Robinson's Bay Valley Road and its setting has contextual significance for its proximity to the site of the former sawmill which was on the opposite side of Robinson's Bay Valley Road and through its immediate setting which includes a former dairy and barn whose use was directly associated with the dwelling in earlier times. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, Robinson's Bay, School Master's House*
 Christchurch City Council, *Property File, 99 Robinson's Bay Valley Road*
 Lovell-Smith, Margaret, *Background Information Listed heritage Place, Robinson's Bay Valley Road, Schoolmaster's House*, 2008
 Mould, Jessie, *The Old Water Wheel*, 1991
 The Star, 16th January 1872
 Vangioni, Louis, *Old Place Names Around Akaroa Harbour*, 1967
<http://christchurchcitylibraries.com/Heritage/Publications/Akaroa/OldMaoriPlaceNames/Vangioni-1967.pdf>

REPORT DATED: 10 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1210
*DALY’S WHARF, SHELTER AND SETTING – 1A RUE
BALGUERIE, AKAROA***



PHOTOGRAPH: SIMON DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Daly's wharf, shelter and setting have historical significance for their association with Akaroa's maritime history and local merchant James Daly, after whom the wharf is named. By 1875 James Daly (died 1885) had built a wharf to service his nearby warehouse, which stood on the site of the War Memorial Garden (1922-24). Daly operated a store in Akaroa with his brother-in-law George Armstrong.

By the early 20th century Daly's wharf was in a state of disrepair and so it was rebuilt in 1914 by the borough council, during the mayoralty of George Armstrong jnr, largely for the benefit of visitors. The wharf was designed by council engineer WD Wilkins and built by Robert Powrie. A brass tablet was attached to the wharf on its completion in May 1914. It read: 'The foundation stone of this wharf was laid by the Hon R Heaton Rhodes, MP for the Ellesmere Electorate, on April 8, 1914. G Armstrong, Mayor. WD Wilkins, Engineer.' Rather than directly following the line of Rue Balguerie, the wharf runs due west so as to achieve a bigger draft for vessels. The contemporary shelter at the end of the wharf appears to have had a flat or sloping roof initially, however by 1932 the current octagonal structure with turret roof was in place.

From 1910 a saltwater bath operated close to Daly's wharf on the foreshore. The three whaling try pots which are now set in brick close to the French landing site were placed first, in about 1913, near the base of Daly's Wharf. They were moved to their present location in 1970. The wharf was extensively restored in 2002 with the work including installing new piles and bracing, replacing some of the timber decking and repairs to the stairs. Today the wharf is mainly used for recreational fishing and boating.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Daly's wharf and shelter has cultural significance for its association with Akaroa's way of life as a coastal settlement that was heavily reliant on shipping for the transport of goods and people. The wharf is also associated with the 20th century growth of Akaroa's tourism industry that contributes much to the village's identity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Daly's wharf and shelter has aesthetic significance for the design and picturesque appearance of the shelter shed at its seaward end. The wharf is a 'hammer' shape in plan with a boarded walkway extending 55 metres from the shore. On the hammerhead section of the wharf sits a board and batten octagonal shelter with a turret roof constructed of metal diagonal shingles, topped with a short finial.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The wharf has some technological value as evidence of early 20th century wharf construction methods. A conservation plan dating from 2001 was unable to ascertain whether any of the original fabric remains as repairs have been made to the wharf over the past 100 years. The use of metal diagonal shingles is a notable feature of the shelter as they are not a common roofing material in Banks Peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Daly's wharf and shelter have high contextual significance as they relate to the historical importance of maritime access and trade to the town, especially at the north or French end of the village. The wharf is located in close proximity to a group of listed heritage items including the former Plunket Rooms on the foreshore, the former Customs House and the

cluster of listed buildings around the Rue Balguerie and Rue Lavaud intersection. Daly's wharf and shelter have considerable landmark significance due to their high visibility from many parts of the township and it is notable that there has been a wharf in this locale since the 1840s. The wharf forms the western boundary of Heritage New Zealand's Akaroa Historic Area.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Daly's Wharf and shelter are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There may be evidence relating to the previous wharf on the site dating from the 1840s.

ASSESSMENT STATEMENT

Daly's wharf and shelter and setting have overall significance to Christchurch, including Banks Peninsula. The wharf has historical and significance due to the role it has played in both the maritime trade of Akaroa and its promotion and growth as a popular seaside location and for its association with local merchant James Daly, after whom it is named. Daly's wharf and shelter has cultural significance for its association with Akaroa's way of life as a coastal settlement that was heavily reliant on shipping for the transport of goods and people. The wharf is also associated with the 20th century growth of Akaroa's tourism industry that contributes much to the village's identity. The shelter at the end of the wharf has aesthetic significance as a picturesque addition to the wharf that also fulfils a practical purpose. The wharf and shelter have contextual significance due to their proximity to a number of other listed heritage buildings and structures and landmark significance due to its longevity on the site and visibility from many parts of the township. Daly's Wharf and shelter are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There may be evidence relating to the previous wharf on the site dating from the 1840s.

REFERENCES:

Jim Espie *Conservation Plan Daly's Wharf, Akaroa - Banks Peninsula District Council* (2001)

Akaroa Mail and Banks Peninsula Advertiser 10 April 1914, p. 2; 30 January 1914, p. 4; 5 November 1912, p. 2.

John Wilson & Louise Beaumont *Akaroa Historical Overview* (for CCC, June 2009)

'Akaroa Historic Area – Heritage NZ List
<http://www.heritage.org.nz/the-list/details/7443>

REPORT DATED: 15 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 726
*FORMER CUSTOM HOUSE AND SETTING – 3 RUE
BALGUERIE, AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Custom House and setting has high historical and social significance as an early surviving example of a colonial purpose built Custom House dating from 1857. Akaroa was given the status of a customs port in 1842 in order to combat smuggling. This lapsed in 1845 with the resignation of the customs officer but was re-introduced in 1849. In 1857 a new Custom House was built, operating until 1880 when Akaroa ceased to be classified as a port of entry. In 1897 the building was moved a few yards to make way for the planned railway line and the Borough Council Chambers which was built on the west side of the building. The building was leased until the early 1970s when it was restored and, in 1976, officially opened as a Museum managed by the Akaroa Museum Trust Board. It remains as tangible evidence of the importance of the maritime trade to the settlement of Akaroa during the colonial period.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Custom House has cultural significance as it reflects a period of Akaroa's history when it was a customs port and port of entry into New Zealand reflecting how early customs declaration and control was a legal travel entry requirement.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Customs House has architectural and aesthetic significance as single roomed colonial weatherboard building purpose built as a custom house. There is little detailing apart from a gothic styled running wave bargeboard on the east end. The simplicity and functionality of the design, along with the small scale of the building contribute to its aesthetic significance as an early colonial administrative building.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Custom House has high technological and craftsmanship significance due to its age and its rare construction method, as a 'rare and early surviving example of mud and stud construction'.¹ Mud and stud is a building technique that can be traced back to Lincolnshire County along the east coast of England and is similar to 'wattle and daub' in process. The mud (clay, sand and straw) is supported by vertical lathes split with the grain and nailed to horizontal rails between the posts of the frame. It is however less usual for such construction to be clad in timber – it is more common to have a rendered surface.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Custom House has contextual significance as part of a wider group of listed heritage sites in the area, including Daly's wharf to the west. Although it was moved a short distance from its original location it retains its proximity to the shoreline. The setting consists of the immediate environs of the building, including the picket fence. The building has landmark value due to its diminutive scale, proximity to the foreshore and retention on it the same property title for over 150 years.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

¹ Bowman, Ian. Custom House, Akaroa Conservation Plan, p 21

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Custom House and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. While the building was moved it was moved prior to 1900.

ASSESSMENT STATEMENT

The former Custom House and its setting has overall high heritage significance to Christchurch and Banks Peninsula for its connection with the Victorian colonial customs service in Akaroa which was once a point of entry. It has high historical significance as a purpose built colonial Custom House dating from 1857 and for its use as a small museum since 1976. The former Custom House has cultural significance as it reflects a period of Akaroa's history when it was a customs port and port of entry into New Zealand reflecting how early customs declaration and control was a legal travel entry requirement. The building has architectural and aesthetic significance as a small scale colonial weatherboard building that incorporates the use of mud and stud in its construction. The building has high technological significance due to the rarity of this construction method in New Zealand. The building has contextual and landmark significance as it has survived on the same section of land for over 150 years in close proximity to the shoreline and the broader group of listed buildings in the area. The former Custom House and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Bowman, Ian. Custom House, Akaroa Conservation Plan. April 2004

REPORT DATED: 11.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 747
*ST PETER’S CHURCH AND SETTING – 10 RUE BALGUERIE,
AKAROA***



PHOTOGRAPH : JENNY MAY, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

St Peter's Church has high historical and social significance as the Anglican Church, constructed in the second half of the 19th century for the Anglican community of Akaroa. The first purpose built Anglican Church in Akaroa, built in 1852 in Church Street, was considered inadequate by the end of the 1850s. In 1861 John Watson, Resident Magistrate in Akaroa, granted the Anglican Church a parcel of Rural Section 200 in Rue Balguerrie which he had purchased in from the Canterbury Association in 1851. It was on this site that the first stage of the current St Peter's Anglican Church was built in 1863. Research to date suggests that the church was designed by Arthur Guyon Purchas, a clergyman/architect who also designed the similar-looking St Stephen's, Tuahiwi, north of Christchurch. Purchas was known to have assisted Frederick Thatcher and Bishop Selwyn in the design of the Selwyn Churches. By the mid 1870s the church was considered too small and renowned Gothic Revival architect Benjamin Mountfort was commissioned to enlarge the building. In 1876 the addition of the chancel and transepts was completed, with the transept design by Messrs Kane and Drewett. The first vicar of 27 to date was the Rev W.J. Aylmer 1851-73 who with his wife and six children made "Glencarrigh" at 7 Percy Street, their home, during his 33 years in

Akaroa. The only female Vicar to serve at St Peter's was the Rev Diana Rattray (2001-2003) who became the Associate Dean of Christchurch Cathedral until 2008. The churchyard is notable for having only one grave, that of the Rev. E B Nevill. Nevill's brother was the first Bishop of Dunedin and decided that he should be buried there when he died in 1875. There was no vicar in Akaroa at the time so the Bishop decided where his brother would be buried, found a grave digger and then carried out the burial service. The following morning he left Akaroa and although two years later the vestry considered removing the body, they decided not to, but also decided that it should not set a precedent for further interment in the churchyard, hence it remains the only burial to this day. The church continues to function as the community's Anglican Church to the present day.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

St Peter's Church has high cultural and spiritual significance due to its association with the history and on going religious practice of the Anglican Church in Akaroa. As the location of regular services as well as weddings, christenings and funerals the building has a high level of cultural and spiritual significance to the community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

St Peter's Church has high architectural and aesthetic significance due to its association with two architects prominent in the construction of New Zealand churches, Arthur Guyon Purchas and Benjamin Mountfort.

Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. He has been credited with defining Christchurch's Gothic Revival character with a group of major buildings including the Canterbury Museum, the Provincial Council Buildings and Canterbury College (later the Arts Centre) and a number of early timber churches for the Anglican diocese.

The Rev. Dr Arthur Guyon Purchas had no formal training in architecture, but along with Bishop Selwyn and another clerical architect, Frederick Thatcher, devised the style of building known in New Zealand as the 'Selwyn Churches'. Between them the three clerical architects transplanted the ideas of the ecclesiologists in England to New Zealand and left an indelible mark on early ecclesiastical buildings in New Zealand.

The English Gothic Revival church bears a stylistic resemblance to the Selwyn churches in its vertical board and batten exterior, steeply pitched roof and exposed structure. The relative simplicity of the building is relieved by the repetition of paired lancet windows, a stepped lancet window to the west end and a bell tower comprised of three tapering sections. By 1875 the rectangular church was considered too small and plans were completed by Benjamin Mountfort in 1876 for the addition of a chancel and transepts, with the transept designed by Messrs Kane and Drewett. In 1982 a lounge addition was added to the southern elevation. The interior of the church has timber sarking throughout, timber roof construction

and a fine gallery at the western end. It contains a pipe organ, installed in 1869, and a variety of stained glass windows.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St Peter's Church has technological and craftsmanship significance as it demonstrates the use of local materials, and the board and batten methods of construction employed in ecclesiastical building in the early 1860s and mid 1870s. It also contains an organ, installed in 1869 by Richard West of Dunedin, that was imported from London and had a full mechanical action. The organ was restored in 1971 and transferred to electrical operation.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of St Peter's Church consists of the property title which has a garden setting with sloping lawn. The church has contextual significance as it sits on a prominent raised section of Rue Balguerrie, visible from Rue Lavaud. The church building is part of a group of 19th century listed heritage buildings in this section of Rue Balguerrie. Its position, style and the scale of the building give it landmark significance in the township.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

St Peter's Church and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Anglican Church of St Peter's is of high overall significance to Christchurch including Banks Peninsula. The church has high historical and social significance as an early 1860s church that has remained in constant use as the centre of the Anglican community in Akaroa for over 150 years. St Peter's Church has high cultural and spiritual significance due to its association with the history and on going religious practice of the Anglican Church in Akaroa. St Peter's Church has high architectural and aesthetic significance due to its association with two architects prominent in the construction of New Zealand churches, Arthur Guyon Purchas and Benjamin Mountfort. St Peter's Church has high technological and craftsmanship significance as it demonstrates the use of local materials, and the board and

batten methods of construction employed in ecclesiastical building in the early 1860s and mid 1870s. St Peter's Church has contextual significance as it sits on a prominent raised section of Rue Balguerie, visible from Rue Lavaud. The church building is part of a group of 19th century listed heritage buildings in this section of Rue Balguerie. Its position, style and the scale of the building give it landmark significance in the township. St Peter's Church and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, St Peter's Anglican Church – 10 Rue Balguerie, Akaroa*

Daisley, Simon, *Background Information Listed Heritage Place, 10 Rue Balguerie*, 2013

REPORT DATED: 02/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1019
*DWELLING AND SETTING – 11 RUE BALGUERIE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 11 Rue Balguerie has historical and social significance as a 19th century dwelling dating c1875. It appears to have been built while in the ownership of Miss Susan Briton who purchased the property in 1872 and by 1876 was advertising in the Akaroa Mail as providing accommodation for both visitors and permanent boarders. Provision for visitor accommodation is an important aspect of Akaroa's history, reflecting the importance of the town as a tourist destination since the nineteenth century. In 1889 the house sold to Richard and Christina Goodwin and on their deaths passed to their daughter Miss Annie Goodwin who lived there until 1940. Subsequent owners were Collin Stewart, a county clerk from Duvauchelles bay and John Baraclough. The dwelling remained in local ownership until the mid-20th century, after which it followed the pattern of many Akaroa properties by becoming a holiday home. From 1967 to 1994 the property was owned by unions – first by the

Canterbury and Westland Industrial Union of Workers and then by the New Zealand (except Northern) Journalists and Related Trades Industrial Union Workers.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling has cultural significance as it demonstrates aspects of life in Akaroa in the 1870s. The dwelling appears to have been built to accommodate paying guests from the beginning, thus providing both a residence and a source of income for the single woman who built it, an asset Briton protected through a pre-marital covenant in 1878. Providing visitor accommodation has been part of the way of life of many Akaroa property owners since the nineteenth century, and this continues today with many private properties available for short term rent as holiday homes.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as a two storey cottage with central entry door flanked by double hung windows. Some alterations and additions have been made to the dwelling including forming an opening between the kitchen and the living room, installing a new bathroom and the addition of French doors and deck. However despite these changes the street elevation, with a verandah running the full length, has retained its original appearance and continues to demonstrate an 1870s colonial aesthetic.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as an example of 1870s local construction techniques and materials. The dwelling was originally constructed of pit sawn totara.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has high contextual significance due to the contribution it makes to the streetscape of Rue Balguerie which has a degree of consistency in terms of the age, style and material of the largely colonial dwellings which define the streetscape. No 11 is part of a group of 19th century listed dwellings that retain the early character of the street and as a group have landmark significance due to their stylistic cohesion and proximity to each other and the street. The setting of No 11 consists of the property boundary with a large front

garden comparative to the majority of 19th century cottages in the same street. The setting includes established trees and shrubs.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling at No.11 Rue Balguerie and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and setting at 11 Rue Balguerie are of overall significance to the Christchurch District including Banks Peninsula for their historical, social and cultural significance related to history of ownership and as an 1870s residential building with an early history of use for visitor accommodation; architectural and aesthetic significance for demonstrating the colonial cottage aesthetic as applied to a two-storey dwelling; technological and craftsmanship significance for its construction materials and methods; high contextual significance for its setting and contribution to the precinct of listed heritage buildings that define the character of this section of Rue Balguerie. The dwelling at No.11 Rue Balguerie and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *11 Rue Balguerie*

REPORT DATED: 27 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1021
*DWELLING AND SETTING – 12 RUE BALGUERIE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The cottage at 12 Rue Balguerie has historical and social significance as a late 1870s cottage built by Richard Molesworth Taylor. Taylor's proposal to build four cottages as a speculative development was unsuccessful however No.12 was built when the property was purchased by Akaroa Postmaster Frank Young Stratten and his wife Charlotte in 1878. In 1886 the property was sold to Albert Judd, a billiard table proprietor. Until the mid 20th century the cottage had had a series of local owners including the wife of the Akaroa Sargent, a solicitor, and from 1896-1900, Anna and George Penlington, the latter an Education Board Draughtsman, and later architect. In 1945 ownership transferred to a non-local, Clare Henshall, a Christchurch jeweller. It was then transferred into a series of joint family ownerships from 1950 and from 2000 became a holiday rental cottage.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The cottage has cultural significance as it demonstrates the characteristics of the way of life of working people in Banks Peninsula during the 19th century. It is illustrative of the timber constructed colonial cottages and dwellings that are a particular characteristic of life in the early European settlement of Akaroa and that now function as holiday homes reflecting the cultural changes in the way of life in this area over the past 140 years of European settlement.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The cottage has architectural and aesthetic significance as an 1870s gabled weatherboard cottage with a built in lean-to and convex corrugated iron verandah. The cottage has retained its 19th century appearance. A gabled addition of unknown date has been made in the rear yard of the cottage.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The cottage has technological and craftsmanship significance as it will retain evidence of methods of construction, carpentry and materials that were employed in Akaroa in the late 1870s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The cottage has high contextual significance as it is part of a group of listed heritage buildings in this section of Rue Balguerie. The cottage is situated next door to St Peter's Church. It sits close to the roadway, nestled in a mature garden which retains its characteristic picket fence. The dwelling contributes to the aesthetic consistency of the street in terms of scale, form, type and materials. The immediate setting consists of the property title.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The cottage at 12 Rue Balguerie is of overall significance to the Christchurch District including Banks Peninsula. It has historical, social and cultural significance as an 1870s cottage that was home to a series of local families through the late 19th /early 20th century, including that of George Penlington, before following the pattern of many 19th century Akaroa homes by becoming a holiday home. The cottage is of architectural and aesthetic significance for its intactness, including its original convex verandah, and has high contextual significance as it makes an important contribution to the streetscape and colonial character of this part of Rue Balguerie and the town more generally. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *12 Rue Balguerie*

REPORT DATED: 27 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1020
*DWELLING AND SETTING – 15 RUE BALGUERIE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 15 Rue Balguerie has historical and social significance due to its association with well-known Akaroa families. The cottage was built c1876 for Charles Armstrong, foreman to the Akaroa Borough Council for over 16 years. Following Armstrong's death in 1910 the dwelling was purchased by Amelia Narbey, wife of Akaroa butcher Charles Narbey. In 1919 it was transferred to Mary Kearney, wife of Francois Lelievre Kearney, an Akaroa farmer. Hence in the early 20th century the property was owned by members of the Narbey and later the Lelievre families who were descendants of original French settlers. In 1925 ownership transferred to Thomas Phillips, an Akaroa fisherman and labourer and his wife Ellen. In 1941 it was in the ownership of a Christchurch woman, then reverted to local ownership in the 1960s until 1970 when a Christchurch man purchased it. The property then saw several changes of ownership to the present day.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 15 Rue Balguerie has cultural significance as it demonstrates the characteristics of the way of life of that typified the settlement in the mid 1870s and was maintained well into the 20th century by descendants of the original French settlers to Akaroa.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 15 Rue Balguerie has architectural and aesthetic significance as a mid 1870s one and half storey timber cottage with an attic floor lit at the gable ends. It remains a good example in that it has retained its 19th century character and form. Alterations, including the addition of a larger lean-to at the rear and some changes to the fenestration, have not altered its symmetrical street elevation with central entry flanked by double hung sash windows and bull nosed verandah with decorative brackets and detailed veranda posts.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 15 Rue Balguerie has technological and craftsmanship significance as it will retain evidence of late 1870s methods of construction, detailing and use of local materials. Timber was the predominant material for building in Akaroa due to the convenient supply of locally milled timber – between 1850 and 1900 there were some 40 sawmills on Banks Peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 15 Rue Balguerie has high contextual significance as it is part of a group of listed heritage buildings in this section of Rue Balguerie. Charles Armstrong's daughter lived for a period, with her husband George Penlington, opposite No. 15 at No. 12 Rue Balguerie in the late 19th century demonstrating the close community ties of settler society in Akaroa during the 19th century. The dwelling sits close to the roadway, opposite St Peter's Church and nestled in a cottage garden which retains its characteristic picket fence. The dwelling contributes to the aesthetic consistency of the street in terms of scale, form, type and materials. The setting consists of the immediate land parcel.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and setting at 15 Rue Balguerie are of overall heritage significance to the Christchurch District including Banks Peninsula. The dwelling has historical, social and cultural significance as a late 1870s cottage that was built by Charles Armstrong and later owned by descendants of original French settlers to Akaroa, then subsequently a mix of local and Christchurch people. It has architectural significance as a one and half storey timber cottage that retains its original form and style. The dwelling at 15 Rue Balguerie has technological and craftsmanship significance as it will retain evidence of late 1870s methods of construction, detailing and use of local materials. It has a high contextual significance as part of a group of heritage buildings in Rue Balguerie including St Peter's Church opposite and several nearby listed 19th century dwellings. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Clare Kelly, Background Historical Information Listed Heritage Item, , 2011.
Christchurch City Council Heritage File 15 Rue Balguerie

REPORT DATED: 27 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 748
*FORMER COMMERCIAL BUILDING AND SETTING – 14, 16
RUE BALGUERIE, AKAROA***



PHOTOGRAPH: VAUGHAN WOOD, March 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The building at 14 Rue Balguerie has historical and social significance as an unusual example of a surviving 19th century commercial extension to a residential building. It appears to have been built in c. 1886, to the front of an existing cottage which is believed to have been built in 1877-1878 for John Hayward. Hayward was a painter, glazier and plumber and it is thought that he used the small building as a workshop/shop. A number of advertisements in Akaroa and Banks Peninsula Advertiser in July 1886 record the relocation of his business from Lavaud Street to new premises in Balguerie Street just above the church and document his stock list of "Paint, Oils, Paperhangings, Glass, Scrim, Paint Brushes, Whiting, Putty, Glue, and all painting requisites" (*Akaroa and Banks Peninsula Advertiser*, 4 June 1886, p 1)

In 1913 Hayward's business was taken over by S.W. Hayward who continued to work from the Rue Balguerie building until 1915. At this time the building was purchased by long-serving Akaroa mayor George Armstrong in whose family the property remained until 1979. It

is not known what the Armstrong family used the building for however, from the mid 1920s to 1945 the property was occupied by former champion sculler George Welch. In the late 20th century the building was used briefly by a local photographer and became known as the photographer's studio after his short-lived business. It is understood to have operated as a holiday home in conjunction with the 1870s cottage (Akaroa Civic Trust, 2011) until 2012 when the cottage was demolished.

George Armstrong (1853-1932) was born and educated in Akaroa and began farming on his father's property at Mr Vernon before being elected to the Akaroa Borough Council in 1879. He served his first term as Mayor in 1895-96 and was elected Mayor again in 1907, and with the exception of an interval of 6 months, held the office until 1932.

George Edwin Welch (1879-1960) was born near Akaroa where he lived for most of his life. Welch won the Dominion single sculls championship three times and twice won the double sculls rowing bow. By 1908 he had started in fifty-six regatta events, of which he won forty-six and had come second in a further seven. He then turned professional was one of six New Zealand oarsman who attempted to win the World Professional Single Sculls title.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The building has cultural significance as it demonstrates the characteristics of a particular way of life in the 19th century where people combined their residential and commercial premises on one site. This was a common practice in Britain and Europe that continued as part of New Zealand's European settlement culture including early buildings in Akaroa and Banks Peninsula in the 19th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has architectural and aesthetic significance as a single gabled utilitarian building built to accommodate Haywood's commercial painting business. Originally it was built as an addition to the late 1870s cottage that sat on the property to the rear of the now free-standing building. It retains the general form and materials of the contemporary residential dwellings in the street.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance for its evidence of methods of construction, carpentry and materials that were employed in Akaroa around the c.1880s, in particular, the use of locally grown and milled timber. Timber was plentiful in the local area in the 19th century in the local area and sawmilling was an important early local industry. These factors combined to produce what has been referred to as Akaroa and the greater Banks Peninsula's vernacular 'timber and tin' heritage (Wilson, 2014).

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The building has high contextual significance as part of a large group of listed heritage buildings in its immediate vicinity. In a traditional manner for a commercial or retail building, it sits right on the roadway and has landmark significance due to its prominent street frontage site. The building contributes to the aesthetic consistency of the street in terms of scale, form, type and materials. The setting consists of the immediate land parcel and includes some rear boundary plantings and an area of lawn. The footprint of the building abuts the boundary on Rue Balguerie.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

14 Rue Balguerie and setting are of overall significance to Banks Peninsula and Christchurch as an unusual example of a surviving 19th century commercial extension to a residential building (now demolished) and for its contribution to the 19th century character of much of Rue Balguerie.

The building has historical and social significance for its association with John Hayward, the Armstrong family who owned the property for 64 years, the rowing champion George Welch and more recently Nancy and Brian Tichborne. It also has significance as unusual response to a need for commercial premises on a residential site through the addition of a gabled building which in effect filled in the front garden of an earlier cottage. The building has cultural significance as a demonstration of the way of life of 19th century life where people combined their residential and commercial premises on one site. It has architectural and aesthetic significance as a utilitarian structure built to accommodate both domestic and commercial purposes, and technological and craftsmanship significance for its ability to demonstrate building methods and materials used in the construction of 1880s work premises. The building and setting has high contextual significance as part of a group of listed buildings that contribute to the 19th century character of this section of Rue Balguerie; and for its own streetscape prominence. It has archaeological significance in view of the site's pre-1900 history.

REFERENCES:

CCC Heritage Files: 14 Balguerie

Akaroa Civic Trust, *Akaroa: Five Historic Walks*, 2011, p 17

Business Notice: J. Hayward *Akaroa and Banks Peninsula Advertiser*, 4 June 1886, p 1

Advertisement: S.W. Hayward, *Akaroa Mail and Banks Peninsula Advertiser*, 22 August 1913, p 1

'Nancy Tichborne's new start', *Avenues Magazine*, 14 February 2014, on-line
<http://www.stuff.co.nz/the-press/christchurch-life/avenues/features/9722237/Nancy-Tichbornes-new-start>

Beaumont, L., Carter, M., & Wilson, J. (2004) *Banks Peninsula – contextual historical overview and thematic framework* (Christchurch)

Opus, *Akaroa Streetscape Report*, 2005 (Christchurch)

Wilson, J. et al (2009) *Akaroa Heritage Overview*, (Christchurch)

REPORT DATED: 9 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 744
*DWELLING AND SETTING – 17 RUE BALGUERIE, AKAROA***



PHOTOGRAPH: 20.10.2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Built in 1877 the dwelling at 17 Rue Balguerie has historical and social significance due to its association with long standing Akaroa families and as an example of an early 20th century building relocation. The original dwelling on this section that had been built in the late 1880s was in a dilapidated state by the time the property was purchased by Louis Vangioni in 1903. Vangioni had taken over his father Joseph Vangioni's store, on the corner of Rues Brittain and Lavaud, in 1902. Rather than repair the existing house Vangioni purchased another house from further up Rue Balguerie and relocated it to his section. This is the house on No. 17 which was relocated in 1907. The house had been built in 1877 for William Rodriques and prior to relocation had been owned by the Canterbury Board of Education and used as a headmaster's residence and later a boarding house for school girls. By 1906 it was in a state of disrepair and the Education Board decided to erect a new house, selling this building to Vangioni. The dwelling then had a series of owners, including members of the Rhodes and Narbey families. In the 1970s it was renovated by Peter and Ursula Hill and functioned as a small restaurant, L' Auberge Suzette. It has since returned to residential use.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 17 Rue Balguerie has cultural significance as it provides evidence of a particular style of house that typified colonial culture and living conditions in Akaroa in the 1870s and of the practice of relocating residential timber buildings in the late nineteenth and early 20th century. Its variety of usage is not uncommon for colonial dwellings and buildings that were used for new uses as cultural needs dictated.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 17 Rue Balguerie has architectural and aesthetic significance as a two storey Victorian weatherboard dwelling dating from 1877. The dwelling differs from many of the other 19th century cottages on the street as it has a triangular cross gable over the central doorway, a small verandah over the front door flanked by bay windows. The dwelling retains some of the original cast iron lacework that decorated the verandah and bay windows. The dwelling has particular aesthetic significance due to its level of applied decorative detailing.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 17 Rue Balguerie has technological and craftsmanship significance as it will retain evidence of late 1870s methods of construction, detailing and use of materials. Timber was the predominant material for building in Akaroa due to the convenient supply of locally milled timber.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Although relocated to this site in 1907, the dwelling at 17 Rue Balguerie has high contextual significance as it is part of a group of listed heritage buildings in this section of Rue Balguerie. Although the property has a higher fence it sits close to the roadway, and remains clearly visible from the street. The dwelling contributes to the aesthetic consistency of the street in terms of its general scale, form, type and materials however it stands out due to the level of decorative detailing and distinctive front gable. The setting consists of the current property title.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The dwelling and its setting have the potential to provide archaeological evidence relating to a past building on the site that dated from the 1880s and was demolished in the first years of the 20th century as well as the potential for archaeological finds post the relocation of the dwelling to this site.

ASSESSMENT STATEMENT

17 Rue Balguerie and its setting has overall heritage significance to Christchurch and Banks Peninsula due to its association with long standing Akaroa families and as an example of an early 20th century building relocation. The dwelling at 17 Rue Balguerie has historical significance as a late 1870s building that was relocated to this site in the early 20th century. The building itself, built for William Rodriques, was associated with the Canterbury Board of Education and was later with members of the Vangioni, Narbey and Rhodes families, early colonial settler families in Akaroa. The dwelling at 17 Rue Balguerie has cultural significance as it provides evidence of a particular style of house that typified colonial culture and living conditions in Akaroa in the 1870s. The dwelling has architectural and aesthetic significance as an 1870s Victorian dwelling with particular aesthetic qualities due to its level of applied decorative detailing. 17 Rue Balguerie has technological and craftsmanship significance as it will retain evidence of late 1870s methods of construction, detailing and use of materials. Although relocated to the site it has high contextual significance as part of a group of heritage buildings in Rue Balguerie including the nearby St Peter's Church and several listed 19th century dwellings in the immediate vicinity. The dwelling and its setting have archaeological significance for the potential to provide evidence relating to a past building on the site that dated from the 1880s and was demolished in the first years of the 20th century as well as the potential for archaeological finds post the relocation of the dwelling to this site.

REFERENCES:

Dr Vaughan Wood, Background Information Listed Heritage Item, 17 Rue Balguerie

Christchurch City Council Heritage File, 17 Rue Balguerie

REPORT DATED: 11.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 749
*DWELLING AND SETTING -
18 RUE BALGUERIE, AKAROA***



PHOTOGRAPH: JENNY MAY, 22.4.2015

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling has high historical and social significance due to its early construction date and its long term association with two of its owners. The property was part of Rural Section 200 that was purchased by John T Watson, Akaroa's Resident Magistrate from 1847 to 1870, in 1851. The first section of this dwelling was completed by 1861 by Thomas Parsons who also erected a shop on the corner of the property from which he carried on his boot and shoemaking business. Despite the association with the Parsons family dating from at least as early as 1860 Parsons did not purchase the property from Watson until 1877. The commercial building built by Parsons was demolished in 1901. Following Parson's death the property passed to his widow and her daughter Mary Elizabeth Pointer, who remained at the property until her death in 1954. Another long term resident was the airwoman, local historian and author Jessie Mould who owned the property from 1960 until her death in 2011 and who

named the cottage Banksia Cottage after the roses that grew in its garden. Mould, a well-known rose grower, was the Patron of the Akaroa Museum and wrote a number of books on the history of Akaroa including. *The Old Water Wheel: The Story of the First Sawmill In Canterbury* and (1991) and *More Tales of Banks Peninsula* (1976)

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 18 Rue Balguerie has cultural significance as two of its long term residents were notable for their contributions to the local culture. Thomas Parsons was actively involved in local theatre and Jessie Mould was a local historian and author and recognised authority on old roses. The dwelling provides an example of the achievements and confidence the Parsons family had in the establishment of the European settlement of the area and is reflective of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of retaining property through several generations of one family. The building also has cultural significance as it demonstrates the characteristics of a particular way of life in the 19th century where people combined their residential and commercial premises on one site. This was a common practice in Britain and Europe that continued as part of New Zealand's European settlement culture including early buildings in Akaroa and Banks Peninsula in the 19th Century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 18 Rue Balguerie has architectural and aesthetic significance as an early 1860s cottage that has been extended with a series of additions. The original cottage was totara weatherboard with cob infill. The two-storey weatherboard addition pre-dates 1913. A lean-to kitchen and more recently a bathroom and washhouse were subsequently added giving the house a stepped profile. The dwelling retains the colonial cottage aesthetic of small scale weatherboard construction with corrugated iron roof, its series of additions reflecting the increasing confidence in the permanence of the settlement and increasing prosperity and family size of the original owners.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 18 Rue Balguerie has technological and craftsmanship significance as it will retain evidence of early 1860s methods of construction, detailing and use of locally milled timber and other materials, including the use of cob infill. Later additions will reveal subsequent methods and materials as construction techniques and materials evolved in the settlement.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 18 Rue Balguerie has high contextual significance as it is part of a group of listed heritage buildings which define the character of this section of Rue Balguerie. The dwelling contributes to the aesthetic consistency of the street in terms of its general scale, form, type and materials. The setting consists of a mature, heavily planted garden including the roses from which owner Jessie Mould named the dwelling.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

18 Rue Balguerie and its setting has overall high heritage significance to Christchurch and Banks Peninsula as one of the earliest remaining dwellings on Rue Balguerie. The dwelling at 18 Rue Balguerie has high historical and social significance as the home to boot and shoe maker Thomas Parsons who was also involved in local theatre and local historian and author Jessie Mould both of whom had long term associations with the dwelling. The dwelling provides an example of the achievements and confidence the Parsons family had in the establishment of the European settlement of the area. 18 Rue Balguerie has cultural significance as two of its long term residents Thomas Parsons and Jessie Mould were notable for their contributions to the local culture. It is also reflective of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of retaining property through several generations of one family. The building has architectural significance as an early 1860s cottage that has been extended with a series of additions made over a period of several decades. 18 Rue Balguerie has technological and craftsmanship significance as it will retain evidence of early 1860s methods of construction, detailing and use of locally milled timber and other materials, including the use of cob infill. It has high contextual significance as part of a group of listed heritage dwellings in this section of Rue Balguerie which largely retains its 19th century colonial character. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Wood, Vaughan. Background Information Listed Heritage Place, 18 Rue Balguerie. June 2013

REPORT DATED: 11.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 745
*DWELLING AND SETTING -
21 RUE BALGUERIE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 21 Rue Balguerie has historical and social significance as an 1870s colonial cottage which was associated with members of well-known Akaroa families. The cottage dates from around 1877 and was probably built or at least started by Richard Molesworth Taylor but was soon after leased and later sold to John O’Brion. The property had two absentee landowners from the mid 1880s until 1903 and was occupied during some of this period by John Rodriques who died in 1902. The widow of John Rodriques finally purchased the property in 1903 from Etienne Xavier Lelievre to whom she was related by marriage. Mary Rodriques married William Shadbolt in 1907 and remained at the Rue Balguerie address until 1940. In 1940 it was purchased by Akaroa butcher Louis Narbey who sold it in 1955. As with many Akaroa properties the cottage has been purchased by a series

of Christchurch based owners since the mid 20th century and has been used as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 21 Rue Balguerrie has cultural significance as it reflects the characteristic pattern of colonial Victorian life when cottages were built close to the street frontage allowing for a larger productive garden space behind the residence. That these cottages survive is due in part to the cultural societal changes, including transport and roading development over time that led them to becoming holiday homes in Akaroa and the wider peninsula.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 21 Rue Balguerrie has architectural and aesthetic significance as a one-and-a-half storey cottage with a saltbox roof. The cottage has retained its original form with the lean-to incorporated under the main roof extension at the rear and a verandah with decorated brackets along the front with sash windows on either side of a central doorway.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 21 Rue Balguerrie has technological and craftsmanship significance as an example of mid nineteenth century timber framed and weatherboard clad cottage which has not been significantly modified and may therefore contain evidence of 19th century building practices methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 21 Rue Balguerrie has high contextual significance as it is part of a group of heritage listed 19th century colonial cottages and buildings in this section of Rue Balguerrie. As a group these cottages retain the colonial aesthetic of a 19th century streetscape in Akaroa. The setting consists of the property title, the rear boundary of which borders Balguerrie (Wai-iti) Stream, a convenient water supply for the early occupants. The front garden consists of a cottage garden setting complete with picket fence.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 21 Rue Balguerie has overall heritage significance to Christchurch and Banks Peninsula due as a 19th century colonial cottage which has been associated with well-known Akaroa families. It has historical and social significance for its connection the Rodriques, Lelievre and Narbey families. The dwelling has cultural significance as it reflects the characteristic pattern of colonial Victorian life the survival of which is due in part to the cultural societal changes, including transport and roading development over time that led them to becoming holiday homes in Akaroa and the wider peninsula. 21 Rue Balguerie has architectural significance as a one-and-a-half storey cottage with a saltbox roof. The cottage has retained its original form with the lean-to incorporated under the main roof extension at the rear. It has technological and craftsmanship significance as an example of mid nineteenth century timber framed and weatherboard clad cottage which has not been significantly modified and may therefore contain evidence of 19th century building practices methodologies and materials. The dwelling is of high contextual significance as part of a group of listed heritage dwellings in this section of Rue Balguerie which largely retains its 19th century colonial streetscape character. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Wood, Vaughan. Background Information Listed Heritage Place, 21 Rue Balguerie. June 2013

REPORT DATED: 12.3.2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 746
*DWELLING AND SETTING -
23 RUE BALGUERIE, AKAROA***



PHOTOGRAPH: B. SMYTH 24.12.2015

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 23 Rue Balguerie has historical and social significance as an 1880s dwelling with a long association with the Vangioni family. The property was part of Rural Section 200 that was purchased by John T Watson, Akaroa's Resident Magistrate from 1847 to 1870, in 1851. In 1885 the property that became No. 23 was purchased following Watson's death, by William McDonald, a local farmer. In 1887 he went bankrupt and on sold to Julia Vangioni, wife of Joseph Vangioni, who had run a general store on the corner of Rues Lavaud and Brittan since 1877. Research to date indicates that the house dates from around the mid-1880s. The house was leased until the early 20th century when Joseph Vangioni moved into the house following the death of his wife in 1916. Two of Vangioni's children subsequently

lived in the house, Angelina until 1946 and Louis Joseph Vangioni until his death in 1951. Like many Akaroa properties in the mid 20th century No. 23 became a holiday home, remaining in the family of Robert and May Young for over three decades. They subdivided the property separating the separate dwelling they had created from the garage at the rear of the building. In 2007 the house was sold and has been renovated and functions as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 23 Rue Balguerie has cultural significance as it provides an example of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of retaining property through several generations of one family. That these dwellings survive is due in part to long family ownership and cultural societal changes, including transport and roading development over time that led them to becoming holiday homes in Akaroa and the wider peninsula.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 23 Rue Balguerie has architectural and aesthetic significance as a two-storey weatherboard dwelling built a decade or two later than many of its colonial neighbours and on a slightly larger scale. The steeply pitched roof with two cross gables over windows on the front elevation accentuate the verticality of this relatively simple building. The convex verandah is enhanced decorative brackets. The ground floor design has retained its original 19th century layout of a central hallway flanked by four rooms. Minor alterations have been made to the rear of the building however these have not altered the character or form of the dwelling.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 23 Rue Balguerie has technological and craftsmanship significance as it will retain evidence of mid 1880s methods of construction, detailing and use of materials methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Timber was the predominant material for building in Akaroa due to the convenient supply of locally milled timber.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 23 Rue Balguerie has high contextual significance as it is part of a group of heritage listed 19th century colonial cottages and buildings in this section of Rue Balguerie. As a group these cottages retain the colonial aesthetic of a 19th century streetscape in Akaroa. The dwelling contributes to the aesthetic consistency of the street in terms of its general scale, form, type and materials. It has some landmark significance due to its slightly larger scale and its visibility from the roadway. The setting, which consists of the property title, is enhanced by a mature garden setting complete with the white picket fence which was a consistent boundary treatment in 19th century Akaroa.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 23 Rue Balguerie has overall heritage significance to Christchurch and Banks Peninsula due to its long standing association with the Vangioni family who were well-known in Akaroa as the owners of the general store on the corner of Rues Lavaud and Brittan, which remains to this day. It has historical and social significance, for its generational ownership and like many Akaroa properties in the mid-20th century, for its use as a holiday home, remaining in one family for over three decades and still functions as a holiday home today. The dwelling at 23 Rue Balguerie has cultural significance as it provides an example of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of retaining property through several generations of one family. It has architectural significance as a mid-late 19th century colonial dwelling with two cross gables over the main elevation and a largely original internal layout. 23 Rue Balguerie has technological and craftsmanship significance as it will retain evidence of mid 1880s methods of construction, detailing and use of materials methodologies and materials. It has high contextual significance as part of a group of 19th century colonial buildings that define the character of this section of Rue Balguerie. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Wood, Vaughan. Background Information Listed Heritage Place, 21 Rue Balguerie. June 2013

REPORT DATED: 14 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 713
*DWELLING AND SETTING, BLYTHCLIFFE -
37 RUE BALGUERIE, AKAROA***



PHOTOGRAPH: JENNY MAY, 22.4.2015

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Blythcliffe has high historical and social significance as one of Akaroa's earliest large houses. Research to date suggests it was built in the late 1850s by Augustus Edward White a well-known businessman who represented Akaroa on the Provincial Council. White sold the property in 1860 to Richard Bethell, a barrister and father of well-known Canterbury poet Mary Ursula Bethell. The property changed hands several times during the 19th century before being purchased in 1904 by Mary Jane Armstrong, wife of George Armstrong, three times Mayor of Akaroa. The property passed to the Armstrong's daughter Lorna Shuttleworth and her son Jan Shuttleworth subsequently owned the property until 2004. After 100 years of ownership by the Armstrong family the property passed to new owners based in the North Island. *Blythcliffe* now functions as bed and breakfast accommodation.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Blythcliffe has cultural significance as it reflects a way of life of some of Akaroa's well-known early citizens, including businessmen, professional men and a long standing Mayor and Mayoress. It also provides an example of the achievements and confidence the owners had in the early establishment of the European settlement of the area and is reflective of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of retaining property through several generations of one family.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Blythcliffe has high architectural and aesthetic significance as it was built circa 1857, and research suggests that it was designed by architect Samuel Farr who worked for some time in Akaroa. It is a rare example of a Colonial Regency styled house in Banks Peninsula and Canterbury. This style of home was made popular in Sydney by architect John Verge. Originally the house had a flat roof to which a shallow hipped roof was added sometime between 1872 and 1890. The house retains many of its original features and detailing internally. The dwelling retains its aesthetic significance as despite substantial modern additions to the rear of the building, the front half of the building remains largely original.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Blythcliffe has technological and craftsmanship significance due to the evidence it retains relating to early colonial methods of construction and finishing. Cob was used in its original construction to insulate the front wall and a canvas sail was reportedly laid between the joists and the floorboards of the upper floor. The level of craftsmanship is evident in the workmanship of the front weatherboards that are lapped on three sides and flush on the front façade in order to give the appearance of a stucco or stone building, the more usual materials for a Colonial Regency styled houses of this size and proportion.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Blythcliffe has contextual significance as part of a group of 19th century listed buildings in this section of Rue Balguerie. The dwelling has landmark significance due to its significant scale

in comparison to its smaller scale neighbours. The setting consists of the extent of the property title which includes a large formal lawn, a series of outbuildings/garages and a backdrop of bush through which the Balguerie (Wai-iti) Stream runs through at the base of the hill behind the house. The property has landmark significance due to its scale and the large mature garden setting that defines the property from the roadway.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

Blythcliffe has high overall heritage significance to Christchurch and Banks Peninsula as one of Akaroa's earliest large houses. It has high historical and social significance as a home of a number of well-known prominent residents of Akaroa including long standing Mayor and Mayoress of Akaroa in the early 20th century George and Mary Jane Armstrong. Blythcliffe has cultural significance as it reflects a way of life of some of Akaroa's well-known early citizens and provides an example of the achievements and confidence the owners had in the early establishment of the European settlement of the area. It has high architectural and aesthetic significance as a relatively rare early example of a Colonial Regency style dwelling in Banks Peninsula which dates from the late 1850s. Blythcliffe has technological and craftsmanship significance due to the evidence it retains relating to early colonial methods of construction and finishing. It has contextual significance as part of a group of 19th century residential buildings in this section of Rue Balguerie and landmark significance due to its scale and mature garden setting which defines this section of the streetscape. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

New Zealand Historic Places Trust, Historic Place Registration Review Under Section 23 Criteria. Wayne Nelson 1997.

Simon Daisley Background Information Listed Heritage Place, 37 Rue Balguerie. 2013

Christchurch City Council Heritage File 37 Rue Balguerie

REPORT DATED: 14 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1150
*DWELLING AND SETTING - 38 RUE BALGUERIE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

38 Rue Balguerie has historical and social significance as an early dwelling in Akaroa that was used as a nursing home for 14 years. The property was bought from English magistrate, John Watson in 1867 by Anne Kearney, whose registered occupation was as a housekeeper. Current research suggests that the original cottage was built c. 1870 and it is known that Anne Kearney had added to it by 1877. The dwelling was sold to Emma Rhodes in 1907 and remained in the Rhodes family until 1943. The dwelling was run as a nursing home for 14 years from 1929 by May Rhodes, Emma's daughter. From 1951 it was in the ownership of the Hopkins family, during which time it was divided into two flats. It was bought in 2009 by the current owners who are undertaking restoration work on the dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

38 Rue Balguerie has cultural significance for its use as a nursing home for 14 years and for its ability to demonstrate characteristics of the way of life of people in Banks Peninsula in the 19th century through its layout and form.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 38 Rue Balguerie has architectural and aesthetic significance as the 19th century form and construction of the house are legible and representative of modest timber framed dwellings built in Akaroa from the early 1860s. The approach to construction was typical of the colonial era when a simple cottage was built and then subsequently added to. At present research indicates that the lower gabled wing with verandahs was added to the higher gabled section of the house which faces Rue Balguerie. The verandahs were closed in and the roof pitch altered to accommodate a raised wall height, with the addition of box bay windows, after 1951 by the then owners. These owners also added a wing to the east end and divided the house into two flats. Further additions were made in 1965. The current owners are undertaking work to the building including reinstating historic features and undertaking sympathetic alterations

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

38 Rue Balguerie has technological and craftsmanship significance for its ability to demonstrate vernacular construction methods of 19th century Akaroa using local timber.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of the dwelling at 38 Rue Balguerie consists of the immediate land parcel. The dwelling has contextual significance for its proximity to Wai iti/Balguerie Stream and as part of the 19th century streetscape, generally comprising modest timber cottages and houses built predominantly in the 1860s and 1870s, many of which are listed heritage places.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and its setting at 38 Rue Balguerie are of overall significance to Christchurch including Banks Peninsula. 38 Rue Balguerie has historic and social significance as an early colonial cottage in Akaroa and for its use as a nursing home for 14 years in the first half of the 20th century. 38 Rue Balguerie has cultural significance for its use as a nursing home for 14 years and for its ability to demonstrate characteristics of the way of life of people in Banks Peninsula in the 19th century through its layout and form. It has architectural and aesthetic significance as an early dwelling that has been added to over the years, whilst still retaining the ability to read the original 19th century form and construction, and craftsmanship significance through its ability to demonstrate early vernacular construction in Akaroa. 38 Rue Balguerie has contextual significance within a streetscape of 19th century cottages and houses and its proximity to Wai iti/Balguerie Stream. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, 38 Rue Balguerie*
Kelly, Clare, *Background Information Listed heritage Item, 38 Rue Balguerie*, 2011

REPORT DATED: 08/08/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 763
*DWELLING AND SETTING -
42 RUE BALGUERIE, AKAROA***



PHOTOGRAPH: CCC HERITAGE FILES 17.10.2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

42 Rue Balguerie has historical and social significance for its connection with a number of Akaroa's early residents. The site, along with many others on Rue Balguerie, it was originally purchased in 1851 by John T Watson, Akaroa's resident magistrate from 1847 to 1870. In 1867 it was bought by Elizabeth Brown, who ran a bakery in Akaroa and was a well known member of the community and a key member of the Presbyterian community. The first Presbyterian service in Akaroa was held in her house in Church Street. Research to date indicates that during this time she built the current cottage as the sale price went from £17 when she purchased it to £150 when she sold it in 1876. Although Elizabeth Brown only

owned the property for nine years, the cottage is named after her. The purchaser of the property in 1876 Julie Lelievre was a member of the well-known Akaroa family, The Lelievre family owned the property until 1905. Since then the property has passed through many owners, both local and further afield and remains in use as a dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling has cultural significance as it demonstrates the characteristics of a particular way of life in the 19th century of early settlers in Banks Peninsula.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

42 Rue Balguerie is of architectural and aesthetic significance as a one-and-a-half storey weatherboard cottage with a 'saltbox' roof – this is a gable forming an attic and a built in lean-to at the rear. Some of the original symmetry of the cottage has been lost with the addition of a bathroom with a flat roof to the western end some time between 1926 and 1954. When it was built it had a timber shingle roof, which is now corrugated iron. Alterations have been made to the cottage over the years, the most significant was the enclosure of the space between the previous shed/wash house at the rear of the house and the house itself, extending the lean-to roof line. However, much of the original interior has been retained.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

42 Rue Balguerie has technological and craftsmanship significance as an example of early colonial building practices, methodologies and materials including carpentry skills and construction techniques from the second half of the 19th century, with much of the early interior fabric being intact. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting at 42 Rue Balguerie have contextual significance as part of the 19th century streetscape, generally comprising modest timber cottages and houses built predominantly in the 1860s and 1870s, many of which are listed heritage places. The property itself is unusual in that the original section was smaller than others at the time. The setting is notable in that the proximity to Balguerie/Wai iti Stream would have been favoured

for the easy access to water and, at the time of construction, bush for firewood and construction materials.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

42 Rue Balguerie has overall heritage significance to Christchurch and Banks Peninsula for its association with well-known early Akaroa residents. It has social and historical significance as a colonial cottage associated with the well-known 19th century Akaroa personality of Elizabeth Brown and with the Lelievre family. Research to date suggests that the cottage was built by Elizabeth Brown c1876. The dwelling has cultural significance as it demonstrates the characteristics of a particular way of life in the 19th century of early settlers in Banks Peninsula. 42 Rue Balguerie has architectural and aesthetic significance as an early cottage which has retained much of its original form. 42 Rue Balguerie has technological and craftsmanship significance as an example of early colonial building practices, methodologies and materials including carpentry skills and construction techniques from the second half of the 19th century. The dwelling has contextual significance as part of the 19th century streetscape generally comprising modest timber cottages and house from the 1860s and 1870s. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Wood, Dr Vaughan, *Background Information Listed heritage Item, 42 Rue Balguerie*, 2013

REPORT DATED: 24/04/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

Notified 25 July 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1022
*DWELLING AND SETTING - 43 RUE BALGUERIE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

43 Rue Balguerie and Setting are of historical and social significance for their history of ownership and association with notable members of the Akaroa community. This property, along with many others on Rue Balguerie, was originally purchased in 1851 by John T Watson, Akaroa's resident magistrate from 1847 to 1870. It was sold on in 1873, three years after Watson left New Zealand, at which point the property was a small farm block and included Watson's original house from 1849. The property was next sold in 1876 and current research indicates that the building was constructed during this time. The property passed through two more hands before being sold to the prominent Akaroa merchant George Armstrong in 1885 giving it historical and social significance through both its age and this association. The family owned the property until 1945, as part of a group of properties which by 1917 encompassed nos. 27 – 55 Rue Balguerie. Armstrong was the mayor of Akaroa for 22 years until his death in 1932, as well as serving on the North Canterbury Hospital Board,

the Wainui Roads Board, Banks Peninsula Electric Power Board and was chairman of the Akaroa High School Board as well as being connected with a lot of sports clubs on Banks Peninsula. Although the family owned the property until after his death he purchased 37 Rue Balguerie in 1904 and moved into that. 43 Rue Balguerie has had several owners since the Armstrongs, temporarily passing into the ownership of people in Auckland before once more being owned by residents of Christchurch. A wing was added to the rear of the building in 1985 providing bathroom, laundry, shower, dining room and kitchen, when the property was owned by the Branthwaites, residents of Christchurch. The building has always been a dwelling, although not a permanent one.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

43 Rue Balguerie has cultural significance for its demonstration of the characteristics of the way of life of a small farm holding in Banks Peninsula during the 19th century and its continued use as a dwelling ever since.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

43 Rue Balguerie has architectural and aesthetic significance as an example of colonial timber cottage from c1875, with an attic storey and a rear lean-to. It has a triangular dormer, created by a cross gable, over the central front door, with double hung, multi paned casement windows. This form is seen in some other early colonial Akaroa houses, including 9 Bruce Terrace and 9 Aubrey Street. Originally the cottage had two front rooms with a kitchen in the lean-to and two bedrooms upstairs. Following alterations in the 1980s the cottage has a wing to the rear providing bathroom, laundry, shower, dining room and kitchen while the original cottage now has a living room and three bedrooms downstairs with two bedrooms upstairs. The addition to the building has provided for continued use of the building into the 21st century whilst still retaining the legibility of the original cottage.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

43 Rue Balguerie has technological and craftsmanship significance through its demonstration of local colonial carpentry skills and construction techniques from the 1870s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of the dwelling at 43 Rue Balguerie consists of the immediate land parcel. The dwelling and its setting have contextual significance as part of the 19th century streetscape, generally comprising modest timber cottages and houses built predominantly in the 1860s and 1870s, many of which are listed heritage places.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

43 Rue Balguerie and setting is of overall significance to the Christchurch District including Banks Peninsula. It has historical, social and cultural significance as a colonial dwelling dating from the 1870s with strong associations to prominent Akaroa personage George Armstrong and his family. Although altered and enlarged to the rear it remains a good example of a colonial timber cottage from the 1870s, and is of architectural and aesthetic significance. It has technological and craftsmanship significance through its demonstration of construction techniques from the 1870s. The dwelling has contextual significance as part of the 19th century streetscape in Rue Balguerie, being one of a collection of modest timber cottages and houses built predominantly in the 1860s and 1870s. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, 43 Rue Balguerie*
Kelly, Clare, *Background Information Listed heritage Item, No 43 Rue Balguerie*, 2011

REPORT DATED: 27 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1024
*DWELLING AND SETTING - 44 RUE BALGUERIE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

44 Rue Balguerie and setting are of historical and social significance for their history of ownership and association with members of the Akaroa community. This property, along with others on Rue Balguerie, was purchased 1851 by John T Watson, Akaroa's resident magistrate from 1847 to 1870. The property has historical and social significance through its association with the Malmanche family, the Brown family and the Lelievre family. The property was purchased from Watson in 1863 by Francois de Malmanche, a settler who arrived on the Comte de Paris in 1840. His niece Victoire inherited the section in 1867 at the age of 21. With her sister Josephine, Victoire had set up a school in Akaroa and was an educated, professional woman. She sold the section within a year to Peter Brown who was the son of baker Elizabeth Brown, a prominent Akaroa personality, who owned 42 Rue Balguerie. Brown sold the property in 1875 and that purchaser sold the property to John

Curry in 1898, complete with dwelling house and all other buildings. Current research to date suggests that the dwelling was built c.1880. Curry owned it until 1907. Curry was linked by marriage to the prominent Akaroa Lelievre family, and in 1915 the property again became linked to the Lelievre's as it was purchased by Stanly Cecil Lelievre, grandson of early French settlers. It remained in the Lelievre's ownership until 1927. Akaroa labourer Henry Phillips purchased the property in 1927, then in 1938 ownership passed to William Priest a bootmaker and his wife Ida Priest. In 1953 ownership passed to Ida Priest. Among the subsequent owners were members of the Phillips and Saville families. This property emphasises the close family connections within the settlement of colonial Akaroa with family links to other owners of properties on Rue Balguerie, as well as around Akaroa.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

44 Rue Balguerie has cultural significance for its demonstration of the characteristics of the way of life of people in Banks Peninsula during the 19th century, the close links between settler families in this area and its continued use as a dwelling throughout its existence.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

44 Rue Balguerie has architectural and aesthetic significance as a timber colonial dwelling from the late 19th century. It is one and half storeys with a gabled section facing the street and a lower wing with a veranda and decorative features adjacent to the street. The roof was originally timber shingles, but these have been replaced by corrugated iron, creating a roof with deeper eaves. Timber brackets have also been added to the eaves. Windows are double hung, multi paned sash windows. The form of the building is similar to that of number 38 Rue Balguerie. Extensions to the south and west of the building were made in 1988 with the addition of a carport to the garage on the south boundary in 1999. The outhouse to the west has been upgraded and restoration work was undertaken in 2010. The original form and features of the building are still very evident in the existing building.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

44 Rue Balguerie has technological and craftsmanship significance through its demonstration of carpentry skills and construction techniques using local materials, from the second half of the 19th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting at 44 Rue Balguerie have contextual significance as part of the 19th century streetscape, generally comprising modest timber cottages and houses built predominantly in the 1860s and 1870s, many of which are listed heritage places. The setting is in close proximity to Balguerie/Wai iti Stream.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

44 Rue Balguerie and setting is of overall significance to the Christchurch District, including Banks Peninsula. It has historical and social significance as a colonial dwelling linked to prominent Akaroa settlers, namely the Malmanche family, the Brown family and the Lelievre family. It has cultural significance in highlighting the close links between settler families in Akaroa. The building has architectural and aesthetic significance as a colonial timber cottage where the original form and features are still very evident while it shows technological and craftsmanship significance as a colonial building using local materials. The dwelling has contextual significance as part of the 19th century streetscape in Rue Balguerie, being one of a collection of (originally) modest timber cottages and houses built predominantly in the 1860s and 1870s. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Kelly, Clare, *Background Information Listed heritage Item, No 44 Rue Balguerie*, 2011

REPORT DATED: 29 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

Notified 25 July 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1151
*DWELLING AND SETTING - 46 RUE BALGUERIE, AKAROA***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

46 Rue Balguerrie has historical and social significance as an early Akaroa home, for its association with French settlers the Eteveneaux family, and well-known sea captain and Antarctic explorer Frank Worsley.

Jean-Pierre Eteveneaux (1798-1869), a sawyer, his wife Jeanne and their three children arrived in Akaroa aboard the *Comte de Paris* in 1840. The family settled on a 7.5 acre concession in Rue Balguerrie – 5 acres for Jean-Pierre, and 2.5 acres for his son Claude Jean-Baptiste (1828-1915), a carpenter. At some point before 1851 a house was built on the property on the present site of 46 Rue Balguerrie. Research does not reveal for whom the house was built, or if it forms any part of the present dwelling. Jean-Pierre and Jeanne returned to France for an extended visit in the early 1850s. They did not return to Akaroa until 1859, when they retired to the former Langlois cottage on Rue Lavaud (now part of the Akaroa Museum). Whilst in France in 1855, they arranged for a subdivision roughly equivalent to Jean-Baptiste's share of the Rue Balguerrie property to be transferred to his name. This parcel contained the Rue Balguerrie house, which was then in the occupation of John Frederick Kubler, a German settler. Jean-Baptiste drew a £70 mortgage on the

property in 1861, which would have been a sufficient sum to rebuild the house had he decided to do so. In January 1863 Jean-Baptiste sold his property to G. H. Tribe. He subsequently moved to Westport where he worked as a carpenter and boat builder, and then on to Wellington where he and his wife Catherine (nee Libeau) ran hotels and boarding houses. The couple retired back to Akaroa in c1906.

George Tribe was a prominent businessman and politician in early Canterbury. He lived briefly in Akaroa at this time, so may have lived in the cottage. In 1866 the cottage was sold to widow Mary McKinnon, and then in 1870 to investor Richard Rowe. It was while Rowe owned the property that it was apparently rented for a period in the early 1870s by Henry T. and Georgina Worsley. Henry, a son of Henry F. Worsley, a prominent and well-connected Canterbury Association colonist, had a bush property at the head of the Grehan Valley. In 1872, while living at 46 Rue Balguerie, Georgina gave birth to a son, Frank.

Frank Worsley joined the New Zealand Shipping Company in 1887 and served on sailing ships between England and New Zealand for nearly ten years. He participated in several Antarctic expeditions with Ernest Shackleton and captained the *Endurance*. He is best remembered for navigating the *Endurance* crew to safety in 1916 after their vessel was crushed by ice in the Weddell Sea. Worsley's outstanding navigation skills ensured the survival of the entire crew against considerable odds. Worsley also undertook naval service during WWI, earning a DSO for sinking German submarines and in 1920 an OBE.

Rowe finally sold 46 Rue Balguerie in 1897. In 1902 it was purchased by James Henry Curry, who lived there until 1952. The house has been owned by two families in the intervening years, and appears to have been utilised primarily as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

46 Rue Balguerie has cultural significance for its capacity to demonstrate characteristic features of the way of life of people on Banks Peninsula during the nineteenth century. The dwelling was employed as a rental property through the nineteenth century, a permanent home for a single family through the first half of the twentieth century, and a holiday home for the second half of the twentieth century. This pattern is characteristic of the history of many Akaroa dwellings.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

46 Rue Balguerie has architectural and aesthetic significance as a typical mid-nineteenth century single-storey gable-roofed timber cottage. The roof has a 'catslide' lean-to at the rear. The cottage has a symmetrical street elevation comprising a central timber-panelled door flanked by casement windows, all sheltered by a simple veranda running the length of the street frontage. Although alterations have been made to the dwelling – notably a small extension to the south west lean-to and French doors on the North West elevation, the nineteenth century colonial cottage form remains legible from both Rue Balguerie and Watson Street.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

46 Rue Balguerie demonstrates technological and craftsmanship significance as an early colonial house of the period 1840-1865, demonstrating carpentry skills, construction techniques and the use of local materials typical of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

46 Rue Balguerie has contextual significance on its site, in its setting and as part of the wider Akaroa colonial context. The setting consists of the immediate parcel, a square suburban section at the south east corner of Rue Balguerie and Watson Street. The cottage is located at the front of the section, which is heavily planted, largely concealing the building from the road. The wider context of the property is Akaroa's colonial townscape, which is defined by modest nineteenth century timber cottages such as this.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Research suggests that the house dates from the 1840s, but there is a possibility that it may have been rebuilt in 1861.

ASSESSMENT STATEMENT

46 Rue Balguerie and its setting have significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as an early Akaroa home, for its association with French settlers the Eteveneaux family, and as the birthplace of well-known sea farer and Antarctic explorer Commander Frank Worsley. The dwelling has cultural significance for its capacity to demonstrate characteristic features of the way of life of people on Banks Peninsula during the nineteenth century. The dwelling has architectural and aesthetic significance as a typical mid-nineteenth century single-storey gable-roofed timber cottage. The dwelling has technological and craftsmanship significance as an early colonial house of the period 1840-1865, demonstrating carpentry skills, construction techniques and the use of local materials typical of the period. The dwelling has contextual significance in relation to its suburban setting, and as a contributing part of Akaroa's colonial townscape, which is largely defined by modest timber cottages such as this. The dwelling has archaeological significance for the capacity it has to provide archaeological evidence of human activity, particularly of the period of its construction between 1840 and 1861.

REFERENCES:

Kelly, Clare, *Background Information Listed heritage Item, Carolyn Cottage, No. 46 Rue Balguerie*, 2011

REPORT DATED: 29/01/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1152
*DWELLING AND SETTING - 47 RUE BALGUERIE, AKAROA***



PHOTOGRAPH : CLARE KELLY, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

47 Rue Balguerie and setting are of historical and social significance for their history of ownership and associations with Akaroa families. The property was purchased from Francois Lelievre in 1851 by John T Watson, Akaroa's resident magistrate from 1847 to 1870. Francois Lelievre arrived in Akaroa in 1840 on the Comte de Paris as a member of the crew and stayed on with the settlers, with the Lelievre family becoming one of the most prominent, French families in Akaroa. In 1885 it was purchased by prominent Akaroa merchant George Armstrong giving it historical and social significance through this association. Historical and social significance also come through the purchase of the property from the Armstrong family in 1935 by Miss Ethel Lelievre. Ethel Lelievre was the grand daughter of Francois Lelievre and was a prominent figure in Akaroa and Canterbury political and cultural organisations in the mid-20th century. She owned the property until her death in 1973, having subdivided off what are now numbers 49 and 51 Rue Balguerie in 1969. The house was sold by her executors to Akaroa fisherman Brian Mitchell and his wife Janice. In 1988 it passed out of local ownership.

Ethel Lelievre was a member of the Horticultural Society, President and Secretary of the Akaroa Red Cross and only the second woman to serve as an Akaroa Borough Councillor. She rose from President of the Akaroa Women's Institute to President of the Canterbury Federation and a member of the New Zealand Executive. She also represented New

Zealand at meetings of the International Union of Child Welfare in London and Save the Children Fund in The Hague. She lobbied the government to purchase the Langlois Eteveneaux house on the corner of Rue Balguerie and Rue Lavaud which is now a prominent part of Akaroa Museum. Ethel Lelievre was awarded an MBE in 1950 for her service to Public Affairs.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

47 Rue Balguerie has cultural significance for its demonstration of the characteristics of the way of life of people in Banks Peninsula during the early 20th century and its continued use as a dwelling. In particular it reflects the strong continued association and active contributions of the families and descendants of the first French settlers to the area.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

47 Rue Balguerie has architectural and aesthetic significance as a turn of the 20th century, corner bay villa. The dwelling is orientated towards the street and set back nearly 25 metres. It was originally within an acre of garden and still retains much of the early planting. The building is a timber structure with a metal roof, featuring box bay, double hung sash windows facing the street and facing north-west, with a veranda wrapped around the south and north-west elevation between the box bays. There are carved timber eaves brackets. Although the veranda roof is not the original bull nosed roof and the decorative timber balustrade has been removed, the carved post brackets remain. Two brick chimneys have been removed but the double backed fireplace between the original drawing room and bedroom has been retained. The original form of the building is still very evident and easy to see. Extensions were made to the north-west and north-east in 2005, but with the historic form of the villa retained.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 47 Rue Balguerie has technological and craftsmanship significance through its demonstration of turn of the twentieth century carpentry skills and particularly through the decorative elements such as the eaves brackets and carved timber veranda post brackets.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting at 47 Rue Balguerie have contextual significance as part of the historic streetscape, generally comprising modest timber cottages and houses. It conforms in relation to both the scale and materials that define the streetscape.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

47 Rue Balguerie and setting are of overall significance to the Christchurch District including Banks Peninsula. The dwelling and setting have historical, social and cultural significance particularly through their association with well known 20th century Akaroa personality Ethel Lelievre and also with the association with her grandfather Francois Lelievre and the prominent Akaroa merchant George Armstrong. The dwelling has architectural and aesthetic significance as a good example of a turn of the 20th century corner bay villa and technological and craftsmanship significance through the carpentry and decorative timber elements. The building and setting are of contextual significance as part of the historic Rue Balguerie streetscape. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *47 Rue Balguerie*, 2011

REPORT DATED: 27 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1190
*DWELLING AND SETTING - 55 RUE BALGUERIE, AKAROA***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

55 Rue Balguerie is of historical and social significance for its history of ownership and associations with prominent Akaroa figures. This property, along with some others on Rue Balguerie, was originally purchased in 1851 by John T Watson, Akaroa's resident magistrate from 1847 to 1870. In 1876 55 Rue Balguerie was bought by Mathew Wight, after whom Mat Wight's Bay is named. Current research indicates that Wight built the cottage c. 1880. Wight died in 1914 and his wife continued to live there. In 1917 the property was sold to prominent Akaroa merchant George Armstrong giving it historical and social significance through both its age and this association. At this point George Armstrong owned the sites of nos. 27 to 55 Rue Balguerie. The family owned the property until 1942. Research to date suggests that in the three years prior to its sale, 55 Rue Balguerie was used as overflow accommodation for 37 Rue Balguerie when the Armstrong family were running that property as a guest house. Armstrong was the mayor of Akaroa for 22 years until his death in 1932, as well as serving

on the North Canterbury Hospital Board, the Wainui Roads Board, Banks Peninsula Electric Power Board and was chairman of the Akaroa High School Board as well as being connected with a lot of sports clubs on Banks Peninsula. The property has subsequently passed through several owners. In 1942 the property passed to Richard Bell, a Christchurch furniture manufacturer. That same year it was sold to Akaroa Accountant Arthur Faulkner. In the following year it passed out of local ownership. John Ryall and Angela Ryall owned it from 1966-1989.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

55 Rue Balguerie has cultural significance for its demonstration of the characteristics of the way of life of people in Banks Peninsula during the 19th century and its continued use as a dwelling ever since. The property reflects generational family ownership as a particular cultural habit in this area.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

55 Rue Balguerie is of architectural and aesthetic significance as a single storey timber cottage with a 'saltbox' roof – this is a gable forming an attic and a built in lean-to at the rear. Some of the original symmetry of the cottage has been lost through replacing one of the front windows with a smaller window. French doors and additional windows have been added to the western elevation. An extension to the rear has altered the pitch of the roof, although the original line can still be seen in the weatherboarding. Three clear roofing sheets have been inserted into the veranda when the roof was replaced post February 2011. Decorative timber post brackets on the veranda have been removed. In spite of these changes the dwelling retains architectural and aesthetic significance with the original form remaining legible, particularly from the street front.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

55 Rue Balguerie has technological and craftsmanship significance through its demonstration of colonial carpentry skills and construction techniques, using local materials.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting at 55 Rue Balguerie have contextual significance as part of the 19th century streetscape, generally comprising modest timber cottages and houses built predominantly in the 1860s and 1870s, many of which are listed heritage places. The cottage's scale, detail and construction contribute to this 19th century streetscape.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

55 Rue Balguerie and its setting are of overall significance to the Christchurch District including Banks Peninsula on account of historical and social significance through its age and association with Akaroa settler Mathew Wight and prominent Akaroa merchant George Armstrong; cultural significance for its demonstration of the characteristics of the way of life of people in Banks Peninsula during the 19th century and its continued use as a dwelling ever since; architectural and aesthetic significance as an example of a colonial timber cottage from the latter half of the 19th century; technological and craftsmanship significance as evidence of colonial construction techniques; contextual significance as part of the 19th century streetscape of Rue Balguerie, being one of a collection of modest timber cottages and houses built predominantly in the 1860s and 1870s. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File *55 Rue Balguerie*

REPORT DATED: 27 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 667
*DWELLING AND SETTING, LINTON -
70 RUE BALGUERIE, AKAROA***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

70 Rue Balguerie has high historical and social significance through its long association with the Westenra family and its later association with artist Josie Martin. The first title for the site of 70 Rue Balguerie was given to Pierre Darmandaritz who was a master mariner from Le Havre, France and was the first French whaling captain to visit Akaroa in 1836. Arthur Henry Westenra purchased the property in 1877 and constructed the dwelling. Westenra was the manager of the Bank of New Zealand branch in Akaroa, a position he held off and on until 1881. The two-storey house 'Linton' was designed in 1880 by Christchurch architect AW Simpson and is one of the grander houses built in Akaroa during the colonial period. Construction was finished in 1881. Work on the ground continued following construction of the house. In 1886 Westenra attempted to sell the property and again in 1916. In between he had spent time living in Linwood in Christchurch. Westenra was unable to sell the property

and it remained in his family until 1961. The property was subdivided in 1958 and in 1961 the local fisherman who purchased Linton also purchased three other back sections. Following this the property passed through several owners, with additional subdivisions in 1973 and 1979. In 1989 the then owners purchased back much of the area that had been subdivided off in 1979 meaning the property is now 2317m². Further ownership changes have occurred since

In 2008 Josie Martin, a painter, sculptor and mixed media artist who has been exhibiting in New Zealand and internationally since 1981, opened the 'Giant's House Art Gallery' on the property and established a sculpture garden. This together with the restored Linton garden has achieved the status of a 'Garden of National Significance'. She has also hosted international art workshops at Linton. Josie Martin currently hosts art and garden tours at Linton for the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

70 Rue Balguerie has high cultural significance as an illustration of the way of life of the early European settlers in Akaroa. It is a tangible example of the cultural habit of generational longevity of tenure which often happens in more rural or isolated areas. It also has cultural significance as an art gallery which is open to the public.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The two storey house 'Linton' has high architectural and aesthetic significance as one of the grander houses built in Akaroa in the colonial period. It was designed by Christchurch architect AW Simpson who also designed the second Theatre Royal, erected in Christchurch in 1872 and the Gaiety Theatre in Akaroa, erected in 1879. As is the case for both these buildings 'Linton' has classical detailing rendered in wood and is a timber dwelling with a hipped, corrugated iron roof. The main façade faces north and has a veranda at ground floor level with a rectangular bay at first floor level. The bay has arched windows with mock pilasters and keystone scrolls and is topped by a pediment. This window detailing occurs only on the main façade. The external weatherboards are not original and have been replaced and clad in a metal finish.

Internally there are five rooms on the ground floor. There is also a large hallway with a barrel vaulted roof, containing a sweeping staircase constructed of mahogany imported from France. The front of the house had a formal dining room (now a lounge) and a drawing room (now a bedroom), both of which have decorative plaster ceilings. To the rear is a kitchen, bathroom and bedroom. The first floor has four more bedrooms and a bathroom. Both floors have a 12 foot stud. Much of the timber used for construction was totara, but kauri is exclusively used for doors, joinery and the match lining in the kitchen. On the eastern side the former drawing room opened onto a conservatory which was demolished but has been rebuilt. A bay window has been added to the former dining room on the western side. Additional architectural significance is attached to the property through the replacement of a lean-to at the rear of the house dating from the 1950s being replaced in 2008 by a new workshop and garage on the ground floor, with an art gallery above, designed by the well-known Christchurch architect Sir Miles Warren.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

70 Rue Balguerie has technological and craftsmanship significance for the information it may provide of mid-nineteenth century building practices, methodologies and materials and the craftsmanship and technology used in the creation of the sculpture garden. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. It also demonstrates technological and craftsmanship significance through the provision of a rare local example of elaborate interior decoration on a grand scale, notably the plaster ceilings and the imported staircase. Additional significance is demonstrated through the fact that by the early 20th century Linton had hot and cold running water on both floors which was unusual for the time.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

70 Rue Balguerie has contextual significance as a grand house set in extensive, landscaped grounds which have been restored and also turned into a sculpture park. The garden is now designated a 'Garden of National Significance'. It is also distinguished from local cottages by being set back from the road and shielded from public view.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, features associated with the early formal gardens and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

70 Rue Balguerie, Linton, and its setting has overall high heritage significance to Christchurch and Banks Peninsula for its longevity of ownership by the Westenra family and its more recent association with New Zealand artist Josie Martin. It has high historical and social significance for its association with A H Westenra, Akaroa's colonial bank manager for whom the house was constructed in 1880. The property has considerable cultural significance through the cultural societal habit of longevity of generational family ownership in this area and as the residence and art gallery of Josie Martin which is now open to the public. The dwelling has high architectural and aesthetic significance as a large decorative timber residence from the early 1880s designed by Christchurch architect AW Simpson and for an extension in the early 21st century designed by Christchurch architect Sir Miles Warren. Linton and its setting has technological and craftsmanship significance for the information it may provide of mid-nineteenth century building practices, methodologies and materials and the craftsmanship and technology used in the creation of the sculpture garden. It also has

technological and craftsmanship significance through the use of elaborate internal decoration and early running water to the rooms. The building has contextual significance through its setting in large landscaped grounds containing sculptural works. It is set on the hill well back from the road in contrast to local cottages from the same era. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, features associated with the early formal gardens and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, Linton, 70 Rue Balquerie*
Wood, Dr Vaughan, *Background Information Listed heritage Item, 70 Rue Balquerie, 'Linton'*, 2013

REPORT DATED: 30/04/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 718
*DWELLING AND SETTING, FORMER MANSE -
73 RUE BALGUERIE, AKAROA***



PHOTOGRAPH: JENNY MAY, 22.4.2015

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling has high historical and social significance being originally built as the first Presbyterian manse a use that it retained from 1877 until the mid-1890s after which it was either leased by the church until 1920. The first Presbyterian Church service in Akaroa was conducted in 1856 in a private home by a minister from Christchurch. By 1860 the Presbyterian community had built a purpose built building for services however it was not until the construction of this dwelling in 1877 that there was an official residence for the Presbyterian Minister of Akaroa. Following the departure of the first Presbyterian Minister, who had arrived in 1862, William Douglas arrived in 1874 to take up the ministry. In 1877 he leased a section of land in Rue Balguerie from John Watson, who had been Resident Magistrate of the Akaroa before returning to Ireland in 1870. A manse was built that year and remained in the care of the Presbyterian Church despite being purchased by William Douglas in 1882. The dwelling was maintained as a manse until 1895 when Reverend Finlay

moved out and the dwelling was rented out. In 1920 the Church Committee decided to build a new manse opposite No. 73 and the former manse was sold. The property changed hands twice before being purchased in 1960 by the current owner.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Manse has high cultural significance for its use as a manse for the Presbyterian Church and its ministry in Akaroa from its construction date in 1877 until the mid 1890s. The original character of the building and its setting continue to reflect the culture of the rural nature of early colonial life of the Presbyterian ministers and Victorian and early Edwardian occupants who resided at the property. It is also a tangible example of the cultural habit of longevity of tenure which is a cultural societal tendency in this area.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former manse was built in 1877 to designs by James Dalglish, and has high architectural and aesthetic significance. Dalglish, a Scotsman who was the son of a timber merchant, had undertaken an apprenticeship in engineering in Glasgow before arriving in New Zealand in 1861. He worked as a timber merchant in Banks Peninsula. In 1877 he submitted plans for the manse to the Church Committee that were a mirror image of his own home at 158 Rue Jolie. Dalglish made some minor modifications to the plans at the request of the committee and by August that year it was reported that the building was almost completed. The two storey villa has a projecting front bay with ground floor bay window. The concave verandah features decorative posts which are very similar to 158 Rue Jolie. The building has undergone only minor alterations including the addition of a lean-to at the rear of the building. The dwelling has considerable architectural and aesthetic significance due to the low level of alteration to the original building.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former manse has technological and craftsmanship significance has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula. It has the ability to provide craftsmanship detail due to the relatively original condition of the building and external detail, in particular, the verandah detail. Evidence of mid 1870s construction, joinery and detailing will remain in the building.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former manse has high contextual significance as it is located at the upper end of a street of a group of listed dwellings in Rue Balguerie and retains the rural character that characterised the upper reaches of this street during the 19th and early 20th century. The former manse sits in a large section containing corrugated iron farm buildings and rural fencing. The section contains both pasture and bush. Although set back from the road the dwelling remains visible from the street, and thus contributes to the colonial character of Rue Balguerie. The house is linked with 158 Rue Jolie as it was designed by the same person to essentially the same plan.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Manse at 73 Rue Balguerie has overall high heritage significance to Christchurch and Banks Peninsula for its early association with the Presbyterian Church in Akaroa and its longevity of private ownership. It has high historical and social significance being originally built as the first Presbyterian manse a use that it retained from 1877 until the mid-1890s after which it was either leased by the church until 1920. The current owner has owned the property for over 50 years contributing significantly to the maintenance of the original condition of the property today. The former Manse has high cultural significance for its use as a manse for the Presbyterian Church and its ministry in Akaroa from its construction date in 1877 until the mid 1890s. The dwelling has high architectural and aesthetic significance as an example of a colonial timber two storey villa, with distinctive decorative detailing on the verandah posts, and the retention over time of its colonial character. The former manse has high technological and craftsmanship significance has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The former manse has high contextual significance as it is located at the upper end of a street of a group of listed dwellings in Rue Balguerie and has retained its 19th century rural character with pasture, rural fencing and bush and thus contributes to the more rural character that defined the upper reaches of Rue Balguerie during the 19th century. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Simon Daisley, Background Information Listed Heritage Place – 73 Rue Balguerie, Akaroa. 2013.

REPORT DATED: 14.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1197
*DWELLING AND SETTING - 3 RUE BENOIT, AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling is of historical and social significance for its association with its first owner, prominent Akaroa businessman Thomas Taylor, and for its continued history of use for private and visitor accommodation, which reflects continuity and change in the residential and tourism development of the township. This house was built on land, originally part of Town Section 20, which was first granted to Jacques Benoit, a French settler who arrived in Akaroa aboard the *Comte de Paris*. After a number of changes in ownership, Thomas E Taylor purchased the property in 1905. Taylor was a merchant who arrived in New Zealand in 1880 and moved to Akaroa with his wife Annie Isabella Murphy in 1889. That year he opened a general store known as TE Taylor's Furnishing Warehouse. Over the years Taylor expanded his business, located at the corner of Beach Road and Church Street, to include furniture, cordials and photography. In order to prevent local residents from having to make the long journey to Christchurch, he imported items direct from England and still offered them at 'Christchurch prices.'

Thomas built a dwelling on the property in 1910. In 1948 the house was left in trust to Taylor's grandchildren Edward Gower Pilkington and Irene Fay Batt. In the 1950s the dwelling was turned into a bed and breakfast and operated under the name of Miss Opie's Holiday Inn. Today the house continues to provide accommodation to both domestic and international guests to Akaroa and is now called Maison de la Mer. The former TE Taylor store in Beach Road (c. 1903) is also a listed heritage item.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The building has cultural significance as it reflects the way of life and means of Thomas Taylor, an Akaroa merchant who was a prominent figure in the town during the late 19th and early 20th centuries.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as an Edwardian English Domestic Revival style building designed by noted Christchurch architects Collins and Harman. The firm had been established by William Barnett Armson in 1870. After serving his articles with Armson, John James Collins (1855-1933) bought the practice after the former's death in 1883 and took Richard Dacre Harman (1859-1927) into partnership four years later. In the early years of the 20th century, Collins and Harman became one of Christchurch's leading architectural practices. Notable examples of the firm's work included the Christchurch Press Building (1909, demolished), the Nurses' Memorial Chapel at Christchurch Public Hospital (1927), and many of the buildings at Canterbury College.

Common features of English Domestic revival style that the dwelling possesses include: the use of timber construction, shingled gable apex, casement and bay windows, and differentiated upper and lower floor cladding (weatherboards on the ground floor and vertical board and batten on the upper floor). As a house built in the English Domestic Revival style it represents a further, post-colonial stage in Akaroa's domestic architecture, and demonstrates elements of what was to become the New Zealand bungalow style. There were relatively few dwellings erected in Akaroa between 1900 and 1950; the village's stable population meant that Akaroa had 124 houses in 1901 and 140 in 1926. Over the same half-century there were relatively few larger houses built in Akaroa, which makes the former Taylor residence notable for its size and scale (Akaroa Historical Overview, 2009).

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as its materials and methods of construction reflect the period in which it was built and craftsmanship is evident in its leaded windows.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Taylor residence has contextual significance in relation to its setting on the north side of Rue Benoit overlooking Akaroa Harbour. The building is situated on a property which is entered via a driveway on the corner of Rue Lavaud and Rue Benoit. This section of Rue Lavaud contains other dwellings which were built after the turn of the 20th century.

The setting of the dwelling is the immediate land parcel, and includes mature trees on the boundaries and an open area of grass to the rear. A concrete retaining wall surmounted by a picket fence extends along the Rue Benoit boundary, screening the dwelling to some extent from view. TE Taylor was one of AW Buxton's customers between 1910 and 1926 and so it is possible that the property may retain some of the plantings and design elements typical of Buxton's work (Akaroa Heritage Overview, p. 120).

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and setting have archaeological significance because of the potential to provide archaeological evidence due to documented early European activity on the site, including that which pre dates 1900, and for the earlier Maori activity along the Akaroa coastline.

ASSESSMENT STATEMENT

The former Taylor residence has overall heritage significance to Banks Peninsula and Christchurch. It has historical significance for its association with prominent Akaroa business owner Thomas Taylor, who built the house in 1910, and lived there until his death in 1948. The dwelling has cultural significance as a demonstration of the Taylor family's way of life and architectural significance as a Collins and Harman designed English Domestic Revival style building. The dwelling has technological and craftsmanship significance as its materials and methods of construction reflect the period in which it was built. The former Taylor residence has contextual significance in relation to its site and the townscape in the vicinity of Rue Benoit and the south end of Rue Lavaud. The dwelling and setting have archaeological significance because of the potential to provide archaeological evidence due to documented early European activity on the site, including that which pre dates 1900, and for the earlier Maori activity along the Akaroa coastline.

REFERENCES:

CCC Heritage File 91 *Rue Lavaud*

John Wilson and Louise Beaumont *Akaroa Heritage Overview* (Christchurch, 2009)

Grant to Benoit land transfer, Deeds 3, Folio 344, Archives New Zealand.

Lelievre-Taylor land transfer, Deeds 160, Folio 159, Archives New Zealand.

'Obituary' *Akaroa Mail and Banks Peninsula Advertiser* 17 July 1934, P.2.

Gordon Ogilvie *Banks Peninsula: Cradle of Canterbury* (Christchurch, 2007), p.44.
'Mr Taylor's new store' *Akaroa Mail and Banks Peninsula Advertiser* 2 September 1892, p.2.
'Beautifying Akaroa' *Akaroa Mail and Banks Peninsula Advertiser* 14 June 1910, p.2.
Land Information New Zealand, Certificate of Title, Volume 473, Folio 245.
'A short history' *Maison de la Mer*, accessed April 28 2013,
<http://www.maisondelamer.co.nz/About+Us/A+Short+History.html>

REPORT DATED: 25 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 758
*DWELLING AND SETTING -
26 RUE BENOIT, AKAROA***



PHOTOGRAPH: S. DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

26 Rue Benoit and its setting has historical and social significance for its association with the well-known early colonial Lelievre-Kearney and Gracia families, as a small Victorian workman's dwelling and as an Akaroa holiday home - a common use for many Akaroa cottages from the 1950s. 26 Rue Benoit (earlier Benoit St) is located on land that was originally granted to French settler Francois Lelievre in 1856. In 1874 he passed the site of 26 to his daughter Victoria and her husband George Kearney (of Irish heritage), who had married the previous year. The cottage was built in c1880. George died in 1902, but Victoria remained at 26 Rue Benoit until 1920. The cottage was then sold to Frank Gracia, the son of former Azorean whaler John Gracia. It is used today as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

26 Rue Benoit has cultural significance as an illustration of the lifestyle of early colonial families settling in Akaroa in the later nineteenth century. The tenure of the Lelievre and

Gracia families also illustrates the ethnically and culturally diverse nature of nineteenth and early twentieth century Akaroa as well as providing an example of the achievements and confidence the family had in the establishment of the European settlement of the area through generational and family ownership. That these cottages survive is due in part to long family ownership and the cultural societal changes, including transport and roading development over time that led them to becoming holiday homes in Akaroa and the wider peninsula.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

26 Rue Benoit has architectural and aesthetic significance as a modest mid-nineteenth century colonial cottage. It is of timber frame and timber constructions with a single gable roof. The principal façade is typical cottage design with fenestration either side of a central front door that often led to two principal front rooms and a small hallway to the rest of the cottage. It has a modest verandah with decorative post that runs the length of the principal façade. Its overall architectural form is not dissimilar to other colonial cottages and dwellings throughout Akaroa, providing the town with a coherent mid-nineteenth century townscape.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

26 Rue Benoit has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

26 Rue Benoit and its setting has contextual significance in relation to its Rue Benoit location, and in relation to Akaroa's many other nineteenth and early twentieth century dwellings which together form a coherent colonial townscape. The cottage is located on a small corner section with little vegetation, and is therefore quite visible. It relates to 17A and 15 Rue Benoit, which also belonged to members of the Lelievre family. The remaining dwellings in Rue Benoit are otherwise of a later period, and whilst providing a survey of Akaroa architecture through the twentieth century, do not themselves form a consistent heritage precinct.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

26 Rue Benoit and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

26 Rue Benoit has overall heritage significance to Christchurch and Banks Peninsula as a modest Victorian colonial cottage that has survived in relatively original form. The cottage has historical and social significance for its association with the well-known early settlers the Lelievre-Kearney and Gracia families. As with many small cottages its later use has been as a holiday home since c1950. The cottage has cultural significance as an illustration of the lifestyle of an early colonial family in the later nineteenth century, and of the ethnically and culturally diverse nature of nineteenth and early twentieth century Akaroa. It is also reflective of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of retaining property through several generations of one family. That these cottages survive is due in part to long family ownership and the cultural societal changes, including transport and roading development overtime that led them to becoming holiday homes in Akaroa and the wider peninsula. The cottage has architectural and aesthetic significance as a modest colonial cottage of the type which provides Akaroa with its coherent mid-nineteenth century townscape. 26 Rue Benoit has technological and craftsmanship significance has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The cottage and its setting has contextual significance in relation to its prominent corner site and relationship to other former Lelievre family homes in the immediate area. 26 Rue Benoit and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 26 Rue Benoit (House)

REPORT DATED: 01/04/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1191
*DWELLING AND SETTING -
8 RUE GREHAN, AKAROA***



PHOTOGRAPH: JOHN WILSON, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

8 Rue Grehan has historical and social significance as the former home of Nanto-Bordelaise Company settlers Eli and Marie Bouriaud and their foster daughter Georgina Bell, and as one of the very few remaining original French settlement-era buildings in Akaroa.

The Bouriauds arrived aboard the *Comte de Paris* in 1840 and selected a block in the lower Grehan Valley, where they built a substantial house at some point during the 1840s. Eli worked as an orchardist and gardener. He remained loyal to his origins and was one of the few French settlers not to become a naturalised British subject. Although they had no children themselves, the couple adopted the orphaned Georgina Fleuret after her mother's death in 1852. Georgina married Scottish-born carter James Bell in 1869. The Bells lived with the Bouriauds and inherited the property after Eli died in 1886. Georgina, who was known for her knowledge of French Akaroa, died in 1910. Later, in 1930, the property was purchased by Florence and Gordon Kearney; Florence was the sister of well-known local businessman and public figure Louis Vangioni. Florence and Gordon subdivided the five acre property to its present size, but remained living in the house until their deaths in 1953

and 1962 respectively. The property was owned by Stephanie Banks from 1965-1991; it has had two subsequent owners.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

8 Rue Grehan has cultural significance as a direct link to the French settlement of the 1840s, and the manner in which the settlers of that period attempted to recreate some of the culture and society with which they were familiar. It also recalls how the vestiges of their distinct culture survived into the twentieth century. The house also illustrates the ethnically and culturally diverse nature of nineteenth and early twentieth century Akaroa, as the property transitioned from the French Bouriauds and the French-Scottish Bells to the Kearneys, who were of Irish and Italian heritage. It is also reflective of the common Akaroa characteristic of multi-generational ownership of property.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

8 Rue Grehan has some architectural and aesthetic value as the remnant of one of the few remaining buildings of the initial period of French settlement. Two others are the farmhouse at French Farm and the Langlois-Eteveneaux house on Rue Lavaud. The house originally had many typically French details such as a steeply pitched roof, small dormers and French doors. 8 Rue Grehan has been significantly modified through the years however, and it is not clear today what (if any) features of the building date to the 1840s. A full second storey was added to the house in 1992, and major internal changes took place at this time.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

8 Rue Grehan has some technological and craftsmanship value, for although much altered, 8 Rue Grehan may still have the capacity to illustrate French building techniques of the 1840s. Any early portions of the house that remains will likely be constructed of pit-sawn locally-milled timber.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

8 Rue Grehan has contextual significance in relation to its Rue Grehan location, and in relation to the many other nineteenth and early twentieth century dwellings that define Akaroa's distinctive colonial townscape. The house was originally located on a highly visible rise in the midst of a large section of several acres. With subdivision however, its setting

now consists of an average suburban-sized section. The house is obscured behind vegetation and surrounded by modern dwellings.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

8 Rue Grehan and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The precise date of the house's construction has not been identified, but its dates from the 1840s.

ASSESSMENT STATEMENT

8 Rue Grehan is of overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as the former home of Nanto-Bordelaise Company settlers Eli and Marie Bouriaud and their foster daughter Georgina Bell, and as one of the very few remaining early buildings built by the French settlers in Akaroa. The dwelling has cultural significance as a tangible reminder of the settlement of Akaroa by the French in 1840, and (in its original form) of the measures that the settlers of that period took to maintain the culture with which they were familiar. It also recalls the ethnically and culturally diverse nature generally of nineteenth and early twentieth century Akaroa. The dwelling has contextual significance on its original site. Although it is largely concealed from view, it contributes to the broader colonial townscape for which Akaroa is known. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 8 Rue Grehan (Dwelling)

REPORT DATED: 23/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1007
*DWELLING AND SETTING- 42 RUE GREHAN, AKAROA***

PHOTOGRAPH:

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling and setting has historical and social significance for its connection with first owners, solicitor George Nalder and his wife Marianne, and as a grand house that contrasts markedly in scale and ornamentation with most homes of the period in Akaroa. This reflects the socio-economic differentiation of Victorian society. The dwelling later served as a long-standing guest house, which was the fate of many larger Akaroa homes as the township developed as a popular tourist destination from the early twentieth century.

This dwelling was built in 1878 for solicitor George Nalder and his wife Marianne. After twenty years in Christchurch, the Nalders moved to Akaroa for Marianne's health in 1876. The decision was also influenced by the marriage of their second daughter to Akaroa businessman William Henning in that year. The house the couple built in Akaroa reflected their wealth and social standing. George practised law and was a well known figure in the town until his early death in 1884. Mrs Nalder remained at *The Wilderness* until her own death in 1904. The couple were keen gardeners and developed extensive grounds around their home. In the early twentieth century Akaroa developed as popular tourist destination, and the former Nalder home was purchased by Ada Shepperd, the wife of Akaroa's police constable, who ran it as a boarding house. It remained as a guest house until at least the 1950s. After a period as a private residence, the building reopened as a Bed and Breakfast hotel in 1996. It continues to offer visitor accommodation.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

This dwelling and setting has cultural significance as a large dwelling which contrasts markedly with most Akaroa dwellings of its era, and which reflects the comfortable lifestyle of its first occupants, the Nalder family.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

This dwelling has architectural and aesthetic significance as a large and decorative Carpenter Gothic dwelling, characteristic of the period 1875-1885.

The dwelling was built in 1878 for the Nalder family. Research to date has not identified the building's architect, but it may have been A W Simpson, who was active in Akaroa at this time. *The Wilderness* is in many ways a typical larger Carpenter Gothic house of the period, with its gabled forms, steeply pitched roof, casement windows, large corbels and bracketed verandah. The form of the verandah is unusual in the way that continues across the front of the projecting gable to frame the bay window. The absence of fretted barges and finials is also uncommon, but may have been the result of later alteration. The house may be compared with *Linton* in Rue Balguerie, a similarly large house of the same period but in the Italianate style.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

This dwelling has technological and craftsmanship significance as a large and decorative timber dwelling, reflecting the skills of the carpenters who erected it and the use of materials in this era.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

This dwelling and setting has contextual significance in relation to its established Rue Grehan location, and in relation to Akaroa's many other nineteenth and early twentieth century dwellings which comprise the town's coherent colonial townscape. This dwelling is the only listed house of this scale in the Grehan Valley; the other listed dwellings are more modest colonial cottages.

The house was originally located on a ten acre plot in an expansive garden. Although much subdivided, its setting remains an established section of around an acre. Containing some original plantings, the section is sufficiently large to provide an understanding of the house's original setting. The house is set back from the street and has only a narrow section of frontage.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

This dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The house was constructed in 1878.

ASSESSMENT STATEMENT

This dwelling and setting has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance for its association with first owners, solicitor George Nalder and his wife Marianne, and as a grand house that reflects the marked socio-economic differentiation of Victorian society. The dwelling later served as a long-standing guest house, which reflects the importance of tourism for the town for over a century. The dwelling has cultural significance as a larger Akaroa home, reflecting the wealth and status of the Nalder family, and the privileged lifestyle of their class. The dwelling has architectural and aesthetic significance as a large and typically ornamental Carpenter Gothic house of the period 1875-1885. This dwelling has technological and craftsmanship significance as a large and decorative timber dwelling, reflecting the skills of the carpenters who erected it and the use of materials in this era. The house has contextual significance in relation to its still-extensive grounds, to the more modest cottages of Rue Grehan and as a contributor to Akaroa's broader colonial townscape. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The house was constructed in 1878; there is no evidence of an earlier building on the site.

REFERENCES:

CCC Heritage File: 42 Rue Grehan

REPORT DATED: 23/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 731
*DWELLING AND SETTING -
54 RUE GREHAN, AKAROA***



PHOTOGRAPH: CCC HERITAGE FILES 13.7.2009

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

54 Rue Grehan has historical and social significance for its association with the well-known Libeau family, as an early 19th century colonial cottage, and as a long-standing rental property providing accommodation for workers. The cottage was built for Joseph Libeau jun. (1834-1919) in c1860. The Libeau's were one of the original French families who settled Akaroa with the Nanto-Bordelaise Company in 1840. Joseph Libeau jnr. migrated to Sydney in the 1850s, but returned to Akaroa in 1856 to marry Clemence Gendrot. The couple initially settled in Duvauchelles, but returned to Akaroa to work at the Libeau family brickworks in Chemin Grehan (now Rue Grehan), developed on land Joseph Libeau sen. purchased from Clemence's father Pierre in 1857. In 1860 Joseph sen. subdivided the site of 54 from the brickworks plot; the house was presumably developed soon after. Joseph worked at the brickworks for eight years before returning to Duvauchelles with his family. The brickworks continued under the management of other family members until the 1880s, but Joseph

junior's cottage was sold to carpenter George Checkley in 1875. Checkley had substantial landholdings in and around Akaroa, so may have leased the cottage out until his death in 1897. By 1895 Checkley had also purchased the remainder of Joseph Libeau sen.'s property. The cottage belonged to members of the Sunckell family (another old Akaroa family who built *Windermere* on Rue Lavaud) from 1902-1958. It has been a holiday home since the late 1950s.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

54 Rue Grehan has cultural significance as it reflects the colonial habit of generational family living and working as the house was built initially for the son of the owner of the greater portion of the land and brickworks. The cottage is reflective of the modest lifestyle of families establishing homes and businesses in early colonial small-town settlements in the mid nineteenth century. That these cottages survive is due in part to long family ownership and the cultural societal changes, including transport and roading development over time that led them to becoming holiday homes in Akaroa and the wider peninsula.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

54 Rue Grehan has architectural and aesthetic significance as an early colonial cottage originally of French ownership but not necessarily displaying an aesthetic in its design that would distinguish it as such. It is of timber frame and timber constructions with a single gable roof over an attic storey and a 'cat-slide' roof over a single storey lean-to. The principal façade is typical cottage design with multi-paned fenestration either side of a central front door. Its overall architectural form is not dissimilar to other colonial cottages and dwellings throughout Akaroa, providing the town with a coherent mid-nineteenth century townscape.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

54 Rue Grehan has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

54 Rue Grehan has contextual significance in relation to its Rue Grehan location, and in relation to Akaroa's many other nineteenth and early twentieth century dwellings, which together form a coherent colonial townscape. The cottage maintains much of its original context. It is still located at the front of its original long, narrow 1860 section, which extends steeply up the hillside behind the cottage for some considerable distance. The ruins of the Libeau brick kilns – the reason for the cottage's construction – remain next door at 66 Rue Grehan. The cottage also relates to a number of other nearby cottages, some of which also have Libeau family connections.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

54 Rue Grehan and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The house was associated with the neighbouring brickworks until at least the mid 1870s.

ASSESSMENT STATEMENT

54 Rue Grehan has overall heritage significance to Christchurch and Banks Peninsula as a modest Victorian colonial cottage that has survived in relatively original form. It has historical and social significance for its association with the Libeau family and Joseph Libeau jnr; the Libeau family brickworks; as an early colonial cottage; as a long-standing rental property and as a holiday home since the late 1950s. The cottage has cultural significance as an example of the achievements and confidence early colonists had in the establishment of the European settlement of the area. It also remains as an example of the cultural societal changes, including transport and roading development overtime that saw such dwellings retained to become established holiday homes in Akaroa. The cottage has architectural and aesthetic significance as a small early colonial 'cottage' type dwelling, typical of the 1860s and 1870s. Its overall architectural form is not dissimilar to other colonial cottages and dwellings throughout Akaroa, 54 Rue Grehan has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The cottage and its setting has contextual significance in relation to its original site, which remains extant, and its Rue Grehan location in proximity to the remains of the Libeau brickworks and other Libeau family cottages. It makes a contribution to the coherent colonial townscape for which Akaroa is known. 54 Rue Grehan and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 54 Rue Grehan

REPORT DATED: 02/04/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1192
*FORMER LIBEAU BRICK KILN AND SETTING -
56 RUE GREHAN, AKAROA***



PHOTOGRAPH: A. MARRIOTT 2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Rue Grehan Brick Kiln has historical and social significance for its association with the well-known Libeau family and contractor Edward Morey, as evidence of early industry in Akaroa and as remnant of one of the earliest known brick kilns in New Zealand. It is likely that the kiln was first built in the late 1850s or early 1860s. The oldest known surviving kiln in New Zealand is currently the Upohongaro kiln ruin in Wanganui, which dates from 1857.

The land on which the kiln is located was purchased by Joseph Libeau sen. from fellow French settler Pierre Gendrot in 1857. In 1860 Joseph subdivided the site for his eldest son Joseph jun. and family and a cottage (54 Rue Grehan) was built to accommodate them on their return to Akaroa from a period farming at Duvauchelles. There is no reliable date for the commencement of brick-making on the site, but this would seem a likely date. Architect Samuel Farr, who left Akaroa for Christchurch in 1862, recalled 'a brick-kiln, belonging to Lebeau [sic] on Grehan Road' (*Star* 15/12/1900). Joseph was reputedly involved in the operation of the kiln for about eight years before returning to his farm.

By the mid 1870s, the brickworks was being operated by Akaroa builder and builder's merchant Edward Morey, who had earlier built Holy Trinity Church in Lyttelton and St John's Church in Okain's Bay. He offered the 'Grehan Road Brick Yard' for sale in July 1877. The Libeau family appear to have then resumed their interest, and the works were carried on by another two of Joseph senior's sons, Donatien and Alfred until Donatien's bankruptcy in 1885. Donatien then went abroad where he made a name for himself as a competitive walker and cyclist. There is no evidence that the yard operated after this time. By the 1880s brick-making on an industrial scale had commenced in New Zealand, and the small Rue Grehan operation would no longer have been economic. At some time after this date, the kiln remains were adapted to serve as a shed or stable.

56 Rue Grehan remained in the hands of Joseph Libeau senior's descendents until the death of his grandson Augustus Sergison in 1966. The cottage at the front of the property was used as a holiday home from this time until its demolition in 2012. The kiln remains and sustained slight additional damage in the Canterbury Earthquakes of 2010-2011.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Rue Grehan Brick Kiln has cultural significance for the illustration it provides of the small-scale and occasional nature of most industrial production in colonial New Zealand, and the manner in which it was often carried on in conjunction with both other remunerative pursuits and family life.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Rue Grehan Brick Kiln has some architectural value. In the late nineteenth or early twentieth century, most of the side and all of the rear walls of the kiln chambers were demolished and the arched kiln portals bricked-in to allow adaption of the remains as a shed. The kiln remnants and its shed additions are in poor condition. They sustained slight additional damage in the Canterbury Earthquakes of 2010-2011.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Rue Grehan Brick Kiln has technological and craftsmanship significance as evidence of early industry in Akaroa, and as a remnant of one of the earliest known brick kilns in New Zealand. The remaining clay-mortared brick fabric, which includes arched portals and stubs of the chamber walls, would indicate that the kiln was of an early type superseded by the new, larger and technologically more advanced Hoffman-type kiln from the late 1870s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of

consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Rue Grehan Brick Kiln has contextual significance in its setting, which apparently encompasses much of the former brickworks site; its broader Rue Grehan locality, which contains a number of dwellings and dwelling sites associated with the Libeau family (particularly 54 and 60 Rue Grehan), and as part of the defining early colonial fabric of Akaroa.

The kiln is centrally located in its setting, a very long, narrow, over-grown land parcel which ascends steeply behind the kiln remains. This probably encompasses the wider brickworks site, although no remains other than the kiln are visible above ground. At the front of the parcel is the recently-cleared site of a former Libeau family cottage.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Rue Grehan Brick Kiln and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. It is very likely that further archaeological evidence remains on site of other elements of the brick-making process, such as the pug mill site. The site potentially has the capacity to reveal considerable information on early brick production in New Zealand.

ASSESSMENT STATEMENT

The Rue Grehan Brick Kiln and setting is of overall heritage significance to the Christchurch District including Banks Peninsula. It has historical and social significance for its association with the Libeau family and Edward Morey, as evidence of early industry in Akaroa and as a surviving remnant of one of the earliest known brick kilns in this country. The kiln has cultural significance as an illustration of the small, family scale of most industrial production in colonial New Zealand. The kiln has technological and craftsmanship significance as one of the earliest surviving sites of brick production in this country, and as a rare surviving example of a significant remnant of an archaic-type pre-Hoffman kiln. The kiln has contextual significance in relation to its setting which includes the wider brickworks site, in relation to neighbouring former Libeau family properties in Rue Grehan, and as a unique part of Akaroa's colonial fabric. The Libeau Brick Kiln has archaeological significance as it remains comparatively undisturbed, and has the capacity to reveal considerable information on early brick production in mid-nineteenth century New Zealand.

REFERENCES:

CCC Heritage File: Rue Grehan (Old Kiln)

REPORT DATED: 23/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1193
DWELLING AND SETTING
*- 66 RUE GREHAN, AKAROA***



PHOTO: JOHN WILSON 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling has historical and social significance for its long connection with early settlers the Funnell family, particularly Edward and Jane Funnell, and as a modest dwelling from the turn of the century. At some stage the name Rose Cottage was given to the dwelling which appears to be derived from the large banks of roses in which the cottage was swathed by the early twentieth century. These are no longer extant.

Henry and Charlotte Funnell settled on Banks Peninsula in 1851. The couple purchased their first property in Rue Grehan in 1862, adding the adjoining property on which the dwelling is located in 1872. Henry worked as a gardener and nurseryman to supplement his small dairy farm until his death in 1881. The Rue Grehan property remained in Charlotte's name until her death in the early twentieth century.

Research suggests that the dwelling was built for Henry and Charlotte's son Edward (1854-1945) and his first wife Jane Summers, who married in 1875. The couple's own landholdings included the rural section to the east of Rose Cottage, and it is likely that they also ran the

family property after Henry's death. Edward supplemented his farm with work as a carpenter and cabinetmaker. Edward's wife and mother both died in June 1906; the following year he applied to the Borough Council for a water connection for his cottage, which was then leased by Henry Woodill. Henry Woodill and his wife Annie Anderson married in 1905. Their only child, a daughter Mercy Ellen, was born in 1907. Annie and Mercy are probably the mother and infant pictured in the Akaroa Museum's two Edwardian images of Rose Cottage (c1911) as Edward and Jane themselves had no children. Edward remarried late in life in 1912; the couple may have returned to live in the dwelling when the Woodills leased a dairy farm on Long Bay Road in 1916. It was around this time that the cottage was altered significantly. Edward offered his farm for lease in 1918 and probably retired at this time. Some land was sold in 1920, but Edward died at Rose Cottage in 1945. In 1947 the property passed to farmer Charles Johnson, who owned it until 1978. The property has been used both as a holiday home and a permanent residence in the intervening years.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling has cultural significance for the insights it provides into the lifestyle of a small farmer/tradesman in the early twentieth century, and the way in which homes were often altered over time to suit the changing circumstances of their owners.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as a colonial cottage-style dwelling of the period 1860-1880, with later alterations that reflect the stylistic changes of the early twentieth century.

There are many variations on this basic cottage plan in Akaroa, and they play a significant role in defining Akaroa's townscape. *Rose Cottage* retains its Victorian cottage form but was altered after the remarriage of owner Edward Funnell in 1912. These picturesque alterations reflected the new bungalow style of the early twentieth century and included exposed eaves, larger triple-sash windows, and a central shallow pitched 'shed' dormer window.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as a standard mid-nineteenth century timber dwelling, with alterations in the early twentieth century. It will have the capacity to reveal information on construction techniques and the use of materials in both of these periods.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of

consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and setting has contextual significance amongst the number of listed dwellings spread along picturesque verdant Rue Grehan and its extension Grehan Valley Road, and amongst Akaroa's many other modest nineteenth and early twentieth century dwellings which contribute to a coherent colonial townscape. The setting is a small heavily-vegetated section. The cottage is located close to the road frontage and it is therefore highly visible.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. It was constructed in c1875.

ASSESSMENT STATEMENT

The dwelling and setting are of overall heritage significance to the Christchurch district including Banks Peninsula. The cottage has historical and social significance for its long (70 year) connection with Edward Funnell and the Funnell family, and as an colonial dwelling. The cottage has cultural significance for the insights it provides into the lifestyle of a small farmer/tradesman in the early twentieth century, and the way in which homes were often altered over time to suit the changing circumstances of their owners. The dwelling has architectural and aesthetic significance for the manner in which it illustrates changes in architectural taste over time with additions reflecting the popular bungalow style of the early twentieth century. The dwelling has technological and craftsmanship significance as a standard mid nineteenth century timber dwelling, with alterations in the early twentieth century, with the capacity to reveal information on construction techniques and the use of materials in both of these periods. The dwelling and setting has contextual significance amongst the number of listed dwellings spread along picturesque verdant Rue Grehan and its extension Grehan Valley Road, and amongst Akaroa's many other modest nineteenth and early twentieth century dwellings which contribute to a coherent colonial townscape. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 66 Rue Grehan

REPORT DATED: 23/02/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 753
*RUE JOLIE BRIDGE AND SETTING -
RUE JOLIE BETWEEN WOODILLS -VIARD , AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Rue Jolie Bridge has historical and social significance as part of a broad initiative by the new Akaroa Borough Council in the late 1870s to improve the standard of the township's carriageways; and for its association with contractor Edward Morey. The bridge may also be seen as marking the transition from the transience of the colonial era into the established town of the late nineteenth century. By the mid-1870s, the first timber bridge ('Farr's Bridge') across Aylmer's Stream at the Rue Jolie crossing was in poor condition. Akaroa's new borough council (established 1876) considered the establishment of proper roads a priority, and initiated a carriageway-width replacement of the Rue Jolie Bridge in 1878. Akaroa contractor and builders' merchant Edward William Morey was awarded the contract in September 1878, and the new bridge was completed by year's end. Maintained over time, the bridge remains in use to the present day.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The Rue Jolie Bridge has cultural significance as a representation of progress and the initiation of a new era in the township, and a demonstration of the energy and pride of the new borough council. The council's pride is also shown in the cultural practice of placing a plaque on items and the plaque on this bridge has the date and the Mayor's (H. G. Watkins) name.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Rue Jolie Bridge has architectural and aesthetic significance as the first permanent material bridge in the township and as the bridge which pioneered the design employed for other replacement bridges in Akaroa. It is of a barrel vaulted design employing brick with a stone footing. The brick masonry balustraded bridge railings are an unusual detail with the overall design employing a mix of random stone and brick finish in its construction. Akaroa had brickworks by this date such as the Libeau family brickworks in Chemin Grehan later Rue Grehan where the builder of the bridge had worked until 1877. There are other similar brick and stone bridges in Rue Lavaud (Bridge 3) and in Pigeon Bay, and it is likely Morey also constructed these. The bridge piers originally had limestone caps. Brick barrel vaulting has been used (on a larger scale) in bridges within the City of Christchurch such as the Armagh street bridge. In 2014 the brickwork of the bridge suffered some damage from a mains water pipe running above the bridge deck, which required some re-pointing and reinstatement of fallen bricks. Repairs to the brickwork were also undertaken in 2012 as a result of vehicle damage to the balustrade.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Rue Jolie Bridge has technological and craftsmanship significance as an early example of a masonry bridge in Akaroa which had established brickworks by this date. The unorthodox mix of unplastered stone and brick had been previously employed by qualified bricklayer Morey in his construction of the Church of St John the Evangelist, Okain's Bay, in 1863. Morey had also operated the Libeau/Akaroa brickworks in Rue Grehan until 1877, and this could have been the source of the bricks used in the Rue Jolie Bridge.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Rue Jolie Bridge and its setting are of contextual significance for their location and relationship to the waterway. The bridge straddles the deep tree-lined bed of Aylmer's Stream at the intersection of Rue Jolie and Bruce Terrace. Although primarily a residential area, the intersection was historically a key one in nineteenth century Akaroa, which was reflected in the decision to replace this bridge first. The importance of the site was also reflected in the decision to install a domestic water pump and a fire bell beside the bridge in 1890 and 1908 respectively.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Rue Jolie Bridge and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Rue Jolie Bridge has high overall heritage significance to Christchurch and Banks Peninsula as an early masonry bridge in the area. The bridge has high historical and social significance as part of an initiative by the new Akaroa Borough Council in the late 1870s to improve the standard of the township's carriageways and crossings; and for its association with local contractor Edward Morey. The bridge may also be seen as marking the transition from the transience of the colonial era into the established town of the late nineteenth century. The bridge has cultural significance as a symbol of the initiation of a new era in the township, and a demonstration of the energy and pride of the new borough council. The bridge has high architectural, aesthetic significance as the first permanent material bridge in the township, pioneering the design employed for other replacement bridges in Akaroa. It is a barrel vaulted design employing brick in the barrel with a stone footing and brick masonry balustraded bridge railings. The overall design employs a mix of random stone and brick finish in its construction. It has high technological and craftsmanship for its time as an early example of a masonry bridge in Akaroa which had established brickworks by this date. The bridge has contextual significance in relation to its site at a key intersection straddling Aylmer's Stream, and in relation to the other listed heritage bridges in Akaroa of a similar era. The Rue Jolie Bridge and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Rue Jolie Bridge

REPORT DATED: 28 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1008
*DWELLING AND SETTING -
40 RUE JOLIE, AKAROA***



PHOTOGRAPH: D. COSGROVE, 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

40 Rue Jolie has historical and social significance as a simple colonial home, and for its long association with Akaroa's cooper, Daniel Holding and his family.

Cooper Daniel Holding purchased a large section at the corner of Jolie and Brittan Streets from Thomas Adams, the proprietor of the Criterion Hotel, in 1877. On that section Holding established his cooper's yard and workshop, and built a small dwelling. The cottage was Daniel and Annie Holding's home until the turn of the century. After his wife's death in 1897, Holding put most of his property on the market. In 1901 the cottage passed to Holding's daughter Marcella. Marcella married painter and paperhanger Sidney Wolfreys in 1902, but after he died in an accident in 1906, she put the property on the market and left Akaroa. The property passed through many hands before being bought by the Akaroa Borough Council in 1979. 40 Rue Jolie now belongs to the Christchurch City Council. Research to date has not ascertained when the name *Yew Cottage* was first employed.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

40 Rue Jolie has cultural significance for the capacity it has to provide an illustration of the lifestyles of the early colonial settlers. Its ownership profile also reflects a characteristic feature of Akaroa life, where properties were commonly retained in and passed down through families. The lengthy periods of single family ownership ensured that properties such as this maintained much of their integrity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

40 Rue Jolie has architectural and aesthetic significance as a very modest plain colonial workman's cottage. The form and plan of the cottage, with its high, steeply pitched roof without a skillion, and its off-centre door was more typical of earlier decades. 40 Rue Jolie was therefore 'old-fashioned' for its time. The building retains a high degree of integrity, although additional windows were added to the north elevation in the early 20th century.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

40 Rue Jolie has technological and craftsmanship significance as a standard mid-Victorian colonial cottage, illustrating typical modes and techniques of construction in that period. The cottage also has significance for its use of locally grown and milled timber. Timber was plentiful in the local area in the 19th century and sawmilling was an important early local industry and the building provides a physical link to the local timber market.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

40 Rue Jolie is of contextual significance for its location and setting. It is located behind a picket fence on the front corner of a long narrow section that runs along Rue Brittan to meet the sea. The setting consists of the immediate land parcel and includes a small garden, a *Taxus baccata* 'fastigiata' (yew) and a picket fence on the Rue Jolie boundary. The greater part of the section is car parking for the adjacent bowling club. Although the cottage is on a back street, it has landmark significance because it sits right on the street corner, and is clearly visible across the Recreation Reserve from Rue Lavaud. Although there are no listed heritage buildings immediately adjacent, the cottage sits a short distance from a concentration of such places, and therefore contributes to the precinct.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

40 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

40 Rue Jolie and setting are of overall significance to Banks Peninsula and Christchurch as as a very modest colonial cottage that retains a high degree of integrity.

40 Rue Jolie has historical and social significance as a simple mid-Victorian colonial cottage, and for its long association with original owner, Akaroa's cooper Daniel Holding and his family. The cottage has cultural significance for the capacity it has to provide an illustration of the lifestyles of this period. Its ownership profile is also characteristic of Akaroa, having been retained in a single family through a number of generations. 40 Rue Jolie has architectural and aesthetic significance as a very modest colonial cottage that retains a high degree of integrity, and technological and craftsmanship significance for its ability to illustrate typical period modes and techniques of construction and provide a physical link to the local timber industry. The cottage has contextual significance in relation to its site and to the considerable number of listed heritage buildings in nearby Rue Lavaud. Its position on a corner near the waterfront provides a degree of local landmark significance. 40 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: *Yew Cottage, 40 Rue Jolie, Akaroa*

Beaumont, L., Carter, M., & Wilson, J. (2004) *Banks Peninsula – contextual historical overview and thematic framework* (Christchurch)

REPORT DATED: 7 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 665
*CORONATION LIBRARY AND SETTING -
103 RUE JOLIE, AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Coronation Library has historical and social significance as Akaroa's public library for 114 years (1875-89) and a public facility through to the present day; for its association with a number of notable Akaroa personalities including Dr Daniel Watkins and architect Samuel Farr; as an indicator of the maturation of Akaroa during the 1870s, a decade when much development took place in the town, and as a reminder of the impact of the 1911 Coronation grant scheme on library development across New Zealand. The Akaroa Literary Institute was founded in 1861 and for a decade occupied a space in the Akaroa Land Office. By the early 1870s however, the Institute had outgrown these premises. In 1873 Dr Daniel Watkins (1791-1882), Akaroa's first doctor and pharmacist, donated the Rue Jolie site, and with financial assistance from the provincial government a new building was opened in 1875. The building was designed free of charge by Christchurch architect Samuel Farr, a former Akaroa

resident. A series of floods in the early 1900s caused significant damage to the library. The building was repaired and remodelled in 1911-1912 with assistance from a grant scheme initiated to commemorate the coronation of George V in 1911. Many libraries across New Zealand were developed or redeveloped under this scheme including those at Lincoln and Waiau. In order to access the grant, the Literary Institute library had to be a fully public library, so management of the newly-re-named Coronation Library was handed over to the Borough Council. The building ceased to be the town's main library until 1989 when a new combined school and community library opened in the administration block of Akaroa Area School. Today a local trust cares for the building and maintains a reference library of New Zealand material there.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Coronation Library has cultural significance as an indicator of the immediate imperative settlers felt to form social institutions in their new communities familiar to the culture they had left, and also of the particular philosophies that encouraged the development of institutions of self-improvement, training and education, including libraries. A library and the administration of a library such as that at Akaroa could both bond a community and tie it to the wider world through the dissemination of knowledge. At the same time however, the cultural philosophy of the period believed that libraries also ensured social harmony and encouraged self-improvement.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Coronation Library has architectural and aesthetic significance as originally a design of noted Christchurch architect Samuel Farr, and was as originally built a typically ebullient albeit small scale mid-Victorian public building. It was however updated in the early years of the twentieth century to reflect Edwardian tastes of the time. Built in 1875, the library was originally a simple weatherboard box with an Italianate façade, in the fashion of the contemporary Gaiety Theatre next door. In the 1911 renovations however, the building was largely shorn of its classical decorative elements and given a fashionable Arts and Crafts make-over, including Marseille tiles, casement windows, timber shingles and cusped brackets.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Coronation Library has technological and craftsmanship significance as it may retain evidence relating to its earlier colonial methods of construction and finishing. It also has technological and craftsmanship significance from its 1911-12 alterations and changes including materials, finishes and fittings from that period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Coronation Library is set slightly back from its Rue Jolie frontage amongst trees and lawn on a small suburban-sized section. The building has high contextual significance in a street of important listed buildings that play a significant role in establishing Akaroa's colonial townscape, including particularly the neighbouring Gaiety Hall (1878) and a block of heritage dwellings that also date from the same period.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Coronation Library and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Coronation Library has overall heritage significance to Christchurch and Banks Peninsula as Akaroa's public library for 114 years to 1989 and as an on-going public facility. The Library has high historical and social significance as Akaroa's early public library and for its association with a number of well-known Akaroa personalities including Dr Daniel Watkins and architect Samuel Farr. It also has high historical significance as a reminder of the impact of the 1911 Coronation grant scheme on library development across New Zealand. The Coronation Library has high cultural significance as an indicator of the cultural growth of Akaroa during the 1870s and also of the particular social philosophies that encouraged the development of institutions of self-improvement, including libraries. The Library has architectural and aesthetic significance as the original design was by noted Christchurch architect Samuel Farr. The 1911-12 update reflects the changes in architectural styles and now has an external aesthetic that was typical of that period. The Coronation Library has technological and craftsmanship significance as it may retain evidence relating to its earlier colonial methods of construction and finishing and later 1911-12 alterations and changes. The Library has high contextual significance on its site and in relation to Rue Jolie where there is a concentration of important listed buildings that play a significant role in establishing Akaroa's colonial townscape. The Coronation Library and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 103 Rue Jolie (Coronation Library)
Christchurch City Libraries, *Akaroa Library / Te Kete Wānanga o Te Ao Marama*
<http://heritage.christchurchcitylibraries.com/Archives/52/Library150/Articles/AkaroaLibrary/>,
viewed 28 January, 2015.

REPORT DATED: 28 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 666
*GAIETY HALL AND SETTING -
105 RUE JOLIE, AKAROA***



PHOTOGRAPH: S. DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Gaiety Hall has high historical and social significance as the former hall of Akaroa's Oddfellows Lodge; as the Gaiety Hall, Akaroa's cinema for a century; as a gathering place for Akaroa people for nearly 140 years; and for its 50 year association with cinema proprietors the Taylor family. The Akaroa Lodge of the Order of Oddfellows was founded in 1859. Lodges such as the Oddfellows, Masons, Hibernians etc were founded in most communities in nineteenth century New Zealand and provided both a venue for social activity and a benevolent function. After two decades in hired premises, Akaroa's Oddfellows decided to build their own lodge hall. Land adjacent to the recently completed library was purchased from Dr Watkins in 1877, and the hall was completed to a design by noted Christchurch architect Alfred Simpson in 1878. The Lodge utilized the hall for their ceremonial and social activities for nearly seventy years until it was sold in 1945. As well as providing a venue for the particular activities of their lodges however, many orders also made their halls available for public use. This was the case with Akaroa's Oddfellows Hall.

In 1911 local businessman Frank Taylor began screening pictures in the hall. After he moved to Springfield in 1914, the business was taken over by his brother, well-known local merchant Thomas Edward Taylor. T. E. Taylor showed pictures in the Oddfellows Hall for more than thirty years until his death in 1947. In the silent film era, his daughter Irene Pilkington played the piano accompaniment. It was Irene's daughter Fay who suggested that the venue be called the Gaiety Hall, after the London theatre of the same name. After Taylor's death, Fay and her brother Edward ran the business until 1958, although film screening has continued until recent times. In that year the hall was sold to a local civic group, the Akaroa Progress Association. In 1971 it passed into local body ownership. Until the Canterbury Earthquakes, the Gaiety Hall continued to provide Akaroa with its primary public venue. It is currently closed due to earthquake repair work due for completion in 2015.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Gaiety Hall has high cultural significance for its association with the Oddfellows Lodge in Akaroa. Lodges and Friendly Societies such as the Oddfellows provided were a significant part of community culture in colonial New Zealand. Each order had its own distinct culture, modelled on the ceremonials of the Masons, and a regular social life of dinners, dances and other gatherings. The Gaiety Hall as a later venue for film, live performance and social activity and now as a community hall which has been and remains an integral part of the cultural activities of the local community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Gaiety Hall has high architectural and aesthetic significance as a colonial classical building by Christchurch architect Alfred Simpson. The Masonic Order traced its lineage back to mythical classical origins, and used the architecture of their lodge halls to symbolically express this. The other lodges and friendly societies which followed subsequently also employed classical architecture to imply antiquity. In this the Oddfellows were no exception and the Akaroa Hall has a detailed principal façade employing Classical motifs. The sides and rear of the Hall are simply utilitarian. It has a later single storey lean-to style addition along one side. A classical architectural vocabulary was also commonly employed in the treatment of building facades in the colonial towns of the 1860s and 1870s to give a feeling of permanency to the frequently unprepossessing timber and tin constructions. Simpson also designed Christchurch's second Theatre Royal (1876) in a similar manner. The only comparable building in Akaroa is Collins and Harman's Union Steam Ship Company Office in nearby Church Street (1895). Although altered on a couple of occasions, the Gaiety Hall remains internally and externally in comparatively original condition.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Gaiety Hall has technological and craftsmanship significance as a large timber construction of the mid nineteenth century, and particularly for the quality of the timber and

plasterwork of its classical façade. The materials fixtures and fittings of the hall has the ability to provide evidence of the technology and craftsmanship methodologies employed in the nineteenth century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Gaiety Hall is of high contextual significance for its location in relation to the street and other buildings. The footprint of the Gaiety Hall occupies the majority of its Rue Jolie site. The public use combined with the imposing principal façade renders the hall a landmark building in Akaroa. It has contextual significance in particular relation to the adjacent Coronation Library and a block of Carpenter Gothic houses to the south that also date from the same period. These and the other listed buildings in Rue Jolie play a significant role in establishing Akaroa's colonial townscape.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Gaiety Hall and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Gaiety Hall is of high overall heritage significance to Christchurch and Banks Peninsula as public facility as the former hall of Akaroa's Oddfellows Lodge and community facility since the nineteenth century. The Hall has high historical and social significance as a former Lodge and as the Gaiety Hall, Akaroa's cinema for a century as a gathering place for Akaroa people for nearly 140 years; for its 50 year association with cinema proprietors the Taylor family and as a community facility. The Gaiety Hall has high cultural significance for its association with the Oddfellows Lodge in Akaroa and as a later venue for film, live performance and social activity and now as a community hall which has been and remains an integral part of the cultural activities of the local community. The Hall has high architectural and aesthetic significance as a well-preserved colonial classical example of mid nineteenth century public and commercial architecture in New Zealand designed by well-known Christchurch architect Alfred Simpson. The Hall has technological and craftsmanship significance as a large timber construction of the mid-nineteenth century, and particularly for the quality of the timber and plasterwork of its classical façade. The Gaiety Hall has high contextual significance as a landmark building in Akaroa, and as an important element of the key heritage precinct of Rue Jolie. The Gaiety Hall and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Rue Jolie (Gaiety Hall)

REPORT DATED: 11/04/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 769
*DWELLING AND SETTING -
109A RUE JOLIE, AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

109A Rue Jolie and its setting has historical and social significance for its association with Akaroa's first doctor, Daniel Watkins and his family and well-known bricklayer and stonemason Edward William Morey and the Walker family; and as a mid-nineteenth century colonial dwelling. In 1864 Dr Watkins leased a quarter acre section to Morey. A condition of the 21 year lease was that Morey had to construct a building of a certain value within three years. A small two-storey dwelling (the western section of the present dwelling) was constructed in 1866, but appears not have met the lessee's requirements as Morey gave up the property up shortly afterwards. The occupancy of the dwelling over the next twenty years has not been determined, but from about 1886 it was the retirement home of Dr Watkins' daughter Julia and her husband Charles Haylock junior. The couple had previously farmed at the Akaroa Heads. Shortly before Julia's death in 1908, the dwelling was bought by builder and undertaker John Walker for his son Cyril; John Walker and his wife Bonette had their home across the street at 114 Rue Jolie from 1889. Cyril Walker lived there until his death in 1971, after which the property has had several different owners.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

109A Rue Jolie has cultural significance as it reflects the cultural societal patterns of colonial Victorian life and the longevity of ownership that is often a characteristic of this area. The dwelling is reflective of the modest lifestyle of families establishing homes and businesses in early colonial small-town settlements in the mid nineteenth century. Though often altered over time to meet changing societal, cultural and family needs that these dwellings have survived is due in part to long family ownership as is the case with 109A Rue Jolie.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

109A Rue Jolie has architectural and aesthetic significance as an early Akaroa dwelling altered and extended to meet later requirements; and for its connection with construction professionals Edward Morey and the Walker family. The earliest part of 109A Rue Jolie, constructed by and for Edward Morey in 1866, is a typical modest Carpenter-Gothic Akaroa dwelling of the period 1850-1870. Although altered, it still exhibits features typical of the style including cusped barges, small three-light casement windows and board-and-batten cladding. Perhaps unusually the house sat end on to the street, although this may have been to allow later extension. Edward Morey was a prominent contractor in Lyttelton and Akaroa between the late 1850s and the late 1870s. His projects included *Holy Trinity* Lyttelton (1859), *St Cuthbert's* Governor's Bay (1860), *St John's* Okain's Bay (1863) and the Rue Jolie Bridge (1878). Morey's dwelling was later extended to the east, probably in 1886 when Charles and Julia Haylock retired there. The building was again altered in 1914 when typical bungalow features such as the large casement windows with shingled canopies were added by John Walker's son Cyril. Such alterations and extensions were not uncommon in Akaroa's small homes as families grew and tastes changed. Other dwellings that have undergone similar levels of intervention in similar periods include *Betchworth* at 6 Aubrey St, and *Rose Dwelling* at 66 Rue Grehan.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

109A Rue Jolie has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of

consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

109A Rue Jolie is located on a small garden site at the corner of Rue Jolie and Walnut Place. The dwelling is contextually significant as a component of the key Akaroa heritage precinct of Rue Jolie. The Coronation Library and Gaiety Hall are located to the east, and a group of more substantial Carpenter Gothic homes (including that once occupied by Dr Watkins himself) to the east.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

109A Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

109A Rue Jolie has overall heritage significance to Christchurch and Banks Peninsula as a modest colonial dwelling that has survived in relatively original form. The dwelling has historical and social significance for its association with Akaroa's first doctor Daniel Watkins and his family, and well-known bricklayer and stonemason Edward William Morey and the Walker family who owned the dwelling for some six decades; and as a mid-nineteenth century colonial dwelling. 109A Rue Jolie has cultural significance as it reflects the cultural societal patterns of colonial Victorian life and the longevity of ownership that is often a characteristic of this area. The dwelling has architectural and aesthetic significance as an early Akaroa dwelling, altered and extended to meet later requirements and for its connection with construction professionals Edward Morey and the Walker family. The dwelling has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. 109A Rue Jolie has contextual significance in relation to its small garden site at the corner of Rue Jolie and Walnut Place, and as a component of the important Akaroa heritage precinct of Rue Jolie. 109A Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 109A Rue Jolie (French Rose Dwelling)

REPORT DATED: 28 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1139
*DWELLING AND SETTING – 110 RUE JOLIE, AKAROA***



PHOTOGRAPH: JOHN WILSON, 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling has historical and social significance for its association with the tourism and transport history of Akaroa, with the Pilkington family, and as a modest early 20th century home. It was built for Gower Pilkington in 1910. English-born Pilkington arrived in Akaroa about 1907, and in 1911 started Pilkington Motors, a transport company that introduced the first motor coach service between Akaroa and Christchurch in that year. This reduced the travel time from eight to three hours, thereby bringing about the demise of horse-drawn coach services in 1913. Pilkington also held mail contracts and leased his coaches for excursions. The vehicles were kept in a garage at the rear of 110 Rue Jolie until 1920. The business was sufficiently profitable that the Pilkington family were able to undertake a two-year trip to Britain in 1920. Gower Pilkington retired to Christchurch after the trip, but died on a return visit to England in 1925. His wife returned to Akaroa and lived at Rue Jolie until 1938, Pilkington Motors having closed about 1929. 110 Rue Jolie was sold for the first time in 1950, but has changed hands regularly since then, serving as an Akaroa base for local farming families, and as both a holiday and permanent home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The dwelling has cultural significance as it is characteristic of the way of life of early 20th century residents in Akaroa, as well as the later way of life of holidaymakers seeking a permanent base in the historic resort town.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as an example of a modest late Edwardian villa, which retains a good level of authenticity. In relation to its colonial neighbours, the dwelling demonstrates the development of the villa form from the late 19th century through to the early 20th century.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as a standard example of Edwardian timber construction. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting has contextual significance as a component of the key Akaroa heritage precinct of Rue Jolie. Across the road are local landmarks including the Coronation Library, the Gaiety Hall and a group of colonial Carpenter Gothic homes. The dwelling is located close to the road boundary and extends across most of the width of the rectangular section.. Large sheds, which may have been those originally utilized by Pilkington Motors, stand at the rear of the property. The setting also includes a picket fence on the road boundary and small cottage garden in front of the dwelling.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and its setting has overall significance to Christchurch and Banks Peninsula. The house has historical and social significance for its association with the Pilkington family and Pilkington Motors, which was important in the tourism and transport history of Akaroa. The dwelling at 110 Rue Jolie has cultural significance as it is characteristic of the way of life of early 20th century residents in Akaroa, as well as the later way of life of holidaymakers seeking a permanent base in the historic resort town. The former dwelling has architectural and aesthetic significance as a modest late Edwardian villa which exhibits a good level of integrity and illustrates, vis-à-vis its colonial neighbours, the historic development of residential architecture in Akaroa from the 19th to the early 20th century. The dwelling has technological and craftsmanship significance as a standard example of Edwardian timber construction. The former Pilkington dwelling has contextual significance in relation to its site, which may still contain evidence of its historic transport associations, and as a component of the key Akaroa heritage precinct of Rue Jolie. The dwelling and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage File *110 Rue Jolie, Akaroa*
Akaroa Civic Trust: <http://www.akaroacivictrust.co.nz/>

REPORT DATED: 2 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1140
*DWELLING AND SETTING -
112 RUE JOLIE, AKAROA***



PHOTOGRAPH: JOHN WILSON, 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 112 Rue Jolie has historical and social significance for its connection with the Walker family, who served as builders in the township for 130 years and as Akaroa's undertakers for 60 years. The west side of Rue Jolie was subdivided by early owners the Watkins family in 1888, and in the following year 114 Rue Jolie was purchased by local carpenter and builder John Walker (1858-1915) and his wife Bonnette, nee Lemonnier. Here the Walkers built their home. Like many carpenters in this period, John also served as an undertaker, a corollary of coffin making. In 1893 the Walkers purchased the section at 112 Rue Jolie. On this site John built a substantial shed where he made his coffins and kept the hearse. Walker died in 1915, but his sons kept the undertaking business going until the late 1930s.

In 1940 the section was willed to John and Bonette's daughter Bonnette (known as Bonetta) Walker. At this time a portion of John Walker's shed was reportedly shifted forward on the site and remodelled to become a home for Bonetta and her brother Clement. The house remained in the family until 1975. Rue Jolie was something of a family enclave, with the original Walker family home at 114, and brother Cyril living across the road at 109A from 1908. The link between the Walker family and the building trade in Akaroa ended only recently.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

112 Rue Jolie has cultural significance for its association with the traditions and practises of funerals and undertaking in the early 20th century and the way of life of two generations of the Walker family from the late 1880s until the 1970s.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

112 Rue Jolie has architectural and aesthetic significance as an English Cottage style bungalow that reportedly dates, in its present form, to c.1940. The original c.1893 structure was likely built by local builder John Walker for his own use. The houses of Rue Jolie present a representative sample of standard domestic architectural styles from the 19th and 20th centuries.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 112 Rue Jolie has technological and craftsmanship significance as an example of a mid-20th century shed conversion, which was likely carried out by the same family of builders who built the original structure.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 112 Rue Jolie and its setting have contextual significance as a component within the historic streetscape of Rue Jolie. Across the road are local landmarks including the Coronation Library and the Gaiety Hall. Dwellings at 109A and 114 Rue Jolie were once also occupied by members of the Walker family. The dwelling is located on a long comparatively narrow section that tapers to a point at the rear. The shed that originally occupied the property was placed on the angle against the taper; the house that replaced it sits squarely across the property facing the street. The house has a full front lawn and a cottage-style garden that complements the architectural style of the dwelling.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social

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

The dwelling at 112 Rue Jolie and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site has been occupied since 1893, and there may be some evidence of its former use as a carpenter's workshop and undertaker's premises.

ASSESSMENT STATEMENT

The dwelling at 112 Rue Jolie and its setting has overall significance to Christchurch and Banks Peninsula. The dwelling has historical and social significance for its connection with the Walker family and cultural significance for its association with a local undertaking business. The dwelling at 112 Rue Jolie has architectural and aesthetic significance as an example of an English Cottage style bungalow and technological and craftsmanship significance as a c.1940 example of adaptive reuse. The dwelling at 112 Rue Jolie has contextual significance in relation to 114 Rue Jolie and as part of an important precinct of historic residential buildings in Rue Jolie. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File *112 Rue Jolie, Akaroa*
Akaroa Civic Trust: <http://www.akaroacivictrust.co.nz>

REPORT DATED: 2 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 712
*DWELLING AND SETTING -
113 RUE JOLIE, AKAROA***



PHOTOGRAPH: CCC HERITAGE FILES, 13.7.2009

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling has historical and social significance for its association with Akaroa's first doctor Daniel Watkins and his family, with well-known merchant James Garwood, with Dr Walter Hargreaves and with the Narbey family. Storekeeper James Garwood was a well-known community member in mid-Victorian Akaroa, serving on many local committees and as mayor in 1880. In 1874 he leased a quarter acre section in Rue Jolie from Dr Watkins. A condition of the lease was the construction of two dwellings of a certain value. The following year the lease was revised to require only a single dwelling, and 113 Rue Jolie was built. Garwood moved in 1885, and the house was let as a boarding house. In the 1890s the house served as the home and surgery of Dr Walter Hargreaves before again being let as a boarding house. In 1909 Dr Watkin's daughter Julia Haylock (who lived at 109A Rue Jolie) sold the house to Rose Narbey, daughter of Francois Narbey who owned 115 Rue Jolie. The house was again let as a boarding house; this is the period in which it was first known as

Naumai. It was finally sold out of the Narbey family in 1966. At present it is again operated as a bed and breakfast establishment called *La Belle Villa*.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

This dwelling has cultural significance as an illustration of colonial lifestyles in the mid-Victorian period and of the longevity of generational ownership that is often a characteristic of this area. It is also reflective of the changes in use of many dwellings in Akaroa of this period to boarding houses and later holiday or tourist accommodation. Though often altered over time to meet changing family, societal and cultural needs that these dwellings have survived is due in part to long family ownership as is the case with 109A Rue Jolie.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

This dwelling has architectural and aesthetic significance as an example of a mid-Victorian Carpenter Gothic villa exhibiting the decorative timber detail characteristic of this style. It has added significance as one of a similar pair, with its slightly more austere twin at 115 Rue Jolie. The pair are also particularly significant in that they date from the 1870s, in the midst of a period when many of Akaroa's identity-defining cottages were built. Unlike the majority of these cottages however - which were simple 'saltbox' colonial dwellings - 113 and 115 Rue Jolie are more decorative and substantial dwellings.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

This dwelling has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

This dwelling is located on a large triangular garden site at the corner of Walnut Place and Rue Jolie. The house is a frequently-photographed landmark in Akaroa, and is one of the buildings with which the town is identified. The house is contextually significant as a key component of the important Akaroa heritage precinct of Rue Jolie. It relates particularly to its 'twin' at 115 Rue Jolie, but also to the other listed buildings in the street, which include the

Coronation Library, Gaiety Hall and a range of dwellings that between them illustrate eighty years of domestic architecture.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

This dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900

ASSESSMENT STATEMENT

This dwelling has overall heritage significance to Christchurch and Banks Peninsula as a colonial dwelling that has survived in relatively original form. The dwelling has historical and social significance for its association with Akaroa's first doctor Daniel Watkins and his family, with prominent merchant James Garwood, with local doctor Walter Hargreaves and with the Narbey family and as a mid-Victorian middle-class home and for a long history providing tourist accommodation. The dwelling has cultural significance as an illustration of colonial lifestyles in the mid-Victorian period and of the longevity of generational ownership that is often a characteristic of this area. It has architectural and aesthetic significance as an archetypal mid-Victorian Carpenter Gothic villa, and as a rare example of a middle class home of the period in Akaroa. The house has technological and craftsmanship significance for the quality and extent of its timber detail. The house has contextual significance as a key landmark in Akaroa, and relates to the other listed buildings in the important heritage precinct of Rue Jolie – in particular the similar house at 115 Rue Jolie. Naumai and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900

REFERENCES:

CCC Heritage File: 113 Rue Jolie (La Belle Villa)

REPORT DATED: 14/04/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1029
*DWELLING AND SETTING,
– 114 RUE JOLIE, AKAROA***



PHOTOGRAPH: JOHN WILSON, 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling has historical and social significance for its association with local carpenter and undertaker John James Walker, who built the dwelling in c.1889 as his family home. In 1888 Sarah Watkins, widow of early Akaroa doctor Daniel Watkins, subdivided the west side of Rue Jolie. In the following year the site of 114 Rue Jolie was sold to John Walker. Walker had settled in Akaroa in 1876, and established a building, cabinetmaking and undertaking business – the latter trade being a common corollary of coffin manufacture. Walker became a prominent citizen of the town, serving several terms as a borough councillor. In 1880 he married Bonnette Lemonnier; they were to have a family of nine. Walker's business premises were on the adjacent section (112 Rue Jolie) from 1893. Walker died at the address in 1915, Bonnette remained there until her death in 1943 and the house remained in the Walker family until 1961. Other family members lived in the immediate vicinity, with son Cyril at 109A and daughter Bonnette (known as Bonnetta) at 112 Rue Jolie. The building has been utilized for commercial purposes since 2002.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

This dwelling has cultural significance for its capacity to illustrate the lifestyle of a local tradesman in the late 19th century and for its association with the traditions and practises of funerals and undertaking in the early 20th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as an archetypal square-plan villa, built by its first owner/occupier and with the form and classically-inspired detail one would expect of a house of this period. The dwelling is a single-storey building with a hipped roof and tripartite Chicago windows on either side of a recessed entrance porch.

The dwelling is one of Akaroa's earliest square villas, marking the transition from the humble cottages and grander Carpenter-Gothic 'villas' that had defined Akaroa's domestic oeuvre until this time. It relates particularly to 110 Rue Jolie, another villa built some twenty years later. Between them, the houses of Rue Jolie offer a representative sample of domestic architectural styles in New Zealand between 1860 and 1940.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as a well-detailed timber dwelling, expressing typical construction and decorative techniques and practises of the period 1880-1900.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting have contextual significance as a component of the key Akaroa heritage precinct of Rue Jolie. It is located on a small, narrow section. The house extends to the boundary on either side, and there are only small front and back yards. Across the road are local landmarks including the Coronation Library, the Gaiety Hall and a noted group of colonial Carpenter Gothic homes.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900

ASSESSMENT STATEMENT

The dwelling and its setting has overall significance to Banks Peninsula and Christchurch. The house has historical significance for its seventy-year connection with prominent carpenter and undertaker John James Walker and his family. The house has cultural significance for its association with the way of life of a colonial tradesman in late 19th century Akaroa and for the traditions and practises of funerals and undertaking in the early 20th century. The house has architectural and aesthetic significance as a square plan villa within the architecturally diverse setting of the houses in Rue Jolie. The house has technological and craftsmanship significance as an owner/builder villa. The dwelling and setting has contextual significance in relation to its site, to 112 Rue Jolie - the site of Walker's workshop and a later family home - and as a component of the key Akaroa heritage precinct of Rue Jolie. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File 114 Rue Jolie, Akaroa
Akaroa Civic Trust: <http://www.akaroacivictrust.co.nz>

REPORT DATED: 2 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 664
*DWELLING AND SETTING -
115 RUE JOLIE, AKAROA***



PHOTOGRAPH : CCC HEIRTAGE FILES, 26.11.2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

115 Rue Jolie (The Narbey House) has historical and social significance for its connection with the Watkins and Narbeys, well-known early Akaroa families, as a mid-nineteenth century, and as a holiday home. Dr Daniel Watkins, Akaroa's first doctor and pharmacist, subdivided and leased out sections along Rue Jolie through the 1860s and 1870s. The house at 115 Rue Jolie was built by Dr Watkins' son Stephen in 1876; Watkins senior lived with Stephen's family until his death in 1882. Stephen was an art teacher and nurseryman. In 1889 he sold his house to Francois Narbey and retired to Christchurch. French-born Narbey settled in Akaroa in 1850 and married Mary Ann Magee in 1857. The couple had eighteen children; additional accommodation ('the outhouse') was added to 115 Rue Jolie soon after acquisition. Mary Ann died in 1909 and Francois in 1913; the house was subsequently occupied by daughter Rose Narbey (1865-1935). Rose also owned the adjacent *Naumai* at 113 Rue Jolie which was purchased in 1909 and sold out of the Narbey family in 1966. Although 115 Rue Jolie remained in the Narbey family until 1973, research suggests that it was not permanently occupied for some years before this date. The Allison family has owned the property since 1973 as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

115 Rue Jolie has cultural significance for the capacity it has to illustrate a typical lifestyle in the mid-Victorian era. Its ownership also reflects a cultural feature of Akaroa life, where properties were retained in, and passed down, through families from the late nineteenth to the mid twentieth centuries, whereupon they commonly became holiday homes. The lengthy periods of single family ownership and holiday home use have ensured the survival of the property and has subsequently contributed to the maintenance of its integrity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

115 Rue Jolie has architectural and aesthetic significance as a mid-Victorian Carpenter Gothic villa, in largely original condition. The dwelling exhibits the decorative timber detail characteristic of this house type. At the time the present owners took the property over in the early 1970s, it had not been altered or maintained for some time and works that have been carried out subsequently have maintained original finishes and features. The house has added significance as one of a similar pair, with its more decorative neighbour Naumai at 113 Rue Jolie. The pair are also significant in that they date from the 1870s, in the midst of a period when many of Akaroa's identity-defining cottages were built. Unlike the majority of these cottages however - which were simple 'saltbox' forms - 113 and 115 Rue Jolie are more substantial. The designer and builder have not been identified. The dormer windows of 115 are a modern addition but copy those of 113.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

115 Rue Jolie has technological and craftsmanship significance for its physical integrity, through which it provides a particularly good example of mid nineteenth construction and decoration. It also has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

115 Rue Jolie is located close to the road frontage on a full suburban section. The house has contextual significance in relation to 113 Rue Jolie, which is both very similar in

appearance and was also owned successively by members of the Watkins and Narbey families. Both houses are Akaroa landmarks and contribute significantly to the identity of the township. Together these buildings with others in the street present a comprehensive collection of New Zealand domestic architectural styles from the colonial period to mid twentieth century and play a large part in defining Akaroa's character.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

115 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

115 Rue Jolie has overall heritage significance to Christchurch and Banks Peninsula. The house has historical and social significance for its connection with the Watkins and Narbeys well-known early Akaroa families; for its longevity of ownership and as a relatively original dwelling of the mid nineteenth century, and as a holiday home of long-standing. The dwelling has cultural significance for the capacity it has to illustrate a typical lifestyle of the mid-Victorian colonial settlers and its longevity of ownership also reflects a cultural feature of Akaroa life, where properties were retained in, and passed down, through families from the late nineteenth to the mid twentieth centuries. The dwelling has architectural and aesthetic significance as an archetypal mid-Victorian Carpenter Gothic inspired villa, in relatively original condition. 115 Rue Jolie has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. . The dwelling has contextual significance in relation to 113 Rue Jolie, and generally with the domestic heritage of Rue Jolie, a key heritage precinct in Akaroa. 115 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Narbey House

REPORT DATED: 02/05/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1141
*DWELLING AND SETTING - 116 RUE JOLIE, AKAROA***



PHOTOGRAPH: J. WILSON, 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

116 Rue Jolie and its setting has historical and social significance for its connection with the Haylock family and as a typical Edwardian villa. Following the death in 1904 of William Watkins, the last surviving son of Akaroa's first doctor Daniel Watkins, the residue of the Watkins' family estate (part of RS 61) was transmitted in 1905 to his nephews George Henry Haylock and William Rhodes. The men subdivided the property, selling part and dividing the remainder amongst family members. Lot 11 (later 116 Rue Jolie) passed to Haylock's parents Theresa (nee Rhodes) and George. G H Haylock, a builder, constructed a house on the property which research to date suggests was leased to his younger brother Leonard. Leonard had married in 1907 suggesting the house was likely built at this time. Leonard left for Taranaki in the early 1920s and after his mother's death in 1921, G H Haylock sold the property in 1922 to clerk Thomas McKenzie. The property has passed through many hands in the intervening years, and served as a primary residence, a holiday home, a boarding house and (since 2002) as commercial premises.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

116 Rue Jolie has cultural significance for the capacity it has to provide an illustration of the lifestyle of families in Akaroa in the Edwardian period and is reflective of the transition overtime of such homes to become holiday residences and later a change to commercial use as the township grew and societal culture and needs changed.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

116 Rue Jolie has architectural and aesthetic significance as a typical Edwardian villa, with a hipped roof, paired windows and bull-nose veranda. The chimneys were lost in the Canterbury Earthquakes. The house is located near two other well-preserved villas, 114 (1889) and 110 (1910) Rue Jolie, which illustrate the evolution of the villa form during its heyday. Between them, the houses of Rue Jolie present a representative survey of domestic architecture in New Zealand between 1860 and 1940.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

116 Rue Jolie has some technological and craftsmanship value as a domestic building demonstrating the standard construction methods and materials of the turn of the twentieth century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting have contextual significance as one of a number of listed heritage buildings, including several landmark dwellings, in Rue Jolie that form a key heritage precinct in Akaroa. 116 Rue Jolie is located close to the road frontage of a small suburban section. Many of the sections on this side of Rue Jolie are similarly narrow, and the houses sit close by each other.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

116 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

116 Rue Jolie and its setting has overall significance to Banks Peninsula and Christchurch. The house has historical and social significance for its connection with the Haylock family who retained it until 1922. G H Haylock, a builder, constructed a house on the property which research to date suggests was leased to his younger brother Leonard. Leonard had married in 1907 suggesting the house was likely built at this time. 116 Rue Jolie has cultural significance for the capacity it has to provide an illustration of the lifestyle of families in Akaroa in the Edwardian period and is reflective of the transition over time of such homes to become holiday residences and later a change to commercial use as the township grew and societal culture and needs changed. 116 Rue Jolie has architectural and aesthetic significance as a typical Edwardian villa, with a hipped roof, paired windows and bull-nose veranda. The chimneys were lost in the Canterbury Earthquakes. 116 Rue Jolie has some technological and craftsmanship value as a domestic building demonstrating the standard construction methods and materials of the turn of the twentieth century. The house has contextual significance as one of a number of listed heritage buildings in Rue Jolie that together form a key heritage precinct in Akaroa. 116 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 116 Rue Jolie

REPORT DATED: 02/05/14

28 February 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1028
*DWELLING AND SETTING - 117 RUE JOLIE, AKAROA***



PHOTOGRAPH: J. WILSON, 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

117 Rue Jolie has historical and social significance for its association with early Canterbury settler Esther Munns and members of the large Watkins and Narbey families, both of whom figure prominently in the history and development of Rue Jolie and Akaroa.

Esther and Henry Munns arrived in Canterbury aboard the *Sir George Seymour* in 1850. After working on up-country runs and establishing an aerated water factory in Lyttelton, they settled on a property in German Bay (Takamatua). After Henry's death in 1874, Esther made preparations to retire to Akaroa. In December 1876 she leased (and later bought) Lot 22 (now 117 Rue Jolie) in a subdivision carried out by Dr Daniel Watkins that year. The German Bay property was offered for sale or rent in late 1877, so presumably the Rue Jolie cottage had been completed by this time. Esther died in 1882, and both 117 Rue Jolie and the German Bay property were subsequently auctioned. They were both purchased by French settler Francois Narbey, a farmer at Otanarito/Long Bay, who utilized the cottage as his Akaroa base.

Many Peninsula farmers had Akaroa townhouses, often purchased to enable their children to attend school. Narbey had 18 children and consequently purchased the much larger house next door at 115 Rue Jolie from Dr Watkins's son Stephen when the latter retired to Christchurch in 1889. 117 was then sold to Stephen's bachelor brother William. Later in 1899, the house was sold back to Francois Narbey. After Francois' death in 1914, the cottage passed to his daughter Clara, who married Harold Porter in 1921. Older sister Rose

inherited the old family home at 115 Rue Jolie at the same time, and also owned 113. Collectively the three properties were known as the 'Narbey houses'. Clara died in 1964; in 1966 her cottage was transmitted to her nephew Ellinore Peter Narbey. The cottage was finally sold out of the Narbey family in 1995 after more than a century of ownership.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

117 Rue Jolie has cultural significance as a demonstration of the way of life of some colonial Banks Peninsula farmers who either retired to or kept a townhouse in Akaroa. Its ownership history also reflects a characteristic feature of Akaroa life, whereby properties were commonly retained in and passed down through families from the late-19th to the mid-20th centuries. The lengthy periods of single-family ownership often ensured that properties such as this maintained much of their integrity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

117 Rue Jolie has architectural and aesthetic significance as a largely original Victorian vernacular cottage dating from c.1877. It provides an interesting contrast with the pair of neighbouring Carpenter Gothic style villas at 115 and 113 Rue Jolie, which were built at the same time and with the same basic form, but larger in scale and with greater attention to ornamentation. Cottages such as 117 Rue Jolie are numerous in Akaroa and play a large part in defining the town's colonial identity. Taken together the dwellings of Rue Jolie present a wider survey of domestic architecture in New Zealand between 1860 and 1940. The designer/builder of this dwelling is currently unknown.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

117 Rue Jolie has technological and craftsmanship significance for its physical integrity, through which it provides a particularly good example of mid-19th century construction and decoration.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

117 Rue Jolie and setting has contextual significance for the contribution it makes to the historic streetscape of Rue Jolie. It is located towards the front of a standard suburban section at the corner of Rue Jolie and Selwyn Avenue. This corner location gives the home some prominence within the streetscape. The house relates particularly to the two other

former 'Narbey houses' at 115 and 113 Rue Jolie, and is also a contributor to the key Akaroa heritage precinct of Rue Jolie, which illustrates the development of domestic architecture in New Zealand between 1860 and 1940. The setting consists of the immediate land parcel which includes an out-building which may be contemporary with the house. The property has a small setback from the road and a picket fence fronts the dwelling on its Rue Jolie boundary.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

117 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and its setting at 117 Rue Jolie is of overall significance to Banks Peninsula and Christchurch. The cottage has historical and social significance for its association with early settler Esther Munns, and members of the Watkins and Narbey families, both of whom figure prominently in the history and development of Rue Jolie. The cottage has cultural significance as a demonstration of the way of life of Banks Peninsula farmers who acquired residences in Akaroa for various reasons. The cottage has architectural and aesthetic significance as a largely original colonial vernacular cottage and technological and craftsmanship significance for its physical integrity, through which it provides a notable example of mid-19th construction and decoration. 117 Rue Jolie has contextual significance as one of a number of listed heritage buildings in Rue Jolie that together form a key heritage precinct in Akaroa. 117 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 117 Rue Jolie Dwelling

<http://www.akaroacivictrust.co.nz/fastpage/fpengine.php/templateid/57/menuid/1/tempidx/6/link/1>

REPORT DATED: 9 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 709
*DWELLING AND SETTING -
130 RUE JOLIE, AKAROA***



PHOTOGRAPH : S. DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

130 Rue Jolie, known as Nikau Cottage, has historical and social significance as a modest colonial dwelling, and for its association with pharmacist Henry Watkins, bootmaker James Annand, chemist Gorham Lambert and the Pool family. In 1870 Henry Watkins, son of Akaroa's first resident doctor Daniel Watkins, sold this section to bootmaker James Annand. The Watkins family owned substantial amounts of property in Rue Jolie. It is believed that Annand, who had a store in Beach Road opposite the Government Jetty, constructed the cottage. In 1874 Lambert sold the property to dispensing chemist Goreham Lambert. Between 1893 and 1966, the property belonged to members of the Pool family. William Pool, who inherited the house from his parents in 1945, was an Akaroa borough councillor. After 1966 the property was purchased by Robert McFerran, a Christchurch electrician who retained ownership until 2000.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

130 Rue Jolie has cultural significance for the capacity it has to provide an illustration of the lifestyles in the mid-Victorian colonial era. Its ownership profile also reflects a characteristic feature of Akaroa life, where properties were commonly retained in, and passed down through, families from the late nineteenth to the mid twentieth centuries. The lengthy periods of single family ownership ensured that properties such as this maintained much of their integrity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

130 Rue Jolie has architectural and aesthetic significance as a largely original humble mid-Victorian colonial cottage. The cottage is a simple dwelling, small and without ornament. The bay is probably a slightly later addition, but similarly plain. The cottage contrasts with 117 Rue Jolie (1877), a slightly larger scale and more ornamental colonial dwelling of the same period. The cottage may also be compared with the much dwellings at 113 (1875) and 115 (1876) Rue Jolie. Cottages such as 130 Rue Jolie are numerous in Akaroa and play a large part in defining the town's colonial identity. Taken together however, the dwellings of Rue Jolie present wider examples of domestic architecture in New Zealand between 1860 and 1940.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

130 Rue Jolie has technological and craftsmanship significance for the information it may provide of nineteenth century building practices, methodologies and materials. The materials, fixings and construction are likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

130 Rue Jolie and its setting is of contextual significance for its location and relationship to other buildings. It is located close to the street across a standard suburban section. The transverse bay of the cottage extends through to the footpath and sits close to the boundary on either side with vehicle access via a right-of-way at the rear of the property. As a consequence, the cottage is very visible. Three large Nikau palms (one in front and two to the rear) give the cottage its name. The cottage is squeezed between a two-storey contemporary dwelling and a large motel complex. Until the 1990s it was apparently one of three similar cottages in this location; now it is the only survivor. There are however another three listed dwellings in close proximity and another cluster of landmark heritage buildings at the northern end of Rue Jolie. Together these buildings with others in the street present a comprehensive collection of New Zealand domestic architectural styles from the colonial period to mid twentieth century and play a large part in defining Akaroa's character.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

130 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

130 Rue Jolie (known as Nikau Cottage) is of overall heritage significance to Christchurch and Banks Peninsula as a modest colonial dwelling associated with a number of early colonial families. The dwelling has historical and social significance for its association with pharmacist Henry Watkins, bootmaker James Annand, chemist Gorham Lambert and the Pool family. The dwelling has cultural significance for the capacity it has to provide an illustration of the lifestyles in the mid-Victorian colonial era. Its ownership profile is also characteristic of Akaroa, having been retained in a single family through multiple generations. 130 Rue Jolie has architectural and aesthetic significance as a largely original Victorian colonial cottage, one of a number of heritage dwellings in Rue Jolie that between them examples of domestic architecture in New Zealand between 1860 and 1940. The cottage has technological and craftsmanship significance for its physical integrity, through which it provides an example of mid nineteenth construction. 130 Rue Jolie has contextual significance as one of a number of listed heritage buildings in Rue Jolie that together form a key heritage precinct in Akaroa. 130 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials.

REFERENCES:

130 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials

CCC Heritage File: 130 Rue Jolie (Nikau Cottage)

REPORT DATED: 28 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1142
*DWELLING AND SETTING - 136 RUE JOLIE, AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

136 Rue Jolie has historical and social significance for its long connection with the Keegan family and as a typical Edwardian turn-of-the-century villa.

The dwelling at 136 Rue Jolie is built on a portion of Town Section 125. This section was originally granted to Robert Craigie in 1858, but he died the following year, and the site sat unoccupied until sold by the Public Trustee in 1898. TS 125 was purchased by Charles Wilkin and then sold by him to farmer Frederick Keegan in 1900. Frederick was a son of Patrick and Sarah Keegan, who had earlier employed Charles Wilkin's father on their farm at Onuku. It is likely that Frederick Keegan built the house at 136 Rue Jolie; possibly as a retirement home for his parents as Frederick himself farmed a property in Long Bay Road. The property remained in the Keegan family until 1965 and has had various owners in the years since.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

136 Rue Jolie has cultural significance as a demonstration of the way of life of some colonial Banks Peninsula farmers who either retired to or kept a townhouse in Akaroa. Its ownership history also reflects a characteristic feature of Akaroa life, whereby properties were commonly retained in and passed down through families from the late-19th to the mid-20th centuries. The lengthy periods of single-family ownership often ensured that properties such as this maintained much of their integrity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

136 Rue Jolie has architectural and aesthetic significance as a typical turn-of-the-century square plan villa. The dwelling exhibits characteristic features of this typology in its symmetrical plan, bull-nose veranda, modillion brackets and hipped roof. The front elevation of the house has been little altered. The house may be compared with other villas at 110, 114 and 116 Rue Jolie, which between them chart the development of the villa form from its inception. Taken together, the dwellings of Rue Jolie illustrate the development of domestic architecture in New Zealand between 1860 and 1940.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

136 Rue Jolie has technological and craftsmanship significance for its physical integrity, through which it provides a good example of turn-of-the-century construction and decoration.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting at 136 Rue Jolie has contextual significance for the contribution it makes to the historic streetscape of Rue Jolie. It is located close to the street frontage across almost the full width of a narrow suburban section that extends through to Bruce Terrace; consequently the house is very visible from the roadway. The house is situated between another listed dwelling and a modern home. Including 136 Rue Jolie, there are five listed dwellings in the immediate vicinity. Another cluster of heritage buildings are located at the other, northern, end of Rue Jolie. Together these two groups, which include a number of Akaroa landmarks, play a significant role in defining Akaroa's character. The setting consists of the immediate land parcel.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social

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

136 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and its setting at 136 Rue Jolie is of overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance for its long association with the Keegan family. The dwelling has cultural significance as a demonstration of the way of life of Banks Peninsula farmers who acquired residences in Akaroa for various reasons. 136 Rue Jolie has technological and craftsmanship significance for its physical integrity, through which it provides a good example of turn-of-the-century construction and decoration. The dwelling has contextual significance as one of a number of listed heritage buildings in Rue Jolie that together form a key heritage precinct in Akaroa. 136 Rue Jolie has architectural and aesthetic significance as a typical turn-of-the-century square plan villa. 136 Rue Jolie and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 136 Rue Jolie (villa)

REPORT DATED: 9 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1144
*DWELLING AND SETTING - 147A RUE JOLIE, AKAROA***



PHOTOGRAPH: CCC HERITAGE FILES, 20.10.2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 147A Rue Jolie has historical significance as a c.1876 cottage associated with the Hemingway family. The land on which this cottage stands was originally part of a large parcel bounded by Rue Jolie and Aylmer Street acquired by the Rev William Aylmer in 1851. Aylmer sold a portion of it to Samuel Farr, the architect, in 1857. The land was then transferred to Elizabeth Watkins, wife of the chemist Dr Henry Watkins, in 1863 and subdivided ten years later.

Until 1974, when 147A and 147B were subdivided by way of cross-lease, both scheduled dwellings stood on the same section. John Hemingway purchased the lot in 1876 and it remained in his family until 1905. A 5 June 1877 report in the *Akaroa Mail and Banks Peninsula Advertiser* noted that Mr Hemingway's two houses 'were built more than six months ago'. Hemingway was a Pigeon Bay dairy farmer and Chairman of the Bay's road

board but it was reported that he died in his Rue Jolie residence in July 1878. This may have been either 147A or 147B. By 1900 when the property was being advertised for auction it was noted that both houses were bringing in good rentals. In the event the sale by Hemingway's daughter Sarah did not go through until 1905. The property has been sold several times since then. It was owned by Colin Pilbrow, a prominent Akaroa architect, in the 1980s and is currently used as a holiday house.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

147A Rue Jolie has cultural significance as it demonstrates the existence of a rental market in the village in the late 19th and early 20th centuries and is therefore characteristic of the way of life of its early tenants, as well as the later way of life of holidaymakers seeking a permanent base in the historic resort town.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

147A Rue Jolie has some architectural value as a single storey, square-plan colonial cottage with a hipped iron-clad roof, straight veranda, wide double-hung sash windows with horns, and a central four-panelled door. Internally it is a four-bedroom cottage with some alterations to accommodate a bathroom and open out the living/dining area to make it slightly larger. The cottage retains much of its original fabric.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 147A Rue Jolie has some technological and craftsmanship value for its ability to demonstrate colonial construction techniques, using locally grown and milled totara. Internally there is kauri matchboard lining, including the ceilings.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

147A Rue Jolie has contextual significance as part of the historic streetscape of Rue Jolie, where there is a significant concentration of 19th century dwellings. Together these buildings present a comprehensive collection of New Zealand vernacular domestic architectural styles from the colonial period to the mid-20th century and play a large part in defining Akaroa's character.

The setting consists of a modern picket fence running along the street boundary of the property, a small garden in the front yard, and the scheduled dwelling at the rear of the dwelling (147B Rue Jolie).

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling at 147A Rue Jolie and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

147A Rue Jolie and its setting has overall significance to Christchurch and Banks Peninsula. The dwelling has historical significance as a colonial cottage built in c.1876 with links to the Hemingway family. 147A Rue Jolie has some cultural significance as it is esteemed by members of the community who value Akaroa's historic character. The dwelling has contextual significance as part of the historic streetscape of Rue Jolie, where there is a significant concentration of 19th century homes. The dwelling at 147A Rue Jolie and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Baird, Rosemary, *Background Information Listed heritage Place, 'Iona', 147A Rue Jolie, Akaroa*, 2014

Historic place # 9945 – Heritage NZ List
<http://www.heritage.org.nz/the-list/details/9945>

REPORT DATED: 21 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 706
*DWELLING AND SETTING - 147B RUE JOLIE, AKAROA***



PHOTOGRAPH: CCC HERITAGE FILES, 17.10.2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 147A Rue Jolie has historical significance as a c.1876 cottage associated with the Hemingway family. The land on which this cottage stands was originally part of a large parcel bounded by Rue Jolie and Aylmer Street acquired by the Rev William Aylmer in 1851. Aylmer sold a portion of it to Samuel Farr, the architect, in 1857. The land was then transferred to Elizabeth Watkins, wife of the chemist Dr Henry Watkins, in 1863 and subdivided ten years later.

Until 1974, when 147A and 147B were subdivided by way of cross-lease, both scheduled dwellings stood on the same section. John Hemingway purchased the lot in 1876 and it remained in his family until 1905. A 5 June 1877 report in the *Akaroa Mail and Banks Peninsula Advertiser* noted that Mr Hemingway's two houses 'were built more than six

months ago'. Hemingway was a Pigeon Bay dairy farmer and Chairman of the Bay's road board but it was reported that he died in his Rue Jolie residence in July 1878. This may have been either 147A or 147B. By 1900 when the property was being advertised for auction it was noted that both houses were bringing in good rentals. In the event the sale by Hemingway's daughter Sarah did not go through until 1905. The property has been sold several times since then. It has retained residential use.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

147B Rue Jolie Rue Jolie has cultural significance as it demonstrates the existence of a rental market in the village in the late 19th and early 20th centuries and is therefore characteristic of the way of life of its early tenants.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

147B Rue Jolie has some architectural value as a one-and-a-half storey 'saltbox' cottage with a gabled roof extending over the rear lean-to. It has three ground floor rooms with a steep stair leading from the kitchen at the rear to two attic bedrooms. The front elevation has double-hung sash windows. The house has had few alterations, the main one being the enclosure of the space between the house and a small outbuilding to the rear in 2002. This is not visible from the street and the external appearance of the house therefore remains largely unchanged.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 147B Rue Jolie has some technological and craftsmanship value for its ability to demonstrate colonial construction techniques, using locally grown and milled totara.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

147A Rue Jolie has contextual significance as part of the historic streetscape of Rue Jolie, where there is a significant concentration of 19th century dwellings. Together these buildings present a comprehensive collection of New Zealand vernacular domestic architectural styles from the colonial period to the mid-20th century and play a large part in defining Akaroa's character.

Set back from the street the dwelling can nevertheless be seen from the roadway, partly thanks to its height and current paint scheme. The setting includes a garden, some mature trees and the scheduled dwelling at the front of the property (147A Rue Jolie).

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling at 147B Rue Jolie and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

147B Rue Jolie and its setting has overall significance to Christchurch and Banks Peninsula. The dwelling has historical significance as a colonial cottage built in c.1876 with links to the Hemingway family. 147B Rue Jolie has some cultural significance as it is esteemed by members of the community who value Akaroa's historic character. The dwelling has contextual significance as part of the historic streetscape of Rue Jolie, where there is a significant concentration of 19th century homes. The dwelling at 147B Rue Jolie and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Baird, Rosemary, *Background Information Listed heritage Place, 'Columba', 147B Rue Jolie, Akaroa*, 2014

Historic place # 1725 – Heritage NZ List
<http://www.heritage.org.nz/the-list/details/1725>

REPORT DATED: 21 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 658
*DWELLING AND SETTING – 153 RUE JOLIE, AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 153 Rue Jolie is of historical and social significance as an example of a mid-1870s colonial dwelling and for its history of ownership. This property was originally granted to Reverend Aylmer, an Anglican vicar who had purchased this rural section prior to his arrival in Lyttelton in 1851. He divided the 50 acres into quarter acre sections and by 1852 was advertising them. This property changed hands several times until it was purchased in 1875 by Manuel Silva, a carpenter. The house was built by Silva and described in 1877 as a 'comfortable six roomed house'. Following Silva's death in 1907 the property was purchased by Antonio Kotlowski, the son of German and Polish immigrants who had settled at German Bay, and whom Silva had appointed as a trustee to his will. The property remained in the Kotlowski family until 1962. Since that date it has had a series of owners and like many Akaroa properties has been used as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The cottage at 153 Rue Jolie has cultural significance as an illustration of the timber constructed colonial cottages and dwellings that are a particular characteristic of life in the early European settlement of Akaroa and that now function as holiday homes reflecting the cultural changes in the way of life in this area over the past 140 years of European settlement.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling is of architectural and aesthetic significance for its design. It is a one and a half storey timber frame weatherboard cottage with four rooms on the ground floor and two bedrooms upstairs lit by sash windows in the gable ends. Evidence to date suggests that the cottage was most likely built by the owner Manuel Silva, a carpenter. In the late 20th century two velux roof windows were inserted in the rear roof to increase the light in the attic rooms. The single gabled cottage with an integrated lean-to at the rear is fronted with a convex verandah with decorative verandah posts that are similar in design to those opposite at 158 Rue Jolie. The cottage has retained its 19th century colonial aesthetic and form despite some alterations in the late 20th century including the installation of new bathrooms and kitchen and rear French doors.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The cottage is of technological and craftsmanship significance for the evidence it contains of the local construction techniques and practices of this time. Locally grown and locally milled timber was in plentiful supply from in Banks Peninsula and as such the construction of timber cottages was well developed in Akaroa in the mid-late 19th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has contextual significance as part of a group of listed heritage buildings in this upper section of Rue Jolie. The group consists largely of 19th century weatherboard residential buildings as well as the listed Masonic Lodge dating from 1877. The dwelling sits on an elevated section of Rue Jolie and is close to and highly visible from the roadway. The setting consists of the property title with a picket fence fronting the Rue Jolie boundary.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social

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

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 153 Rue Jolie is of overall heritage significance to Christchurch and Banks Peninsula. It has historical and social significance as an example of a mid-1870s colonial dwelling. It has cultural significance as an illustration of the timber constructed colonial cottages and dwellings that are a particular characteristic of life in the early European settlement of Akaroa and that now function as holiday homes reflecting the cultural changes in the way of life in this area over the past 140 years of European settlement. Understood to have been built by carpenter Manuel Silva who owned it for some 30 years, it is a one and half storey cottage has architectural and aesthetic significance as it has retained its original form, style and character including convex verandah with decorative timber posts. The cottage is of technological and craftsmanship significance for the evidence it contains of the local construction techniques and practices of this time. As a pre-1900 dwelling and site it has the potential to provide archaeological evidence of human occupation. It is part of a group of 19th century largely residential building in the upper section of Rue Jolie giving the dwelling a high degree of contextual significance which is heightened by its proximity and visibility from the roadway.

REFERENCES:

Simon Daisley, Background Information Listed Heritage Place, 153 Rue Jolie, 2013
Papers Past – Akaroa Mail and Banks Peninsula Advertiser – 5 June 1877 – New Buildings in Akaroa.

REPORT DATED: 14 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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Notified 25 July 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 705
*DWELLING AND SETTING -154, 156 RUE JOLIE, AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling is of historical and social significance for its history of ownership and association with the Porter family. This section was originally part of a six acre block granted by the government to Charles Barrington Robinson in 1853. Robinson was appointed Resident Magistrate to Akaroa in 1840. This section, and the adjoining section at 156 Rue Jolie, was purchased by Robert Noonan, painter of Akaroa in 1875. Research indicates Noonan built the house and then onsold in 1877 to James Wood. Wood on sold to James Dalglish, who owned the neighbouring property at 158 Rue Jolie, in 1878. The house and adjoining section changed hands again before being purchased in 1887 by John Porter, gentleman of Akaroa. Born in Ireland Porter had served with the 42nd Dragoons before retiring and immigrating to New Zealand in 1868. The property remained in the Porter family until 1963 and as such Porter would have been responsible for the addition of the gabled section to the southern end of the cottage around the turn of the century. The property has largely been in the ownership of two families since that date and has been used as a holiday home. Although two separate land titles, 154 and 156 Rue Jolie have remained in continuous ownership to this day.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 154 Rue Jolie has cultural significance as an illustration of the timber constructed colonial cottages and dwellings that are a particular characteristic of life in the early European settlement of Akaora and that now function as holiday homes reflecting the cultural changes in the way of life in this area over the past 140 years of European settlement.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling is of architectural and aesthetic significance as a mid 1870s dwelling two storeyed weatherboard dwelling. It was originally built as a symmetrically organised cottage with convex verandah which has been extended with a cross gable on the south-west side which appears to date from around the turn of the 20th century. The dwelling has maintained its 19th century colonial character with the extension in keeping with the original style of the cottage and a standard colonial response to extending a cottage to create more space as families and economic prospects increased. The dwelling has undergone some interior alteration including modernising the kitchen.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling is of technological and craftsmanship significance for its potential to provide evidence of the local construction techniques and practices of this time. Locally grown and locally milled timber was in plentiful supply in Banks Peninsula and as such the construction of timber framed weatherboard clad cottages was well developed in Akaroa in the mid-late 19th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has high contextual significance as part of a group of 19th and early 20th century listed heritage buildings in the southern end of Rue Jolie. This section of Rue Jolie has a steeper grade than the remainder of the street and has a cluster of listed heritage buildings which sit close to the roadway and as such are highly visible from the street. The setting consists of the property title which entails the house sitting in a mature garden setting.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling is of overall heritage significance to Christchurch and Banks Peninsula. It is historically significant as an 1870s colonial cottage that has been owned generationally both as permanent home and later a holiday home. It was extended around the turn of the 20th century. It made the transition from a permanent dwelling to holiday home during the 20th century reflecting the increasing attraction of Akaroa as a holiday destination during this period. It has cultural significance as an illustration of the timber constructed colonial cottages and dwellings that are a particular characteristic of life in the early European settlement of Akaroa and now as a holiday home reflects the cultural changes in the way of life in this area over the past 140 years of European settlement. It has architectural and aesthetic significance as it maintains its Victorian colonial cottage style and thereby maintains consistency in the streetscape in terms of materials and style which contribute to the colonial identity of Akaroa. The dwelling is of technological and craftsmanship significance for its potential to provide evidence of the local construction techniques and practices of this time. The dwelling has high contextual significance as part of a group of 19th and early 20th century listed heritage buildings in the southern end of Rue Jolie. As a pre-1900 dwelling and site it has the potential to provide archaeological evidence of human activity.

REFERENCES:

Simon Daisley, Background Information Listed Heritage Place, 154 Rue Jolie, 2013
New Zealand Historic Places Trust Field Record Form 154 Rue Jolie.

REPORT DATED: 14.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 704
*DWELLING AND SETTING – 158 RUE JOLIE, AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling has historical and social significance as it was built in the mid 1870s by James Dalglish an established timber merchant in Banks Peninsula. This land was part of a six acre grant to Charles Barrington Robinson, Resident Magistrate in Akaroa from 1840. The section on which No 158 Rue Jolie was built was on sold until it was purchased by James Dalglish in 1875. Dalglish was a Scottish immigrant who had undertaken an apprenticeship in engineering in Glasgow before working as a timber merchant in Akaroa, purchasing Vanstones and Co.'s steam sawmill in Le Bons Bay in 1867. He later turned to sheep farming and was a chairman on the Akaroa County Council. Dalglish built the house now known as The Maples, soon after he bought the land and it is thought he drew up the plans for the house, which is similar to the former Presbyterian manse, built in 1877 in another part of Akaroa. The dwelling was built by 1877 and remained in the Dalglish family until 1944 when it was sold to Edith Currie. In 1964 the dwelling was purchased by Patrick and Clare Price, with Clare Price retaining ownership following her husband's death, until 1991. The house then changed hands a number of times and in 1999 permission was granted for the dwelling to operate as bed and breakfast accommodation.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The property has cultural significance as it reflects a way of life in Akaroa in the mid-1870s of a professional timber merchant at a time when timber milling was a major industry in the area. It is also reflective of the culture of change in a community with the increase of transportation and tourism and the changes to social life that saw a number of larger homes used for new or commercial purposes such as bed and breakfasts.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural significance as a two storeyed Italianate villa styled rectangular weatherboard villa with a hipped roof, bay window in the front gable and verandah with decorative timber posts. It has bracketed eaves typical of the style, and has double decorative verandah posts as have several of the town's smaller cottages such as its near neighbour 153 Rue Jollie. The principal façade is rusticated weatherboards whilst the remainder of the elevations are lapped. Features of the interior reflect the original builder's interest in timber including the use of knotted totara in the internal staircase and mantelpieces. The house has undergone some internal alterations in the late 1940s when Patrick Price owned the house. Later alterations have included the replacement of several windows and permission was granted for installation of ensuite bathrooms on the first floor when the dwelling was converted for use as a bed and breakfast. The architectural and aesthetic value of the dwelling has been retained and as such the dwelling continues to demonstrate the 1870s two-storeyed villa style with particular attention to the use of timber detailing. The house was described in the local paper in 1877 as 'one of the most prominent private homes in town'.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as it was built in the 1870s for a timber merchant whose appreciation of timber is evident in the building. The level of craftsmanship is evident in the use of rusticated weatherboards on the front façade and decorative timber detailing on the verandah. The use of knotted totara on interior features, including the staircase and mantelpieces, remains as evidence of the techniques and craftsmanship of the carpenter who built the house.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has contextual significance as a landmark as it sits on an elevated section of Rue Jolie and is close to and highly visible from the roadway. The setting consists of the property title with the dwelling set in a mature garden. The dwelling sits within a group of

listed timber heritage buildings in the upper section of Rue Jolie. The group is largely 19th century residential buildings however next door to No. 158 is the listed Masonic Lodge.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling is of overall heritage significance to Christchurch and Banks Peninsula. It has historical and social significance as it was built in the mid 1870s by James Dalglish an established timber merchant in Banks Peninsula. The property has cultural significance as it reflects a way of life in Akaroa in the mid-1870s of a professional timber merchant at a time when timber milling was a major industry in the area. The relationship between his profession and the timber craftsmanship employed in the interior detailing of the house is evident in the careful choice of materials. The architectural and aesthetic significance of the house as an 1870s two-storeyed villa remains evident as the dwelling has retained its original detailing including decorative verandah posts and rusticated weatherboards. The dwelling has contextual significance due to the visibility of the house from the street and its location in a group of listed buildings in this upper section of Rue Jolie. As a pre-1900 dwelling and site it has the potential to provide archaeological evidence of human activity.

REFERENCES:

Simon Daisley Background Information Listed Heritage Place 158 Rue Jolie, 2013

Papers Past – Akaroa Mail and Banks Peninsula Advertiser – 5 June 1877 – New Buildings in Akaroa.

[HTTP://WWW.AKAROACIVICTRUST.CO.NZ/FASTPAGE/FPENGINE.PHP/TEMPLATEID/40/MENUID/1/TEMPIDX/6/CATID/1/EDITSTATUS/?PHPSESSID=A3FBE5FB9C69AA162F8EE715B06DD894](http://www.akaroacivictrust.co.nz/fastpage/fpengine.php/templateid/40/menuid/1/tempidx/6/catid/1/editstatus/?PHPSESSID=A3FBE5FB9C69AA162F8EE715B06DD894)

REPORT DATED: 14.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 703
*MASONIC LODGE HALL/ THE PHOENIX LODGE AND SETTING
– 160 RUE JOLIE, AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Masonic Hall in Rue Jolie which was opened in 1877 as Lodge No. 1666 is of high historical and social significance. Although the history of Freemasonry in Banks Peninsula dates back to the late 1830s the Masonic order who built their lodge in Rue Jolie had been established in 1876. Meetings were held at the Anglican Vicarage and the Bruce Hotel until the lodge was completed. The Worshipful Master, Anglican Reverend W. H. Canon instigated the construction of the lodge before ill health saw him relocate to Australia in 1877. He was the vicar of St Peter's Church, Akaroa from 1870 -77. Lodge activity then went into decline. In 1881 the lodge was reactivated when it was re-consecrated as Lodge No. 1959 and new officers installed. In 1890 it was brought under the New Zealand Grand Lodge Jurisdiction, renamed Lodge No. 43 and titled The Phoenix Lodge. In 1909 a refectory or supper room was built adjoining the hall at the rear. In 1963 a lean-to was added to the northern side of the building. The building continues to function as a Masonic Lodge to this

day and is one of only a very few surviving 19th century purpose built Masonic Lodges that continue in their original use.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The lodge has high cultural significance due to its association with Freemasonry in Akaroa. The fraternal organisation of Freemasonry was brought to New Zealand from England and Europe with the practice continuing to the present day.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The lodge has architectural and aesthetic significance as a purpose built timber Masonic Lodge dating from 1877, which continues to function as a lodge to this day. The simple single gabled hall was completed in 1877 and was enhanced with some classical elements including a triangular pediment with circular motif on the gable and a classical bracketed pediment over what would have been the original doorway. A stone classical building was the British or European model for Masonic lodges and these are attempts to emulate stone construction in the vernacular use of timber. In 1907 a refectory was added to the rear of the hall. In 1963 the lean-to was added to the northern side of the building. The interior has largely retained original elements and planning with the addition of internal doorways to accommodate the extensions.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Lodge has technological and craftsmanship significance as a purpose built 19th century Masonic Lodge which has retained many of its original fittings, features and details all of which were produced to fulfil a Masonic role. Timber was in plentiful supply from local mills in Banks Peninsula and as such timber construction was well developed in Akaroa in the mid-late 19th century. Thus the Lodge has the potential to provide evidence of the local construction techniques and practices in timber.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The lodge has contextual significance as it is part of a group of listed heritage buildings in the upper section of Rue Jolie. The majority of the listed buildings are 19th century colonial dwellings that have retained their colonial style, scale and form. Although not a domestic

building the lodge is consistent in terms of materials, gabled form and scale to the 19th century domestic buildings that are in close proximity to the building. The classical façade of the Masonic Hall is highly visible from the street giving it landmark value in the area.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The lodge is of high overall heritage significance to Christchurch and Banks Peninsula. It has high degree of historical and social significance as it was built in 1876/77 as a Masonic Lodge and has continued to operate as such up to the present day, a now rare example of this.

The lodge has high cultural significance due to its association with Freemasonry in Akaroa. It has architectural and aesthetic significance as a simple classical colonial timber version of the stone classical European models for such lodges. The Lodge has technological and craftsmanship significance as a purpose built 19th century Masonic Lodge which has retained many of its original fittings, features and details all of which were produced to fulfil a Masonic role. The lodge has a high degree of contextual significance due to its visibility from the roadway and the degree to which it conforms to the scale, style, form and materials of the surrounding group of listed heritage buildings in which the lodge is located. As a pre-1900 dwelling and site it has the potential to provide archaeological evidence of human activity.

REFERENCES:

Simon Daisley, Background Information Listed Heritage Place, 160 Rue Jolie, 2013.

REPORT DATED: 14.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

Notified 25 July 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1038
*DWELLING AND SETTING - 164 RUE JOLIE, AKAROA***



PHOTOGRAPH : ROSEMARY BAIRD, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

164 Rue Jolie has historical and social significance both as a colonial dwelling and for its ownership and occupancy by a number of prominent Akaroa individuals and their families. In 1842 the property was purchased by Charles Barrington Robinson, one of the first two Police Magistrates of Akaroa. He never lived there and sold the property to James Harris, another early settler, in 1875. Research to date suggests that Harris erected the house in 1878, before selling the property to James Garwood in 1881. Garwood was manager and owner of a local store, Justice of the Peace, Akaroa agent for the *Lyttelton Times* and the second Mayor of Akaroa. Garwood immediately leased the dwelling to Alexander McGregor and then sold the property to him in May 1893. McGregor was a notable Akaroa settler who arrived in Akaroa in 1871. Originally an auctioneer and land agent he moved on to a career in parliament and civic life. Akaroa mayor from 1883-86 and 1897-1900, McGregor also represented the Banks Peninsula-Ellesmere electorate in parliament for three years, during which time he confirmed a loan for funding the town's water supply. McGregor was also responsible for the planting of the Garden of Tane, an area originally known as the Akaroa Domain. 164 Rue Jolie remained in the possession of the McGregor family for 100 years, until 1981. During this time one of the occupants was local builder Thomas Penlington, who

was married to Alexander McGregor's daughter Annie. The present owners use the dwelling as a holiday house.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

164 Rue Jolie has cultural significance as it demonstrates the way of life of people in Akaroa during the 19th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

164 Rue Jolie has architectural and aesthetic significance as a colonial cottage that represents a period in Akaroa's 19th century domestic architecture. The cottage is constructed of timber with a corrugated iron roof and features three finial trimmed dormer windows and a bullnose veranda supported by latticed posts. Triple paned casement windows light the dormers while the ground floor is lit by sash windows. There is a narrow steep stairway rising from a central hallway. The dwelling provides a good example of the colonial vernacular of Akaroa and the front elevation, with its decorative timber features, retains its original symmetry.

Thomas Penlington extended the house to the rear in the early 1900s by adding a kitchen, pantry and bathroom. In 1985 further extensions and modifications were made – the living room was extended, sections of the roof were replaced, a new driveway, garage and timber deck were added; this work also left the original front of the building untouched.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

164 Rue Jolie has technological and craftsmanship significance as an example of colonial construction techniques using local materials and through the use of decorative timber elements.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

164 Rue Jolie has contextual significance through its relationship to two nearby heritage areas. The first is the southern length of Rue Jolie, from Beach Road to the Garden of Tane, which contains an important concentration of smaller 19th century Akaroa homes, the oldest dating from the 1860s. 164 Rue Jolie contributes positively to this streetscape. The second important heritage setting is the neighbouring Garden of Tane, which has a direct link to

Alexander McGregor who lived in the dwelling from 1881 to 1901. McGregor was responsible for planting the Garden of Tane after the Canterbury Provincial Council set aside a parcel of land for a reserve in 1874. The Garden of Tane has significant social, cultural and botanical heritage values in its own right.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

164 Rue Jolie has overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as a colonial dwelling with links to several prominent Akaroa settlers, most notably Alexander McGregor whose family resided at the property for 100 years. The building has cultural significance as a demonstration of the way of life of its former residents and architectural and aesthetic significance as a 19th century colonial vernacular dwelling which retains many of its original features. The dwelling demonstrates technological and craftsmanship significance as an example of colonial construction using local materials and featuring decorative timber elements. 164 Rue Jolie has contextual significance for its contribution to the historic streetscape of Rue Jolie and for its proximity to the Garden of Tane, the planting of which is directly associated with a former owner of 164 Rue Jolie. The dwelling has archaeological significance by virtue of the date at which development occurred on the site.

REFERENCES:

Baird, Rosemary, *Background Information Listed heritage Item, 164 Rue Jolie, Akaroa*, 2011

Historic place # 1726 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1726>

REPORT DATED: 27 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 774
*RUE LAVAUD BRIDGE AND SETTING, SOUTHERN – RUE
LAVAUD, BETWEEN BRITTAN AND CROIX, AKAROA***



SOUTHERN BRIDGE – MEECH'S BRIDGE

PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The southern bridge on Rue Lavaud has historical and social significance as a bridge built in 1879 to replace an existing bridge. The bridge was one of a pair of bridges both built on Rue Lavaud at the same time. This was part of an initiative by the new Akaroa Borough Council to improve the standard of the township's carriageways. The previous bridge on this site was known as Meech's Bridge after its location passing over the creek near property owned by William Meech. It was decided that the plan for the replacement bridge in the same location should follow the same design as the newly constructed Farr's Bridge on Rue Jolie. The new bridges became known as the Waeckerle bridges after the Mayor at the time - Mayor Christian Jacob Waeckerle.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Rue Lavaud (southern) bridge has cultural significance as a representation of progress and the initiation of a new era in the township, and a demonstration of the energy and pride of the new Borough Council. The Council placed a plaque on both Rue Lavaud bridges (the

northern bridge and the southern bridge) bearing the date and the Mayor's (C. J. Waeckerle) name. Due to its association with Waeckerle – a prominent Akaroa citizen – both Rue Lavaud bridges are often known as the Waeckerle bridges.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Rue Lavaud (southern) bridge has architectural and aesthetic significance through the use of brick and random stone for the bridge construction. Unusually the brick and stone have been left unplastered showing how the bridge was designed and constructed. The unorthodox mix of unplastered stone and brick had been previously employed by stonemason and bricklayer Morey in his construction of the Rue Jolie Bridge.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Rue Lavaud (southern) bridge has technological and craftsmanship significance as an example of an early masonry bridge originally built in colonial times. It also has technological significance with regard to information that they may reveal of mid-19th century building practices, methodologies and materials.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Rue Lavaud (southern) bridge and its setting has contextual significance as one of a pair of bridges built at the same time on Rue Lavaud – Akaroa's main historic streetscape. The northern bridge is near a historic cottage and the Grand Hotel, while the southern bridge is near the site of the former Presbyterian church. They contribute to a street which is a key part of the original 'French' part of Akaroa.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Rue Lavaud (southern) bridge and its setting has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Rue Lavaud (southern) bridge and its setting has overall heritage significance to Banks Peninsula and Christchurch as an early masonry bridge in the area. It has historical and social significance as part of an initiative by the new Akaroa Borough Council in 1879 to

improve the standard of the township's carriageways. It has cultural significance as a representation of progress and a new era in the township and their link to the then Mayor C.J. Waeckerle, a well known Akaroa citizen. The Rue Lavaud bridge has architectural and aesthetic significance through the use of brick and random stone which has been left unplastered. It has technological significance with regard to information it might reveal of mid-19th century building practices, methodologies and materials. The Rue Lavaud (southern) bridge and its setting has contextual significance within Rue Lavaud as one of a pair of bridges built for the same purpose at the same time and located near several heritage buildings on a main route through the original 'French' township. The Rue Lavaud (southern) bridge and its setting has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files, *Rue Lavaud Bridges, Akaroa*
Daisley, Simon, *Background Information Listed heritage Place, Rue Lavaud Bridges*, 2013

REPORT DATED: 17 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 756
*RUE LAVAUD BRIDGE AND SETTING, NORTHERN – RUE
LAVAUD, BETWEEN WOODILLS AND GREHAN, AKAROA***



NORTHERN BRIDGE – HAHN'S BRIDGE

PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The northern bridge on Rue Lavaud has historical and social significance as a bridge built in 1879 to replace an existing bridge. The bridge was one of a pair of bridges both built on Rue Lavaud at the same time. This was part of an initiative by the new Akaroa Borough Council to improve the standard of the township's carriageways. The previous bridge on this site was known as Hahn's Bridge after its location passing over the creek near property owned by Ferdinand Hahn. It was decided that the plan for the replacement bridge in the same location should follow the same design as the newly constructed Farr's Bridge on Rue Jolie. The new bridges became known as the Waeckerle bridges after the Mayor at the time - Mayor Christian Jacob Waeckerle.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Rue Lavaud (northern) bridge has cultural significance as a representation of progress and the initiation of a new era in the township, and a demonstration of the energy and pride of the new Borough Council. The Council placed a plaque on both Rue Lavaud bridges (the northern bridge and the southern bridge) bearing the date and the Mayor's (C. J. Waeckerle) name. Due to its association with Waeckerle – a prominent Akaroa citizen – both Rue Lavaud bridges are often known as the Waeckerle bridges.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Rue Lavaud (northern) bridge has architectural and aesthetic significance through the use of brick and random stone for the bridge construction. Unusually the brick and stone have been left unplastered showing how the bridge was designed and constructed. The unorthodox mix of unplastered stone and brick had been previously employed by stonemason and bricklayer Morey in his construction of the Rue Jolie Bridge. The northern bridge has had the original arch replaced with a concrete slab due to renovation work.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Rue Lavaud (northern) bridge has technological and craftsmanship significance as an example of an early masonry bridge originally built in colonial times. It also has technological significance with regard to information that they may reveal of mid-19th century building practices, methodologies and materials.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Rue Lavaud (northern) bridge and its setting has contextual significance as one of a pair of bridges built at the same time on Rue Lavaud – Akaroa's main historic streetscape. The northern bridge is near a historic cottage and the Grand Hotel, while the southern bridge is near the site of the former Presbyterian church. They contribute to a street which is a key part of the original 'French' part of Akaroa.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Rue Lavaud (northern) bridge and its setting has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Rue Lavaud (northern) bridge and its setting has overall heritage significance to Banks Peninsula and Christchurch as an early masonry bridge in the area. It has historical and social significance as part of an initiative by the new Akaroa Borough Council in 1879 to improve the standard of the township's carriageways. It has cultural significance as a representation of progress and a new era in the township and their link to the then Mayor C.J. Waeckerle, a well known Akaroa citizen. The Rue Lavaud bridge has architectural and aesthetic significance through the use of brick and random stone which has been left unplastered. It has technological significance with regard to information it might reveal of mid-19th century building practices, methodologies and materials. The Rue Lavaud (northern) bridge and its setting has contextual significance within Rue Lavaud as one of a pair of bridges built for the same purpose at the same time and located near several heritage buildings on a main route through the original 'French' township. The Rue Lavaud (northern) bridge and its setting has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files, *Rue Lavaud Bridges, Akaroa*
Daisley, Simon, *Background Information Listed heritage Place, Rue Lavaud Bridges*, 2013

REPORT DATED: 17 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1198
*TRYPOT AND SETTING - RUE LAVAUD BETWEEN BALGUERIE
AND BEACH, AKAROA***



PHOTOGRAPH: ROSEMARY BAIRD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The whaling trypot on the Rue Lavaud bathing reserve has historical and social significance for its links to the early whaling stations of Banks Peninsula and to the whaling industry, which played an important part in early Akaroa in the first half of the 19th century. Trypots are large pots used to 'try out' or render the oil from the blubber of the southern Right whale. These were generally fabricated in England and the same type of cast iron trypots was used on board whaling ships and at the shore stations. From about 1912 onwards collecting and displaying whaling relics became increasingly common. Research to date suggests that this trypot was from Peraki or Island Bay. It has been displayed close to its current position since 1916, with photos showing it at that date and photos from the 1960s showing it very near the beach. It is now closer to the road than shown in these photos, with a simple roofed structure over it. Although not directly connected with the Akaroa township the whale trypots are part of the wider Banks Peninsular history. They are a tangible reminder of this early industry and are among the oldest European artefacts to remain on Banks Peninsula.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The trypot is of cultural significance for its association with the way of life of whalers who were of many nationalities and settled in Banks Peninsula from 1836 onwards. Also of cultural significance is the way the trypot evidences the early 20th century interest in collecting historical artefacts as well as the desire of Akaroa residents to beautify the town, and make it more attractive and historically interesting to the growing tourist trade. Much of this emphasis on a beautiful town can be traced back to the formation of the Akaroa Beautifying Association in 1907. This group fundraised, planted flowers, bushes and trees, worked to improve the streetscapes, and advocated for improved civic facilities. The retrieval and public display of the trypot in the early 20th century can be seen as marking of the importance of whaling in the early history of the area.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The trypot has aesthetic significance due to its form, material, colour and texture and its prominent position and size. A round-bodied, large mouthed iron cauldron, the trypot is of common design with a flattened face on one side to enable it to sit into the minimum space required for furnacing. Unlike some trypots the Rue Lauvaud trypot does not have an extended pouring lip built into the rim. The trypot is in good physical condition and is protected by an overhead shelter.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The iron trypot is of technological and craftsmanship significance as it demonstrates materials and production methods of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The trypot has contextual significance in that it occupies a key position on Rue Lavaud at the start of Beach Road. It is linked with wider views of the esplanade walk, harbour, sea and hills and sits within the historic streetscape of Rue Lavaud, next to the historically important War Memorial and gardens. The trypot is part of a larger group of trypots in Akaroa; three are located on Beach Road near the French Landing site and one is in the Akaroa Museum. A further four trypots are known to exist in other parts of Banks Peninsula; two at the former Little River Railway Station, one at the Okains Bay Museum and another at Peraki.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

As the try pot has been moved from its original position in a whaling station on Banks Peninsula, its site does not have archaeological significance relating to the whaling industry. However, there is potential for the site to contain archaeological remains related to pre-1900 settlement given its location within the settlement. The trypot itself pre-dates 1900 and has archaeological value in its own right.

ASSESSMENT STATEMENT

The trypot has overall significance to Banks Peninsula and Christchurch. It has historical and social significance for its links to the whaling industry which played an important part in the development of Banks Peninsula in the first half of the 19th century, and as one of the oldest European artefacts to remain on Banks Peninsula. The trypot has cultural significance for its association with the whalers' way of life and as a manifestation of the early 20th century interest in collecting artefacts and the desire to beautify Akaroa. It has aesthetic significance due to its form, material, colour and texture and is of technological and craftsmanship significance as it demonstrates materials and production methods of the period. The trypot has contextual significance in its key position on Rue Lavaud, its links to the historic streetscape and to the wider views of the esplanade walk, harbour, sea and hills; and as one of a small group of trypots located on Akaroa's esplanade. The site has the potential to provide archaeological evidence relating to human activity, including that which occurred prior to 1900 and the trypot, as an early 19th century artefact, has archaeological value in its own right.

REFERENCES:

Baird, Rosemary, *Background Information Listed Heritage Place, Whale Pot, Beach Road*, 2013
Wilson, J. et al (2009) *Akaroa Heritage Overview*, (Christchurch,
Beaumont, L. & Wilson, J.(2014) *Banks Peninsula contextual historical overview and thematic framework*, (Christchurch)
Whaling Try-pot relic of a past industry, *Akaroa Mail and Banks Peninsula Advertiser*, 26 November 1912, p 2

REPORT DATED: 3 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1005
*GRAND HOTEL AND SETTING – 6, 4, 4E RUE LAVAUD,
AKAROA***



PHOTOGRAPH: ROSEMARY BAIRD, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Grand Hotel has historical and social significance as one of the few remaining historic hotels in Akaroa, with links to the early French/German settlement of Akaroa and the early social and civic life of colonial Akaroa. The first hotel on the site was built in 1860 by CJ Waeckerle, one of Akaroa's most prominent early German settlers.

The present building was constructed in 1882 by Robert Bayley, Waeckerle's son-in-law, after the original hotel was burnt down by an arsonist. The new hotel reopened in April 1883, initially going by the name of Waeckerle's New Grand Commercial Hotel. It has been known simply as the Grand Hotel since 1918. The hotel played an important part in the social and civic life of the town being used for meetings, inquests, celebrations and dinners. It would appear the building suffered only minor damage following the 2010 and 2011 Canterbury earthquakes. Today it offers accommodation as well as restaurant and bar facilities.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Grand Hotel has cultural significance as its role as a provider of tourist accommodation demonstrates the way of life that developed in Akaroa as its popularity as a visitor destination increased through the late 19th and early 20th centuries.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Grand Hotel has architectural significance as it was designed in a Renaissance Palazzo style by Thomas Cane (1830-1905), who had arrived in Christchurch in 1874 and, in the following year, succeeded Benjamin Mountfort as Canterbury Provincial Architect. In 1876, with the abolition of the provincial government system, Cane was appointed Architect to the Canterbury Education Board, in which role he designed Christchurch Girls' High School at the Arts Centre site (1876). Cane also designed the Timeball Station in Lyttelton (1876), the Albion Hotel at Lyttelton and the Somerset Hotel at Duvauchelles. The loss of the Somerset Hotel to fire in the 19th century and the demolition of the Timeball Station and Albion Hotel after the Canterbury earthquakes, enhances the importance of the Grand Hotel as an example of Cane's non-residential work. In Akaroa Cane also designed the Akaroa Pharmacy at 58 Rue Lavaud (1883).

The building is constructed of rendered brick with stone facings, although these materials are obscured by the building's exterior paint scheme. The façade features a variety of classical motifs, including rusticated pilasters that frame each bay and rise the full height of this two-storeyed building. The Lavaud Street frontage has a recessed entrance with a balcony above and round arched windows. The first floor windows have moulded architraves over them and wooden corbels support the eaves.

Additions have been made to the north and south elevations of the building, the former to house additional bar and guest accommodation and the latter for a bottle store. Originally the hotel's east elevation featured a veranda from which guests and patrons could look out over the harbour. The staircase and coal range are original internal features, as are the boot scrapers at the hotel's main entrance. It is not known if the concrete cellar under the original bar is still extant.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The hotel has technological significance as the only 19th century hotel in Akaroa built of rendered brick with stone facings. It may be that the masonry construction was chosen to guard against any future fire risk. The hotel has craftsmanship significance for the quality of its classical detailing, the wrought iron balcony railing on the first floor above the main entrance and the carved wooden staircase.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Grand Hotel and its setting has contextual significance as a landmark located at the entrance of Akaroa on the west side of Rue Lavaud. The building is part of a precinct of historic structures as you enter the town centre, which includes Waeckerle's Cottage, Waeckerle's Bridges and several historic dwellings. It is also associated with the former Madeira Hotels (1871 & 1907) in Rue Lavaud.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Grand Hotel and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Grand Hotel has overall significance to Christchurch and Banks Peninsula. The hotel has historical and social significance as a surviving historic Akaroa hotel, with links to the early French/German settlement of the village and its colonial social and civic life. The hotel has cultural significance through its role providing tourist accommodation in Akaroa since the late 19th century. The building has architectural significance as the work of Thomas Cane. The building has technological and craftsmanship significance for its masonry construction, decorative ironwork and timber staircase. The Grand Hotel has contextual significance as part of a cluster of historic buildings in Rue Lavaud and landmark significance as the first major historic building at the entrance to the Akaroa township. The hotel and its setting has archaeological significance as there has been a hotel on this site since 1860.

REFERENCES:

Baird, Rosemary, *Background Information Listed heritage Place, Grand Hotel, 6 Rue Lavaud*, 2011

Akaroa Civic Trust
<http://www.akaroacivictrust.co.nz>

REPORT DATED: 11/04/2014

21 JANUARY 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 755
*DWELLING AND SETTING – 8 RUE LAVAUD, AKAROA***



PHOTOGRAPH: CCC HERITAGE FILES DECEMBER 2008

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling and setting at 8 Rue Lavaud has high historical and social significance through its association with Christian Jacob Waeckerle (c.1815-1901), a German who was one of the first European settlers to arrive in Akaroa on board the *Comte de Paris* in 1840. Waeckerle became a well-known resident in Akaroa and was the town's third mayor. He built Akaroa's first flourmill and was its first mail man. The cottage was built next to Waeckerle's French Hotel (est. 1860) in c.1870 and Waeckerle himself was living in it by 1877. The cottage remained in the family through Waeckerle's descendants for over a hundred years until 1982. It retains a residential use.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling has cultural significance for its association with one of the German settlers aboard the *Comte de Paris*. The descendants of the *Comte de Paris* settlers hold the French and German heritage of Akaroa in high esteem.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling has architectural and aesthetic significance as a 19th century, one and a half storey vernacular cottage of timber with a corrugated iron roof. It is a good example of colonial domestic architecture. Sympathetic additions have been made to the building since 1910, with a cross gable added to the north elevation, where previously there was a veranda. This addition gave the building an L-shaped plan in the manner of a bay villa. The return veranda facing Rue Lavaud may preserve some of the original straight veranda on the north side of the cottage. There is a service wing at the rear of the cottage, part of which has a corrugated iron wall. The trees in the setting have created an element of seclusion for the dwelling and enhance its aesthetic appeal.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance for its method of construction, using local pit-sawn timber, which provides evidence of Akaroa's building industry in c.1870.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting has high contextual significance, both as the first colonial cottage to be seen when entering Akaroa's town centre from the north and as part of a cluster of buildings at the north end of Rue Lavaud, which include the Grand Hotel, two Rue Lavaud bridges erected during Waeckerle's time as mayor (1879), and other heritage buildings which create a recognised historic streetscape. Together these buildings, with others in the immediate area, present a comprehensive collection of New Zealand domestic architectural styles from the colonial period and play a large part in defining Akaroa's character. The setting includes a stream running along the southern boundary of the property, a picket fence running along both road frontages and the cottage garden.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting has archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling and its setting has high overall significance to Christchurch and Banks Peninsula. It has high historical and social significance for its association with early settler CJ Waeckerle and his family. The dwelling has cultural significance for its association with one of the Germans who arrived in Akaroa in 1840. It has architectural and aesthetic significance as an early colonial cottage with sympathetic pre-1910 additions. The building has technological and craftsmanship significance as it demonstrates c.1870 construction methods using local timber. The dwelling and setting has high contextual significance as the first colonial cottage to be seen when entering Akaroa's town centre and its position within the historic streetscape of Rue Lavaud, which together play a large part in defining Akaroa's character. The dwelling and its setting has archaeological significance in view of its age and location.

REFERENCES:

Dr Vaughan Wood Background *Information Listed Heritage Place, 2 Rue Lavaud*, 2013

Historic places # 3344 & 1714 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3344>

<http://www.heritage.org.nz/the-list/details/1714>

<http://www.comtedeparisdescendants.org.nz>

REPORT DATED: 10/04/2014 / 21 JANUARY 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 757
*DWELLING AND SETTING, WINDERMERE -
17 RUE LAVAUD, AKAROA***



PHOTOGRAPH: CCC HERITAGE FILES 30.4.2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

17 Rue Lavaud has high historical and social significance through its association with Thomas Adams, and with the Sunckell family early Akaroa settlers. The Sunckells came to Akaroa in the mid-1870s and descendants still live in the region. It also has social significance through its use as a boarding house/accommodation provider for much of its existence. The property was built in the mid-1870s by the Sunckells, after they purchased the double section from Thomas Adams. The building was a boarding house, named Windermere after Lake Windermere in Cumbria, the Sunckell's home district in England. The house remained in the Sunckell family until the mid 20th century when it had various owners. In 2001 it returned to the ownership of the Sunckell family.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

17 Rue Lavaud has high cultural significance through its association with the provision of accommodation for paying guests both in the 19th and 20th centuries in Akaroa. It demonstrates the characteristics of the way of life of people in Banks Peninsula during the 19th century. It is also reflective of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of retaining property through several generations of one family. That these early dwellings survive is often due to long family ownership and the cultural societal changes, including transport and roading development, over time that led to tourism and an increase in population requiring the provision of accommodation.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Windermere has architectural and aesthetic significance as an example of a two storey villa with Carpenter Gothic elements. The building is constructed of matai and totara, with a weatherboard exterior and walls filled with rammed earth. The roof is steeply pitched corrugated iron. There are decorative finials and bargeboards on the gabled ends of the rooflines. The upper floor windows are single sash windows while the ground floor has a triple opening sash window and a bay window in the projecting bay. There is a verandah on the upper floor. The building retains its original form.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has high technological and craftsmanship significance for the information it may provide of mid-nineteenth century building practices, methodologies, materials and fixtures. It has technological significance demonstrated through the use of a construction method of rammed earth filled wall cavities and balloon framing construction. This involved using vertical studs which were long enough to be tenoned into both the top and bottom wall plates without interruption. The hand carved decorative elements, such as the finials and decorative bargeboards demonstrate the craftsmanship employed in local buildings in Akaroa in the mid-1870s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

17 Rue Lavaud is of contextual significance for its location and setting. Although 17 Rue Lavaud is not part of a cluster of heritage buildings in its immediate environment, it is in close proximity to the Grand Hotel and forms part of a streetscape that contains several heritage buildings from the 19th century. The building has presence in the street as a two storey villa situated as you enter the Akaroa township.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

17 Rue Lavaud and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

17 Rue Lavaud high overall heritage significance to Christchurch and Banks Peninsula as an early boarding colonial house and for its long generational ownership. It has high historical and social significance through its association with the Sunckell family who built it in the mid-1870s, have owned it through a number of generations and ran it as an accommodation house for most of its existence. It has high cultural value through its continued use as a boarding house and bed and breakfast for much of its existence and it is also reflective of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of retaining property through several generations of one family. It has architectural and aesthetic significance as an example of a two storey villa with Carpenter Gothic elements and weatherboard exterior with walls filled with rammed earth. The building has high technological and craftsmanship significance through its use of balloon framing and handmade decorative elements and for what information it may provide of mid-nineteenth century building practices, methodologies, materials and fixtures. The property has contextual significance as part of a streetscape containing several heritage buildings and as a well-known building in Akaroa village. 17 Rue Lavaud and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Daisley, Simon, *Background Information Listed heritage Place, 17 Rue Lavaud*, 2013

REPORT DATED: 11/04/2014

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Notified 25 July 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 721
*DWELLING AND SETTING -
18 RUE LAVAUD, AKAROA***



PHOTOGRAPH: CCC HERITAGE FILES, JUNE 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

18 Rue Lavaud, (currently known as The Poplars) has high historical and social significance as a dwelling that has been on the site since the mid-1860s and for its associating with the Henning family. The dwelling was built in the 1860s by James Roberts, a civil engineer, and sold to William Henry Henning in the late 1870s. William H Henning was a shipping agent who owned several properties in Akaroa. Henning operated a launch between Akaroa and Barry's Bay as well as operating as an agent for other companies. The Henning family owned the property for over 50 years. In the more recent past the property has been owned by the Jennings family and used as a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The dwelling at 18 Rue Lavaud has cultural significance as it demonstrates the characteristics of the way of life of people in Banks Peninsula during the 19th century. It is also reflective of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of the longevity of ownership through one family. That these early dwellings survive is often due to long family ownership and the cultural societal changes, including transport and roading development, over time that led to tourism and the use of these early dwellings as holiday homes.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

18 Rue Lavaud has high architectural and aesthetic significance as an example of a dwelling from the 1860s that retains much of its original form. This form includes an east facing main gable parallel to the road and a short cross gable at the northern end. It is constructed from locally grown and milled timber with a corrugated iron roof. A small entrance porch and a rear extension were added in the early 20th century.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has high technological and craftsmanship significance for the information it may provide of mid-nineteenth century building practices, methodologies, materials and fixtures due to the intactness of the property which has undergone little change since the 1860s. It is older than many of the other surviving dwellings in Akaroa and as such it has high technological and craftsmanship significance as an example of domestic architecture and local building techniques from that time.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

18 Rue Lavaud is of contextual significance for its setting and location. The plot on which the dwelling at 18 Rue Lavaud sits is one of the larger properties in Akaroa meaning that it has a large garden and is secluded from the road by large trees. However the poplars that originally gave the dwelling its name are no longer there. Although has no other heritage buildings as its immediate neighbours it is in close proximity to the Grand Hotel and 'Windermere' and forms part of a streetscape that contains several heritage buildings from the 19th century which collectively play a large part in defining Akaroa's character.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social

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

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

18 Rue Lavaud has high overall heritage significance to Christchurch and Banks Peninsula. It has high historical and social significance as a building from the mid-1860s that has a long association with the Henning family, early Akaroa settlers. It has cultural significance as it demonstrates the characteristics of the way of life of early European settlers in Banks Peninsula during the 19th century and it is also reflective of the cultural habit in rural townships and areas such as the Banks Peninsula settlements, of the longevity of ownership through one family. The dwelling has high architectural significance as a building from the 1860s that retains much of its original form and is constructed from locally grown and milled timber. The intactness of the building also gives it high technological and craftsmanship significance. The Poplars has contextual significance through being close to the Grand Hotel and Windermere and as part of the historic streetscape of Rue Lavaud which collectively play a large part in defining Akaroa's character. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Wood, Dr Vaughan, *Background Information Listed heritage Place, 18 Rue Lavaud, The Poplars*, 2013

REPORT DATED: 11/04/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 723
*ST PATRICK’S CHURCH AND SETTING – 25 RUE LAVAUD,
AKAROA***



PHOTOGRAPH : JENNY MAY, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

St Patrick's Catholic Church has high historical and social significance as one of the earliest surviving churches on Banks Peninsula and through its links to Bishop Pompallier's early Catholic mission to New Zealand and the links to Akaroa builder, John Cullen. Prior to 1864 there had been a wooden framed, clay walled chapel and subsequently a larger church which collapsed.

The first Catholic missionaries to New Zealand, who were Marists, arrived at the Hokianga River in 1838, under leadership of Bishop Pompallier. Two of the priests, Fathers Pezant and Comte, along with Brother Florentine, all members of Pompallier's team, travelled to Akaroa in 1840 aboard the *Aube*, along with Captain Charles Lavaud and the 63 settlers on board. Bishop Pompallier visited Akaroa later in 1840 and baptised the first child born to the French community. However, by 1853 there was no resident Catholic priest and Akaroa did not gain one until 1880 and as a consequence the priest responsible for the construction and design of St Patrick's church, Father Chataigner, was based in Christchurch. He was instrumental in

building five new churches in Canterbury between 1864 and 1865 and he applied successfully to the Provincial Secretary to provide a pound for pound subsidy for the construction of St Patrick's in 1864.

The church was designed by prominent Christchurch architects Mountfort and Bury and was constructed by Akaroa builder John Cullen in 1865. A bell tower was constructed by the local community in 1893 and a bell donated by two parishioners which was commissioned from Anderson's foundry in Christchurch. The church functioned as a place for social events as well as spiritual events hosting events like the bazaar and displays of local art. The church continues to be the centre of Catholic worship in Akaroa to this day.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

St Patrick's Church has high cultural and spiritual significance as the centre of the Catholic community in Akaroa since 1864. Spirituality and the church were an important part of settlers' lives and the Catholic Church recorded large attendances in the late 19th century. It remained important as a focal point for religious identity and the centenary celebrations in 1940 attracted a gathering of 1200 people. It is a significance reminder of the importance of religion in the lives of people living in Akaroa in the 19th century whilst the size and simplicity of the church is a reminder that Akaroa at this time was a small, self-contained community of people of modest means.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The church has high architectural and aesthetic significance as a timber Gothic Revival church designed by Benjamin Mountfort and Maxwell Bury in the 1860s and built from local vernacular materials. Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. He has been credited with defining Christchurch's Gothic Revival character with a group of major buildings including the Canterbury Museum, the Provincial Council Buildings and Canterbury College (later the Arts Centre). Mountfort and Bury were in partnership for only two years from 1864 – 1866 but in that time they designed several churches including St Mark's at Opawa, St James' at Cust and St Joseph's at Lyttelton. Bury returned to England in 1866 dissolving the partnership.

St Patrick's was built in 1865 by Akaroa builder John Cullen in 1865. Cullen was also involved in building the Coronation Library and the small summerhouse in the Garden of Tane. He became a Borough Councillor in 1877 and served on the Akaroa School Committee in 1867. The interior of the church was completed in 1883 and a front porch was added in 1886 by Cullen and J Walker. The church is constructed of board and batten, using totara and matai, with a corrugated iron roof replacing the original roof shingles. The building has decorative barge boards and porch timbers - the porch was added in 1886. This makes the church distinctive when viewed from the street. In 1886 the church was also lengthened and the altar moved back and current research to date suggests that the architects had

planned for the future expansion of the church. The tapered bell tower was added in 1893 to house a bell donated by two parishioners.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St Patrick's Church has technological and craftsmanship significance as a good example of a 19th century church constructed of local vernacular materials, notably totara and matai, with local workmanship. The interior has technological and craftsmanship significance, most notably the A# bell, cast in Anderson's foundry in Christchurch. The stained glass altar window installed in 1930, which depicts the crucifixion, was made by German stained glass firm F.X. Zetler & Co. and is an excellent example of glass work from that time.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

St Patrick's Church has high contextual significance as an important part of the historic streetscape of Rue Lavaud and the original 'French' town of Akaroa. Set on a rise above an expanse of grass that runs down to the street, it overlooks the harbour and recreation ground opposite and is an important part of the collection of green space within this part of the historic streetscape. The grounds of the church are largely grassed with a few trees and flower bushes. Its position within the historic streetscape long with other early buildings along Rue Lavaud plays a large part in defining Akaroa's early European settlement character.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The church and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

St Patrick's Catholic Church is of high heritage significance to Christchurch including Banks Peninsula. It has high historical and social significance as one of the earliest surviving churches on Banks Peninsula and through its links to Bishop Pompallier's early Catholic mission to New Zealand and the links to Akaroa builder, John Cullen. St Patrick's Church has high cultural and spiritual significance as the centre of the Catholic community in Akaroa since 1864. The church has high architectural and aesthetic significance as a timber Gothic Revival church designed by Benjamin Mountfort and Maxwell Bury in the 1864 and built from local vernacular materials. St Patrick's Church has technological and craftsmanship significance as a good example of a 19th century church constructed of local vernacular

materials, with local workmanship and featuring some additional important elements. It has high contextual significance as an important part of the historic streetscape of Rue Lavaud and the original 'French' town of Akaroa. The church and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Baird, Rosemary, *Background Information Listed Heritage Place, St Patrick's Church, 25 Rue Lavaud, Akaroa*, 2014
Christchurch City Council, *Heritage File, St Patrick's Catholic Church – 25 Rue Lavaud, Akaroa*

REPORT DATED: 02/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1195
*FORMER DWELLING/COMMERCIAL BUILDING AND
SETTING – 33 RUE LAVAUD, AKAROA***



PHOTOGRAPH: SIMON DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

33 Rue Lavaud has historical significance as a colonial-era building that has been employed for commercial purposes for more than 130 years, and for its long associations with prominent farmer George Checkley, tailors Henry Mottram and Thomas Morcom, and the Walker family of builders.

Adjacent Akaroa town sections 136 and 137 were granted to hotel keeper Samuel Gibbs in 1858. Shortly afterwards Gibbs relocated to Oamaru where he became a notable figure in the development of that town. In 1874 he sold both sections to James and Eliza Birch, who on-sold them later the same year to merchant Henry Watkins Green. In 1875 Green sold the still-vacant sections to farmer George Checkley.

George Checkley (1829-1897) was a carpenter from Grimsby in Yorkshire who worked as a foreman on large construction projects in Britain, France and the Netherlands before he immigrated with his family to Canterbury in 1858. After settling in Akaroa, Checkley worked as a carpenter and farmer. Cocksfoot seed production was a large industry in late nineteenth and early twentieth century Banks Peninsula, and Checkley is credited with inventing the first Cocksfoot seed cleaning machine. He also pioneered the export of Banks Peninsula cheese to Britain.

Within a short period of purchasing town sections 136 and 137, Checkley had constructed a building on the site. The new building was lent to the Roman Catholic Sunday School as a venue for their tea at the end of 1875. In 1877-1878 Miss de Malmanche conducted a private academy (known as Chavagnes School) from a large dwelling at this location that she called Taceo House. Research to date does not reveal however if this building was on section 136 (33 Rue Lavaud) or section 137 (31 Rue Lavaud). Checkley eventually built on both sections.

The first firm evidence of the presence of the building at 33 Rue Lavaud was its occupation in 1884 by painter and plumber John Hayward. The following year Hayward began to share his premises with tailor Henry Mottram. Within a short period the shop was occupied exclusively by Mottram, who named it London House. Mottram lived at and operated his business from the address for more than thirty years. In 1889 he married Martha Penlington - the daughter of neighbour and Akaroa mayor William Penlington - and became a borough councillor. After George Checkley died, Mottram purchased his building in 1898.

In 1916 Mottram sold his tailoring business to Thomas Morcom. When Mottram died in 1939, Morcom purchased the premises. At the time of Morcom's death in 1956, 31 Rue Lavaud had been a tailor's shop for more than seventy years. The building was then purchased by the Walker family. Begun by John James Walker in the 1870s, the Walkers' building business operated in Akaroa for over a century. From the 1930s the firm was based at 31 Rue Lavaud. 33 Rue Lavaud has continued in commercial use to the present day. After serving as a fruit and vegetable shop, it became a café (presently The Little Bistro) in 1988.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

33 Rue Lavaud has cultural significance for the manner in which it demonstrates the way of life of small retailers and tradespeople in the nineteenth and early twentieth century, who commonly lived in and worked and traded from the same building.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

33 Rue Lavaud has architectural and aesthetic significance as a colonial commercial and residential building that retains much of its mid-nineteenth century appearance.

The building appears to have been constructed by first owner George Checkley between 1875 and 1884 as an investment property. Research and photographic evidence to date suggests that the shop frontage was an early addition to an initial dwelling, and that the premises had taken on their present appearance by 1884. The dwelling at the rear, with its steep roof and large central gable, has the typical proportions of Carpenter Gothic residence of the 1870s. The shop front with its corniced parapet and classical pilasters is also typical of the 1870s. By the early twentieth century the building had a bullnose verandah, but this has since been removed. The shop-front windows have also altered but retain their original proportions. A large chimney has been removed since the Canterbury Earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

31 Rue Lavaud has technological and craftsmanship significance for the capacity it has to illustrate building techniques and the use of materials in the mid colonial period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

33 Rue Lavaud and its setting has contextual significance as part of an important heritage streetscape along this section of Rue Lavaud, which includes Akaroa's Catholic and Presbyterian churches and a substantial number of nineteenth century commercial buildings and dwellings. The setting of the building is its immediate land parcel, a long relatively-narrow rectangular section running between Rue Lavaud and Rue Pompallier. The building is located on and across nearly the full width of the street frontage, and opposite a large open reserve. It therefore has landmark significance. The rear of the section is occupied by a large shed.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

33 Rue Lavaud and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

33 Rue Lavaud has overall heritage significance to the Christchurch district including Banks Peninsula. The building has historical significance as a colonial-era building that has been employed for commercial purposes for more than 130 years, and for its long associations with prominent farmer George Checkley, tailors Henry Mottram and Thomas Morcom, and the Walker family of builders. The building has cultural significance for the manner in which it demonstrates the way of life of small retailers and tradespeople in the nineteenth and early twentieth century, who commonly lived in and worked and traded from the same building. The building has architectural and aesthetic significance as a colonial commercial and residential building that retains much of its mid-nineteenth century appearance. The building has technological and craftsmanship significance for the capacity it has to illustrate building techniques and the use of materials in the colonial period. The building has contextual significance as part of an important heritage streetscape along this section of Rue Lavaud, which includes Akaroa's Catholic and Presbyterian churches and a substantial number of nineteenth century commercial buildings and dwellings. The building and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Simon Daisley *Background Information Heritage Listed Building, 33 Rue Lavaud* 2013.

Christchurch City Council Heritage File: 33 Rue Lavaud.

REPORT DATED: 02/04/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 724
*FORMER DWELLING AND SETTING -
35 RUE LAVAUD, AKAROA***



PHOTOGRAPH: CCC Heritage files June 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This dwelling is of historical and social significance for its history of ownership and use. was built by William Penlington, a local carpenter, who purchased the property in 1863. Research to date has not established the exact date of the cottage. It appears to date from the 1870s, with extensions recorded as dating from the mid 1880s. By the mid 1880s the cottage was occupied by a tailor Charles Alger. The property continued to be leased out until it was sold by the executors of Penlington's wife Maria's estate in 1916, William having died in 1899. In 1916 the property was purchased by the Akaroa Borough Council for the Borough electrician. It continued to be used to house electricians when the responsibility for power transferred to the Banks Peninsula Electric Power Board which was founded in 1920. The property remained in the ownership of the power companies through their various amalgamations with Southpower using it as a holiday home for its staff until they sold it in 1997. The property was then purchased by a local builder who established a builder's yard on the property and constructed a workshop and covered storage yard to the rear of the building. More recently the building has been used as an art and design gallery.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The building is of cultural significance as tangible evidence of early European settlement, like a number of residential dwellings on Rue Lavaud it has evolved from residential to commercial use during the 20th century which is evidence of cultural changes in society and use over time. For 35 Rue Lavaud this change of use occurred during the late 20th /early 21st century reflecting the cultural societal changes in the commercial evolution of the main street. The dwelling also had a period of use as a holiday home during the 20th century like many of its contemporaries in Akaroa, a reflection of the towns increasing popularity during this period as a holiday location for often Christchurch based residents. Its ownership by the Akaroa Borough council and the various power companies reflects the 19th and early 20th century practice of employers providing accommodation for employees, especially in smaller towns.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has architectural and aesthetic significance as a mid-late 19th century one and half storey weatherboard colonial cottage. The dormer window and the cross gable both have bargeboards with a waveform pattern and the upper floor windows are both distinguished by arched window heads. The cottage has undergone some alteration, the ground floor gable sash has been replaced and the finials were added when the cottage was restored in 1997. There has been some alteration to the interior including the removal of mantelpieces and the installation of a skylight. The cottage has retained its mid-late 19th century colonial style and although today used for a commercial purpose has retained its domestic character.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance for the information it may provide of mid-nineteenth century building practices, methodologies, materials and fixtures likely to typify this era of timber construction in Akaroa. Locally milled timber was the predominant construction material in colonial Akaroa due to its availability from the numerous mills operating at this time on the peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The building has contextual significance as part of a group of listed buildings in this section of Rue Lavaud, including the neighbouring building to the north. The cottage retains

consistency in terms of materials, form, style and scale which characterises the colonial identity of the township. The setting consists of the property title which includes the modern unlisted builders workshop and covered storage to the rear of the building. Typically for the period the cottage sits close to the roadway with a small front garden and large rear yard. The road frontage has a white picket fence, a common colonial boundary treatment for 19th century cottages. The cottage is widely visible due to its location opposite the open space of the recreation ground which contributes to its landmark significance. It forms part of a streetscape that contains several character and heritage buildings from the 19th century which collectively play a large part in defining Akaroa's character.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

35 Rue Lavaud has overall heritage significance to Christchurch and Banks Peninsula as a mid-late 19th century colonial dwelling. It has both historical and social significance as a Rue Lavaud property that has transitioned from an early residential dwelling to a holiday home as needs have changed a dictated to a commercial property reflecting the social and historical changes in the township since the late 19th century. As the property was in the ownership of the successive power providers to Akaroa for 81 years the property is associated with the changing nature of power providers to the township during much of the 20th century. It has cultural significance as tangible cultural evidence of early European settlement and like a number of residential dwellings on Rue Lavaud it has evolved from residential to commercial use during the 20th century which is evidence of cultural changes in society and use over time. The building has architectural and aesthetic significance as a mid-late 19th century one and half storey weatherboard colonial cottage. The dwelling has technological and craftsmanship significance for the information it may provide of mid-nineteenth century building practices, methodologies, materials and fixtures likely to typify this era of timber construction in Akaroa. The property has contextual significance due to its consistency in terms of materials, form and style with the surrounding 19th century listed heritage buildings in this section of Rue Lavaud. Its landmark significance is heightened due to its location opposite the open space of the recreation ground and it forms part of a streetscape that contains several character and heritage buildings from the 19th century which collectively play a large part in defining Akaroa's character. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Dr Vaughan Wood, Background Information Heritage Place, 35 Rue Lavaud, 2013.

REPORT DATED: 14.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 725
*TRINITY CHURCH, HALL AND SETTING -
39 RUE LAVAUD, AKAROA***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Trinity Church, Hall and setting have high historical and social significance as they have served as the church complex for the Presbyterian community of Akaroa since they were built in 1886 and 1916. The first purpose built church ('Bon Accord') on the site dating from 1860 was relocated off the site to allow construction of the 1886 church building. The new church was built under the ministry of Reverend D. McLennan and was designed by John Whitelaw, an architect who was a member of St Paul's Presbyterian Church in Christchurch. The hall dates from 1916 and was designed by G.H. Haylock, son of one of Akaroa's earliest English immigrants, Charles Haylock. The Trinity Church and Hall continue to serve the Presbyterian Church community of Akaroa up to the present day.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Trinity Church has cultural and spiritual significance due to its association with the Presbyterian Church in Akaroa as their place of worship since 1886. The Hall has cultural significance as it was built to accommodate Sunday school and Bible class work.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Trinity Church has architectural and aesthetic significance as a weatherboard church building built in a restrained Gothic Revival style. It was designed by John Whitelaw, a Christchurch architect and member of the Presbyterian community in Christchurch. The relatively simple timber building is enhanced by stained glass lancet windows with stringcourses and a more decorative entrance porch. The Hall was designed by G H Haylock and built in 1916. It is a simple weatherboard single gabled building that works with the church building in terms of its form and materials but is clearly secondary to the main church in its scale and absence of decorative detailing. The interior of the church features timber beams, panelling and furniture including pews, font and communion table. There are also decorative ventilation grills on the walls and ceiling.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Trinity Church and Church Hall are of high technological and craftsmanship significance for the information it may provide of mid-nineteenth century building practices, methodologies, materials and fixtures. It also has technological and craftsmanship significance due to the authenticity it has retained since its construction in 1886 including the evidence of construction methods, decorative techniques and craftsmanship from that period. Of particular note is the extensive use and quality craftsmanship of timber including locally grown totara timber, for the interior joinery, doors, panelling, ceiling beams, and furniture.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Trinity Church and Hall including the setting have high contextual significance due to their position within a group of listed heritage buildings on Rue Lavaud. The buildings have landmark significance due to their scale, prominent corner location and mature trees on the site. The setting consists of the property title and includes a modern building which is not listed. The setting contains large mature trees that contribute to the character of the place through their scale, prominence from the roadway and age. Its position within the historic streetscape long with other early buildings along Rue Lavaud plays a large part in defining Akaroa's early European settlement character.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Their buildings and their setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Trinity Church, Hall and setting have high overall heritage significance to Christchurch and Banks Peninsula. It has a high historical and social significance as a church complex for the Presbyterian community of Akaroa since they were built in 1886 and 1916. The new church was built under the ministry of Reverend D. McLennan and hall was designed by G.H. Haylock, son of one of Akaroa's earliest English immigrants. The Church and Church Hall including the setting have high cultural and spiritual significance. The building has architectural and aesthetic significance as a simple Gothic Revival styled timber building designed by Christchurch architect John Whitelaw an architect who was a member of St Paul's Presbyterian Church in Christchurch. The Hall was designed by G H Haylock and built in 1916 as a simple weatherboard single gabled building. The Trinity Church and Church Hall are of high technological and craftsmanship significance for the information it may provide of mid-nineteenth century building practices, methodologies, materials and fixtures. It also has technological and craftsmanship significance due to the authenticity it has retained since its construction in 1886 including the evidence of construction methods, decorative techniques and craftsmanship from that period. They have contextual and landmark significance due to the scale, materials and prominent corner site of the church and hall and treed setting. The buildings and their setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Simon Daisley – Background Information Listed Heritage Place, 39 Rue Lavaud. 2013.
Christchurch City Council Heritage File - 39 Rue Lavaud, Akaroa.

REPORT DATED: 28 JANUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

Notified 25 July 2015

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1009
*COMMERCIAL BUILDING/DWELLING AND SETTING, FORMER
PENINSULA GENERAL STORE – 40 RUE LAVAUD, AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Peninsula General Store has historical and social significance due to its association over several decades with the Vangioni family. It was built in 1878 when Joseph Vangioni (1835-1921), an Italian immigrant, set up the Peninsula. He became a successful cheese and cocksfoot dealer, adding to the original building in late 1881. Around 1890 Vangioni had a new house built at the rear of his commercial building facing the recreation ground. This was used as a shop temporarily in early 1892 while the alterations to the commercial part of the building were underway. By late 1892 Vangioni had completed the building and the store was once again operating from its Rue Lavaud premises. In addition to his storekeeping, Vangioni was also a contractor, building roads and bridges around the district. He served on the Akaroa Borough Council for many years and he and his wife Julia (died 1916) had 11 children. Joseph Vangioni, operated the store until his retirement in 1903, when his son Louis took over the business. The building was sold in 1926 but continued to operate as a store. The current owner purchased the building in 1994 and it has continued in mixed commercial and residential use up to the present day. Since 2006 part of the building has been home to a trattoria and bar called Vangionis.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Peninsula General Store has cultural significance as a demonstration of the typical colonial way of life of combined business premises and living quarters, and has operated continuously for over 130 years. The story of Pompey the Penguin, who was 'adopted' by Louis Vangioni in 1904 and became a major visitor attraction in the village, is esteemed by the community as part of Akaroa's identity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Peninsula General Store has architectural and aesthetic significance as a colonial vernacular rendition of an Italianate style building. The classical influences include modillions under the eaves, a hipped roof and rusticated weatherboards. Research to date suggests that the original 1877 building was extensively altered in 1891/2. Having begun as a simple colonial commercial building it was extended in 1881 by which time it was a double gabled one and half storey building. In 1891/2 the building was completely altered or largely rebuilt, into a two-storey building which combined living and commercial premises. The veranda was a later addition, with the Rue Lavaud section pre-dating that overlooking Rue Brittan. Renovations since the early 1970s have seen the building altered in terms of its arrangement of commercial and residential use. This has created smaller separate commercial spaces and individual flats. A single storey extension was built to the south of the original building in 1989. Despite these alterations the building has retained its general form and style with the 1892 building still clearly evident.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Peninsula General Store has technological and craftsmanship significance as an example of the building materials and methods of the time, as well as the additive nature of many 19th century vernacular buildings. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Peninsula General Store and its setting have high contextual significance as part of a group of 19th century heritage buildings in Rue Lavaud including churches and other timber commercial buildings. 40 Rue Lavaud has particular landmark significance due to its scale and prominent corner site on the town's main road, opposite the open space of the recreation ground. The setting consists of the land parcel which includes the building to the front of the roadway on Rue Lavaud and Rue Brittan and a rear yard area.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Peninsula General Store and its setting have archaeological significance because of the potential to provide archaeological evidence relating to construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Peninsula General Store has overall significance to Banks Peninsula and Christchurch. The building has historical due to its association with two generations of the Vangionis family, who established a general store on the site in 1878. The building has cultural significance because it demonstrates the typical colonial way of life of combined business premises and living quarters, has operated continuously for over 130 years, and is associated with Pompey the Penguin – a notable Akaroa 'character' in the early 20th century. The former Peninsula General Store has architectural significance as a late 19th century colonial building with some elements of classical Italianate styling. The former Peninsula General Store has technological and craftsmanship significance as an example of the building materials and methods of the time, as well as the additive nature of many 19th century vernacular buildings.

The building and its setting has high contextual significance as part of a group of listed 19th century commercial buildings and as a local landmark due to its prominent corner site and proximity to the open space of the recreation ground. The building and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File 40 Rue Lavaud
 Vangionis Trattoria & Bar. <http://www.vangionis.co.nz/history.html> May 2014
 Simon Daisley Background Information Listed Heritage Building, 40 Rue Lavaud, 2013.
 'Pompey the Penguin': http://digitalnz.org.nz/user_sets/503a95d0125757739200110e

REPORT DATED: 25 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1012
*DWELLING AND SETTING –
41, 43 RUE LAVAUD, AKAROA***



PHOTOGRAPH: SIMON DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 41 Rue Lavaud has historical and social significance as a colonial building with a long history of combined residential and commercial use. The first recorded commercial use of this property dates from 1877 when Patrick O'Reilly, a blacksmith, advertised his stable and livery at this property. O'Reilly had leased the property from John Watson, a former Resident Magistrate of Akaroa, in 1876. He purchased the property in 1881, which by that date had a dwelling on site as well as a stable building and blacksmith's forge on the street frontage. These structures can be seen in SO 811, dated July-October 1883. Ten years later the property was purchased by Edwin Stone Chappell, a Rue Lavaud butcher who also continued the stables business. In 1901 the property was purchased by John Kerridge who took over the stables calling them the Central Livery Stables. Kerridge retained the property until 1920. The next two owners continued the property's use as a butcher's shop with owner Thomas Shepherd retiring in 1924 and advertising a 7-room dwelling with the detached butcher's shop. The property has had a series of owners since that date and was altered to accommodate a café in 1999. It has traded as a café since that time.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

This former dwelling has cultural significance as it demonstrates the way of life of late 19th and 20th century Akaroa residents who lived and worked on the same property.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former dwelling has architectural and aesthetic significance as a mid- to late-1870s weatherboard cottage which has retained its colonial character in its form, style and scale. The one and a half storey cottage has a convex veranda with posts shaped to resemble narrow columns with capitals. Originally these were paired. The dwelling's façade is further enhanced by shaped bargeboards and a central dormer gable and these details distinguish the dwelling from a basic cottage and thus enhance its aesthetic value.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The building has technological and craftsmanship significance as it offers evidence of mid-late 19th century construction and timber detailing techniques. The use of timber was widespread in the township due to the availability of a locally milled supply.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former dwelling and its setting has high contextual significance due to its location on the main thoroughfare of Akaroa. Although it sits back from the roadway the former dwelling is clearly visible from the street and maintains its relationship with neighbouring listed heritage buildings due to its consistency in terms of style, materials, form and scale, which conform to the colonial aesthetic of the township. The original property, now subdivided into three titles, was large enough to accommodate at least four other buildings on the site. The setting consists of the land parcel on which the building is set back from the road and sits in a mature garden with a clear vista to the building.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The setting may contain archaeological evidence of the previous commercial buildings on the site including the stables and forge building which fronted Rue Lavaud on the north side of the property. SO 811 (1883) shows the position of five buildings on the original parcel of land on which the cottage was built.

ASSESSMENT STATEMENT

The former dwelling and its setting has overall heritage significance to Banks Peninsula and Christchurch. It has historical significance as a 1870s dwelling that has been adapted to commercial use in the late 20th century, a pattern of use that reflects the commercial development of Rue Lavaud. It has cultural significance as it demonstrates the way of life of late 19th and 20th century Akaroa residents who lived and worked on the same property and architectural significance for the authenticity of its colonial cottage styling. The building has technological and craftsmanship significance as it offers evidence of mid-late 19th century construction and timber detailing techniques. The former dwelling and its setting has high contextual significance as part of a broader group of listed buildings in this section of Rue Lavaud. The former dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File *41 Rue Lavaud*.
Daisley, S. Background Information Listed Heritage Place, 41 Rue Lavaud.
<http://www.akaroacivictrust.co.nz>

REPORT DATED: 25 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1010
*COMMERCIAL BUILDING AND SETTING –
42 RUE LAVAUD, AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The combined dwelling and commercial building at 42 Rue Lavaud has historical significance for its association with Jean and Catherine Eteveneaux, who were among Akaroa's original French settlers, having arrived on the *Comte de Paris* in 1840. Research to date indicates that it was built as a combined commercial and residential premises in the mid-1870s. In 1872 Town Section 80 was granted to John Peacock, who on sold to William Jones 3 years later. By 1877 William Jones was advertising himself as a watchmaker, in 1880 he was operating a dining room and accommodation from the property and in 1881 he also began to operate a general grocery store. He sold the property in 1884 when he left for Sydney, at which time it was advertised as being subdivided into two shops and dwelling house with large stables. The property was purchased by Daniel Holding and later passed to his heir Mary Brown, later Wolfreys.

Known locally as Mrs Eteveneaux's Sweet Shop, the building was occupied during the early 20th century by Jean and Catherine Eteveneaux. Catherine, nee Libeau, ran a sweet shop in

the couple's retirement. The property was advertised for sale in 1915, following Jean Eteveneaux's death, and then consisted of a shop and dwelling with five rooms. In 1919 the property sold and it has had a series of owners since that date. The building has undergone some restoration and alteration over the years and has continued to be used for both residential and commercial purposes.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling/commercial building has cultural significance for its association with two of the French settlers aboard the *Comte de Paris*. The descendants of the *Comte de Paris* settlers hold the French and German heritage of Akaroa in high esteem and this early connection has shaped the culture and traditions of the township.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building has architectural significance as a two-storey weatherboard saltbox cottage designed for combined commercial and residential use. Photographs from the early 20th century show the building as having two doors to the north of each window and a veranda. The building is recorded as being subdivided into two shops in 1884. At some stage in the mid-20th century the middle door and the veranda were removed. The building has undergone further alterations and additions over the years including extensions to the rear of the building, internal changes to the layout of the building, a recessed single storey addition to the north façade of the building and in 2003 the addition of the bullnose veranda. In the 1990s a large addition was made to the rear of the building although it was done without altering the form of the original building. Despite the alterations the building has largely retained its 19th century colonial form, scale and style.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling/commercial building at 42 Rue Lavaud has technological and craftsmanship significance for its ability to demonstrate construction techniques from the mid-19th century. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of

consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling/commercial building and its setting has high contextual significance due to its location within a group of listed 19th century heritage buildings in this section of Rue Lavaud. It is consistent with the surrounding buildings in terms of its materials and colonial vernacular style. The building is a recognised landmark within the street due to its slightly diminutive scale and cottage character. It makes a notable contribution to the streetscape, with its veranda spanning the footpath. The setting consists of the land parcel which extends through to Rue Jolie.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling/commercial building and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling/commercial building and its setting has overall significance to Banks Peninsula and Christchurch. The building has historical significance for its history of mixed residential and commercial use and association with Jean and Catherine Eteveneaux. The dwelling/commercial building has cultural significance for its association with two of the French settlers who arrived aboard the *Comte de Paris* in 1840. The combined dwelling/commercial building has architectural significance having largely retained its colonial form and style. The dwelling/commercial building has technological and craftsmanship significance for its ability to demonstrate construction techniques from the mid-19th century. The building has high contextual significance due to its location among a group of listed heritage buildings that contribute to the colonial character of Rue Lavaud and streetscape impact. The dwelling/commercial building and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage File 42 Rue Lavaud
Daisley, S. Background Information Listed Heritage Building, 42 Rue Lavaud. 2013
<http://www.akaroacivictrust.co.nz>

REPORT DATED: 25 FEBRUARY, 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1013
*FORMER DWELLING AND SETTING – 45 RUE LAVAUD,
AKAROA***



PHOTOGRAPH: SIMON DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This former dwelling has historical significance for its construction by Caroline and Robert Bayley as a rental property and later conversion to use as an art space. It is one of three cottages built in 1907 on land granted to Christian Jacob Waeckerle, a German immigrant, by the Crown in 1855. In 1896 Waeckerle transferred the property to his son-in-law Robert Bayley. In 1907 local builder John Walker applied for permission on Caroline Bayley's behalf to construct three cottages opposite the Madeira Hotel. The cottages were criticised by Councillor Henning at the time for being on sections that he considered too small for healthy living. The cottages were leased by the Bayleys until 1921 when one was sold for removal (54A Rue Jolie) and the property containing the remaining two cottages was bought by Evelyn and Edward Boocock. 45 and 47 Rue Lavaud were in common ownership from the time they were constructed until the late 1970s when they were cross-leased. The buildings have remained in separate ownership since that date.

Research to date suggests that 45 Rue Lavaud retained its residential use until the mid-1980s when it was purchased by Raewyn and Paul Oliver and converted into an art gallery and workshop. In 1986 the Olivers applied to build a conservatory addition to the north side of the building. A couple of years later Daphne Temple, by then the owner, applied to install a

kiln and erect a workshop at the rear of the building. The former dwelling at 45 Rue Lavaud continues to operate as the Artisans' Gallery.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former dwelling has cultural significance as it demonstrates the existence of a rental market in the village in the early 20th century and is therefore characteristic of the way of life of its tenants.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former dwelling has architectural and aesthetic significance as an example of an early 20th century cottage built for rental purposes. The building is a vernacular single-storey gabled cottage which opens directly onto the street. It is somewhat unusual that the gable end faces the street, rather than running parallel to it. The symmetry of the original façade is established by the central entry flanked by sash windows set with multiple panes of glass. The building has undergone some alteration when it was converted to commercial use in the mid 1980s. A lean-to and conservatory were added to the north side and the lean-to at the rear was extended.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former dwelling has technological and craftsmanship significance as it demonstrates evidence of construction techniques and materials that were in use in the early 20th century in Akaroa. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former dwelling and its setting has high contextual significance due to its location within a group of listed 19th century heritage buildings in this section of Rue Lavaud and as one of a pair of former cottages that were built at the same time. The weatherboard building is part of

a broader group of listed 19th and early 20th century buildings in this section of Rue Lavaud, which maintain a broadly consistent scale, form and style that define the character of the street. The building has increased landmark significance as one of a pair and is also related to the third cottage, which was relocated to 45A Rue Lavaud in c.1921. The setting consists of an irregularly shaped parcel of land that is shared by 47 Rue Lavaud. There is minimal vegetation on the north side and at the rear of the building.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former dwelling and its setting has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred before 1900. In light of SO 811, dated July-October 1883, which shows no buildings on this property it may be that the former dwelling was the first building to be erected on this site.

ASSESSMENT STATEMENT

The former dwelling and its setting has overall heritage significance to Banks Peninsula and Christchurch. It has historical significance as cottage built for rent in 1907 by Caroline and Robert Bayley. The former dwelling has cultural significance as it demonstrates the existence of a rental market in the village in the early 20th century and is therefore characteristic of the way of life of its tenants. The building has architectural significance as a single-storey cottage built right on the street boundary with its gable end facing the street. Although it has undergone some alteration the original form, scale and materials of the former cottage remain evident. The former dwelling has technological and craftsmanship significance as it demonstrates evidence of construction techniques and materials that were in use in the early 20th century in Akaroa. The building has high contextual significance due to its location within a group of listed 19th century heritage buildings in this section of Rue Lavaud; it is one of a pair of rental cottages, both of which have transitioned to commercial use and make an important contribution to the colonial identity of Rue Lavaud through their continuity in terms of form, scale, style and materials. The former dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Akaroa Mail and Banks Peninsula Advertiser 28 January 1921, p. 2
 Christchurch City Council Heritage File *45 Rue Lavaud, Akaroa*
 Daisley, S. Background Information Listed Heritage Place, 45 Rue Lavaud, 2013
<http://www.akaroacivictrust.co.nz>

REPORT DATED: 25 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 750
*FORMER DWELLING AND SETTING – 47 RUE LAVAUD,
AKAROA***



PHOTOGRAPH : SIMON DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This building is of historical and social significance as one of a pair that was built in 1907 on land granted to Christian Jacob Waeckerle, a German immigrant, by the Crown in 1855. In 1896 Waeckerle transferred the property to his son in law Robert Bayley. In 1907 the builder J. J. Walker applied for permission on the Bayley's behalf to construct dwellings opposite the Madeira Hotel. The dwellings were criticised by Councillor Henning at the time for being on sections that he considered too small for healthy living. The dwellings were leased by Bayley until he sold both dwellings in 1921 to Evelyn and Edward Boocock. Nos 45 and 47 Rue Lavaud were in common ownership from the time they were constructed until the late 1970s when the properties were cross-leased and the buildings have remained in separate ownership since that time. Research to date suggests that No. 47 retained its residential use

until the late 20th century. It was purchased by N H McCrostie and Co Limited in 1991 and the real estate business of McCrostie Akaroa remains in the building to the present day.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former dwelling has cultural significance as it reflects the cultural societal changes that took place as the township of Akaroa grew over the 20th century. It has cultural significance as a reflection of the transition from residential to commercial use, a pattern that is a tangible reminder of the changes along Rue Lavaud as it developed as a commercial street during the 20th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former dwelling has architectural and aesthetic significance as a single gabled former dwelling with its gable fronting the street and containing the entrance. Although it has undergone some alteration the original form, scale and materials of the former dwelling remain evident. This building was built as a dwelling on a small section of land. It was a basic single gabled dwelling which opens straight onto the street. In the late 20th century it was converted to commercial use. The building has undergone some alteration and restoration but retains its original form, scale and character. The former dwelling did not follow the more common convention of orientating the gable parallel to the roadway but rather the single gable fronts the street and contains the entrance. The gable has been altered to have a pedimented appearance but it would originally have been weather board in the style of its neighbouring mirror image.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former dwelling is of technological and craftsmanship significance as it has the potential to provide evidence of construction techniques and materials that were in use in the early 20th century in Akaroa.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The building has high contextual significance as part of a pair of former dwellings that were built at the same time and have both been converted to commercial use. The weatherboard

building is part of a broader group of listed 19th and early 20th century buildings in this section of Rue Lavaud which maintain a broadly consistent scale, form and style that define the character of this street. The building has increased landmark significance as part of a pair that has retained their matching form and scale.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

ASSESSMENT STATEMENT

The former dwelling is of heritage significance to Christchurch and Banks Peninsula. It has historical significance as an early 20th century dwelling that is one of a pair of dwellings built in 1907. They were built as a speculative development and remained in use as residential buildings until the latter part of the 20th century. It has cultural significance as it reflects the cultural societal changes that took place as the township of Akaroa grew over the 20th century. It has architectural and aesthetic significance as a single gabled former dwelling with its gable fronting the street and containing the entrance. Although it has undergone some alteration the original form, scale and materials of the former dwelling remain evident. The former dwelling is of technological and craftsmanship significance as it has the potential to provide evidence of construction techniques and materials that were in use in the early 20th century in Akaroa.

The building and setting has high contextual significance as part of a pair of originally identical dwellings, both of which have transitioned to commercial use and make an important contribution to the colonial identity of Rue Lavaud through their continuity in terms of form, scale, style and materials. As a pre-1900 dwelling and site it has the potential to provide archaeological evidence of human activity.

REFERENCES:

Simon Daisley Background Information Listed Heritage Place, 47 Rue Lavaud, 2013
Christchurch City Council Heritage File 47 Rue Lavaud, Akaroa.

REPORT DATED: 15.3.2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1011
*MADEIRA HOTEL AND SETTING – 44, 46, 48 RUE LAVAUD,
AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Madeira Hotel has historical and social significance as an Edwardian hotel that is associated with the early 20th century development of the village as a visitor destination. The hostelry was established by Antonio Rodrigues, who had emigrated from Portugal, via England in 1851. Rodrigues built a commercial building at 50 Rue Lavaud in the early 1860s which he later converted into the original Madeira Hotel (1871). The hotel was named for his birthplace. Rodrigues died in 1905 and his son-in-law Martin Daly took over the hotel, transferring the publican's licence to Frederick Keppler.

In 1906 the Licensing Commission stipulated that three of Akaroa's four hotels, including the Madeira, must be rebuilt in order for them to remain operating. In response Frederick Keppler purchased the neighbouring property at 48 Rue Lavaud and had the new Madeira Hotel built. It was completed by August 1907. In the same year the property was transferred to Keppler's wife Mary. Mary leased the hotel to John O'Neil until 1918 when she sold it. The hotel has had a series of owners since that date, but has continued to operate under its original name. Alterations and additions have been made to the building however it has largely retained its early 20th century character.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Madeira Hotel has cultural significance as it demonstrates the development of visitor accommodation in Akaroa in the early 20th century and is therefore esteemed by the local community as part of Akaroa's historic character and identity. The hotel has operated as a hotel since its construction in 1907 and continues to operate under the name the original hotel was given in 1871.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Madeira Hotel has architectural and aesthetic significance for its early 20th century form and architectural style. It was a large symmetrical two-storey square plan building with aspects of Italianate styling including a hipped roof and modillions under the eaves. The first floor balcony overlooking the roadway is cantilevered and enhanced with decorative bracketing. Some alterations have been made to the building to ensure its ongoing operation as a hotel including extensions to the rear, the addition of a bottle store and tank room in 1972, and the installation of bathrooms to the first floor accommodation. Although the designer of the building is not known at this time, there is speculation it may have been local builder John Walker.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Madeira Hotel has technological and craftsmanship significance as it demonstrates the construction techniques and materials that were in use in the early 20th century in Akaroa. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Madeira Hotel and its setting has high contextual significance in relation to the neighbouring building at 50 Rue Lavaud, which was the original Madeira Hotel and remains in use as visitor accommodation. The current hotel is located in the main street of the

township, in a group of listed heritage buildings including the two former cottages opposite which were built in the same year as the hotel. The building has landmark significance in the street due to its proximity to the roadway, its scale and distinctive first floor balcony. The setting consists of a narrow rectangular parcel of land with frontages to both Rue Lavaud and Rue Jolie. Behind the hotel is a single-storey extension with a hipped roof and on the north side of the hotel is a carpark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Madeira Hotel and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900. SO 811 indicates that there were buildings on or near the site of the 1907 hotel in c.1883.

ASSESSMENT STATEMENT

The Madeira Hotel and its setting has overall significance to Banks Peninsula and Christchurch. It has historical significance as an Edwardian hotel in continuous use since 1907. The Madeira Hotel has cultural significance as it demonstrates the development of visitor accommodation in Akaroa in the early 20th century and has operated under the same name since the original hotel was constructed in 1871. The building has architectural significance as it has largely retained its original form and style. The Madeira Hotel has technological and craftsmanship significance as it demonstrates the construction techniques and materials that were in use in the early 20th century in Akaroa. The building and its setting has high contextual significance due to its location beside the original Madeira Hotel building (50 Rue Lavaud) and as part of a group of listed heritage buildings that define the character of this section of Rue Lavaud. The Madeira Hotel and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900.

REFERENCES:

Christchurch City Council Heritage File *48 Rue Lavaud, Madeira Hotel*
Daisley, S. Background Information Listed Heritage Building, 48 Rue Lavaud. 2013
<http://www.akaroacivictrust.co.nz>

REPORT DATED: 25 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 751
*FORMER MADEIRA HOTEL AND SETTING – 50 RUE LAVAUD,
AKAROA***



PHOTOGRAPH : DR VAUGHAN WOOD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Chez La Mer Backpackers has historical and social significance as the former Madeira Hotel, now adjacent to the current Madeira Hotel, and as an early building in colonial Akaroa. The building was constructed in the early 1860s and was originally used as a bakery and butchery. In 1871 the owner, Antonio Rodrigues, undertook alterations and improvements to the building and opened it as the Madeira Hotel, named after his birthplace. Rodrigues lived in the property and ran the hotel until he died in 1905. The building was then sold and the new owners built the new Madeira Hotel on the neighbouring site, with the old hotel being kept for overflow accommodation and the stables to the rear being leased out to Johnston's coach service. Subsequently the property passed through various owners with various uses including shops and flats before being converted to a backpackers' hostel in the 1980s. For a period it was again associated with the hotel next door, but in the 1990s it once again became separate accommodation. The building's conversion back to travellers

accommodation in the late 20th century emulates the role of a board and lodging house that Rodrigues provided almost a century and a half earlier, providing a direct link to the past.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

50 Rue Lavaud has cultural significance through its role as tourist accommodation in Akaroa in the late 19th century and again in the late 20th and early 21st centuries. Akaroa became an attractive destination through its relative closeness to Christchurch and holiday makers were visiting as early as 1886 after the railway was completed from Christchurch to Little River.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Madeira Hotel has architectural and aesthetic significance as a two storey, weatherboard building with wattle and daub infill constructed in the 1860s. Although there have been a number of modifications to the exterior over the years – including the addition of a rectangular bay windows to the street front in the 1920s and two new French doors and two other new windows in the 1970s, along with an extension to the rear of the northern end. However the building retains much of its original form. The building presents an ‘L’ shaped form to the road with one section having a gable roof form and the other a hipped form; the roof is of corrugated iron and the principal façade has multi-light sash windows.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

50 Rue Lavaud has technological and craftsmanship significance as a two storey early colonial building of timber frame and weatherboard construction that utilises wattle and daub infill to the walls and locally milled timber. The building has the potential to provide evidence of the local construction techniques and practices of this time.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

50 Rue Lavaud has high contextual significance in being the former Madeira Hotel, now directly adjacent to the current Madeira Hotel. Together the buildings provide a direct contrast between the style of accommodation building in the mid to late 19th century and that built in the early 20th century. Within the wider context 50 Rue Lavaud is part of the historic streetscape of Rue Lavaud and in close proximity to other significant heritage buildings such as the chemist, the former Presbyterian Church and the old town hall.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Madeira Hotel and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

50 Rue Lavaud is of heritage significance to Christchurch and Banks Peninsula. It has historical and social significance as the original Madeira Hotel and an early building in colonial Akaroa. The building has cultural significance through its role providing tourist accommodation in the 19th and 20th centuries. It has architectural and aesthetic significance as a two storey, weatherboard building constructed in the 1860s. The building has technological and craftsmanship significance through being a good example of 1860s construction and through the use of wattle and daub infill to the walls. 50 Rue Lavaud has high contextual significance as the original Madeira Hotel now located directly adjacent to the current Madeira Hotel. The property is also in close proximity to other important heritage buildings. As a pre-1900 dwelling and site it has the potential to provide archaeological evidence of human activity.

REFERENCES:

Wood, Dr Vaughan, *Background Information Listed heritage Place, 50 Rue Lavaud, Chez La Mer*, 2013

REPORT DATED: 14/04/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 729
*PHARMACY AND SETTING –
58 RUE LAVAUD, AKAROA***



PHOTOGRAPH: DR VAUGHAN WOOD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Akaroa Pharmacy has historical significance through its continued use as a pharmacy since 1883. The land on which it stands was purchased by Akaroa pharmacist Henri Citron in 1879 and he opened a pharmacy on the site in 1883. Citron had arrived in Akaroa in 1877 and he was therefore amongst a handful of French settlers who arrived after the initial influx in 1840. There is no record of the land having been built on prior to this time. The building was designed by Thomas Cane, one-time Canterbury Provincial architect, and built by MR Goodwin. In 1888 the property was sold to George Fawcitt Dodds Snr who also ran a pharmacy on the site. The building remained in the ownership of the Dodds' family until 1947. Throughout this time a pharmacy operated in the building, although not always by the Dodds. Other pharmacists have owned the building since 1947 and it still operates as a pharmacy.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Akaroa Pharmacy has cultural significance for its association with the way of life of Akaroa's chemists, and their customers, since 1883.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Akaroa Pharmacy has architectural and aesthetic significance as a surviving commercial building designed by Thomas Cane (1830-1905). Cane had arrived in Christchurch in 1874 and, in the following year, succeeded Benjamin Mountfort as Canterbury Provincial Architect. In 1876, with the abolition of the provincial government system, Cane was appointed architect to the Canterbury Education Board, in which role he designed Christchurch Girls' High School at the Arts Centre site (1876). Cane also designed the Timeball Station in Lyttelton (1876) and the Grand Hotel in Akaroa (1882).

The building is a two-storey timber-frame commercial building clad in rusticated weatherboards with a hipped roof on concrete foundations. It stands on the corner of Rue Lavaud and Rue Croix. The principal frontage is on Rue Lavaud and here the building retains much of its original integrity with two display windows and two recessed doorways, one parallel to the street and one on a diagonal at the corner. The window and door frames have Italianate style decoration with matching details in the upper floor windows. Other than a difference in paint colour and the change from a corrugated iron roof to Decramastic tiles, with the original roof retained underneath, the façade is close to its original design.

The Rue Croix frontage has been altered, particularly by an extension west towards Rue Jolie. A series of alterations, starting with a lean-to that was in place by 1940, have culminated in an extended ground floor, partially constructed of concrete block, with an upper floor added in 1979. In the 1990s further changes were made meaning that only the placement of the central doorway and the sash-type fenestration has remained unchanged. Internally the property remains much as it was, with some small additional divisions within the rooms – five, first floor rooms becoming seven for instance. In 1991 the main shop was roughly doubled in size with a room at the back being divided into two. The central brick chimney and fireplaces remain in place (although one fireplace was replaced by a heater), but may be removed following the Canterbury earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Akaroa Pharmacy has technological and craftsmanship significance as it demonstrates the construction techniques and materials that were in use in the late 19th century in Akaroa. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Akaroa Pharmacy and its setting have contextual significance as a prominent corner building in one of two commercial areas that developed within Akaroa in the 19th century. The building is a prominent feature in the historic Rue Lavaud streetscape and is in close proximity to other heritage buildings, notably the former town hall next door and the former Presbyterian Church opposite.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Akaroa Pharmacy and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

Akaroa Pharmacy and its setting has overall significance to Banks Peninsula and Christchurch. It has historical and social significance for its continuous use as a pharmacy since 1883. Akaroa Pharmacy has cultural significance for its association with the way of life of Akaroa's chemists, and their customers, since 1883. The pharmacy has architectural and aesthetic significance as a commercial building designed by Thomas Cane which retains many of its original features. Akaroa Pharmacy has technological and craftsmanship significance as it demonstrates the construction techniques and materials that were in use in the late 19th century in Akaroa. Akaroa Pharmacy has contextual significance as a prominent corner building in one of Akaroa's two early commercial areas and through its proximity to other heritage buildings, such as the former Town Hall and former Presbyterian Church. The building has archaeological significance in view of its pre-1900 date of construction.

REFERENCES:

Christchurch City Council Heritage File 58 Rue Lavaud, Akaroa Pharmacy
Historic Place # 5287 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/5287>
<http://www.akaroacivictrust.co.nz>

Wood, Dr Vaughan, *Background Information Listed heritage Place, 58 Rue Lavaud, Akaroa Pharmacy*, 2013

REPORT DATED: 25 FEBRUARY, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1016
*FORMER TOWN HALL AND SETTING - 60 RUE LAVAUD,
AKAROA***



PHOTOGRAPH: ROSEMARY BAIRD, 2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Akaroa Town Hall has high historical and social significance as Akaroa's first town hall. It also has a long history as a commercial building. The building was erected in 1864, paid for by members of the community together with a sum from the government. In 1877 the building had to be repaired due to lack of maintenance and criticisms were made of its size. Due to the building's disrepair and inadequate size, once the Oddfellows' Hall opened in 1879 use of the Town Hall declined. In 1903 the site, without the building upon it, was offered to the government for use for police or postal services. Upon the government accepting, the building was sold to SE Wolfreys (1873-1906) who moved it onto his section next door. The hall's original site was subsequently developed for the police. The former town hall was converted into a shop in 1904 and has remained in commercial use ever since, being in turns a shop, and a restaurant. It is now a gift shop again, a use similar to that which it had in 1920 when it was a souvenir store.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Akaroa Town Hall has cultural significance for its former use as a venue for civic functions and social events, including providing a library and reading room and a venue for balls, concerts and public meetings. The use of the building as a souvenir shop, restaurant and gift shop also has cultural significance in that it reflects the early emergence of Akaroa as a tourist destination.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Town Hall has high architectural and aesthetic significance as a building designed by Charles Moore Igglesden (1832-1920) and built by local builders Cullen and Penlington. Igglesden was town surveyor in Lyttelton for three years as part of a 37-year career with the Public Survey Department. It was during these years that he designed the Akaroa Town Hall. Igglesden was also involved in the design of the Old Government Buildings and the Old Custom House and Post Office in Wellington. One of the builders, William Penlington, was a longstanding Akaroa resident who also built St Peter's Parsonage and made additions to the police station in 1885 and was Mayor of Akaroa in 1880.

The building was designed in an Italianate style. Although the front of the building – which originally had a central doorway covered by a gabled porch with a Palladian arch flanked by two sash windows and a central chimney – has been significantly altered, the features of the Italianate design on the side and rear walls, including the classical detailing and Palladian windows have been retained. Inside there are also original plaster archways and moulded cornices.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Akaroa Town Hall has craftsmanship significance as a good example of an early colonial building of simple construction and local materials. The Palladian windows and internal plasterwork is notable, particularly the former as examples of skilfully crafted timber joinery. The former Town Hall also has technological significance in view of its relocation, by way of jacks, from the neighbouring site in 1903.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Akaroa Town Hall and its setting has contextual significance as part of the historic streetscape in one of the original commercial areas of Akaroa. It is in close proximity to other heritage buildings, such as the Akaroa Pharmacy and the former Presbyterian Church. Although it has been relocated, that event took place in the first decade of the 20th century and the building stands immediately to the north of its original site. The setting includes a narrow rectangular parcel of land that has frontages on both Rue Lavaud and Rue Jolie. The buildings on either side of this property (Akaroa Pharmacy and former Police lockup) are also scheduled.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Akaroa Town Hall its setting has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A Survey Office plan appears to show that this property was undeveloped in 1883 (SO 811).

ASSESSMENT STATEMENT

The former Akaroa Town Hall has high overall significance to Banks Peninsula and Christchurch. It has high historical and social significance as the Akaroa's first Town Hall and for its long history as a commercial building. The building has cultural significance through its former use as a venue for civic functions and social events, while its use as a souvenir shop, restaurant and gift shop also has cultural significance as a reflection of Akaroa's development as a tourist destination. The former Town Hall has high architectural and aesthetic significance for its association with Charles Igglesden and its Italianate design. The building has craftsmanship significance as an example of early colonial construction, with the windows and plasterwork being of particular note. The former Akaroa Town Hall and its setting has contextual significance as part of the historic streetscape of one of Akaroa's early commercial areas and its proximity to other heritage buildings. The former Akaroa Town Hall and its setting has archaeological significance in view of the date at which development first occurred on this property.

REFERENCES:

Christchurch City Council Heritage files 60 Rue Lavaud, Akaroa, Former Akaroa Town Hall
Baird, Rosemary, *Background Information Listed heritage Place, Pot Pourri - 60 Rue Lavaud*, 2012

<http://www.akaroacivictrust.co.nz>

'Obituary – Charles Moore Igglesden' *Evening Post* 17 April 1920, p. 6.

REPORT DATED: 10 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1196
*FORMER POLICE STATION AND SETTING – 62 RUE
LAVAUD, AKAROA***



PHOTOGRAPH: R. BAIRD 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Akaroa Police Station has historical and social significance as the base for Akaroa's police force for fifty years.

The first police station and gaol in the South Island was established in Akaroa in 1840, when several constables were appointed. In 1862 a new police station and lock-up were built adjacent the post office and school on Rue Lavaud. In 1903 the government proposed to replace the police station on the same site. Tenders were advertised and the contract was awarded. The Akaroa community however considered the intended site too small and objected. After a visit from premier R J Seddon, a larger section on Rue Lavaud - part of the former town hall site - was purchased to serve instead. This also had the advantage of being across the road from the court house. The new police station, two-cell lock-up, police house and stables were completed in October 1904. Akaroa's police force at the time comprised two constables.

The police station served until 1956 when it was replaced on a new site. The former station was leased in 1958 then sold in 1962 for conversion to a dwelling. The free-standing lock-up was integrated with the station building at this time, and the police house demolished. The former police stables were not however removed until the mid-2000s when the large site was subdivided and a new house built at the rear. The former police station has been in periodic commercial use in recent years, most recently as the Akaroa office of Fletcher EQC.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Police Station has cultural significance for its association with policing in a rural town in the first half of the twentieth century. The station complex formerly also included a police house and stable.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Police Station has architectural and aesthetic significance as a simple Edwardian public building, and for its association with designer Augustus Schwartz, the Canterbury Inspector of Public Works.

Akaroa's new police station opened in October 1904. The complex of buildings, comprising a police station, house, lock-up and stables, was designed by Augustus Schwartz and constructed by local builder John Walker. The Danish-born Schwartz (1837-1916) was appointed Inspector of Public Works in Canterbury in 1889 and served in the role for about 20 years. He was also a long-standing warden of St Mary's Anglican Church in Addington - to which he added the north aisle - and had initiated the Order of Oddfellows in Christchurch in 1876.

The police station originally consisted of two rooms, an office and a constables' room. Both rooms had an external door and there was no internal connection. The two cell lock-up was a free-standing structure to the rear of the office. The simple gabled timber station building had little ornamentation other than a finial and two barge brackets on the narrow street frontage. Research has not revealed the original appearance of the lock-up but it had twin metal ventilators on the roof and a small canopy over the door supported on brackets similar to those on the front elevation of the station.

Considerable alterations were carried out to the two buildings after 1958 to convert them to a dwelling. The lock-up was extended to meet the police station, and a flat-roofed addition to the south provided internal access to both rooms in the former station and those in the former lock-up. Most windows also appear to have been replaced at this time. Further alterations were executed in 1999, including the removal of a small mid twentieth century addition. The former station's large central chimney has been removed since the Canterbury Earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Police Station has technological and craftsmanship significance as an unpretentious early twentieth century building which has the capacity to demonstrate construction techniques and materials in use at the time. The building was constructed by John James Walker, a prominent Akaroa builder in the late nineteenth and early twentieth century. His firm was continued by his descendants into the late twentieth century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Police Station and its setting have contextual significance as part of the historic commercial streetscape of Rue Lavaud. The building is in close proximity to other several other listed heritage buildings; most notably the former town hall - on part of whose original section the police station was built - and the former Akaroa Courthouse.

The setting of the building consists of its immediate parcel, a rectangular section fronting Rue Lavaud. The section comprises approximately half of the former police station complex site, the back half having been subdivided off in the mid-2000s. The rear section is now occupied by a large dwelling. The former police station and lock-up are set at right angles to the street and occupy the northern end of the site, immediately adjacent the former town hall. The remainder of the section, formerly occupied by the police house, is now a large carpark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Police Station and its setting has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The former Town Hall was erected on part of this site in 1864.

ASSESSMENT STATEMENT

The former Police Station and its setting has overall heritage significance to the Christchurch district including Banks Peninsula. The station has historical and social significance as the base for Akaroa's police force for fifty years. The station has cultural significance for its association with policing in a rural town in the first half of the twentieth century. The station has architectural and aesthetic significance as a simple Edwardian public building, and for its association with designer Augustus Schwartz, the local Inspector of Public Works. The station has technological and craftsmanship significance as an unpretentious early twentieth century building which has the capacity to demonstrate construction techniques and materials in use at the time, and for its association with prominent local builder John Walker. The station and its setting have contextual significance as part of the historic commercial streetscape of Rue Lavaud. The building is in close proximity to other several other listed heritage buildings; most notably the former town hall - on part of whose original section the police station was built - and the former courthouse. The station and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The former town hall was erected on part of this site in 1864.

REFERENCES:

Baird, R. *Background Information Listed Heritage Place, Snuggle Inn Police House, 62 Rue Lavaud*, 2013

Christchurch City Council Heritage files *62 Rue Lavaud, Akaroa*

Akaroa Civic Trust: <http://www.akaroacivictrust.co.nz>

R19482412 - Akaroa Police Station, new site, plan showing position of various buildings on new site and plan, elevation and section of 2 cell lock up, Akaroa, J.H. Denton Christchurch, scale 16 feet and 4 feet to 1 inch, one tracing (1903) Public Works Department Records, National Archives

REPORT DATED: 31/03/15

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1014
FORMER PRESBYTERIAN CHURCH AND SETTING
– *65, 63 RUE LAVAUD, AKAROA***



PHOTOGRAPH: ROSEMARY BAIRD, 2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This building has high historical and social significance as Akaroa's first Presbyterian church. The church was built in 1860 by Jean-Baptiste Eteveneaux, who had come to Akaroa in 1840 as a child on the *Comte de Paris*. It originally stood on the site of the current Trinity Church at 41 Rue Lavaud. There was a ministerial vacancy in Akaroa from 1864 to 1874 and by the time the new minister arrived in 1874 the church had fallen into disrepair. Money was raised to repair it but by 1886 a new church was required and the first church was sold and moved to its current site.

The building was placed on land owned by Thomas Martindale and leased to J M Wright in 1898. From 1928 it was occupied by Meares and Williams Solicitors – a possible explanation for the two doors opening on to the street. At this date the site was owned by Thomas Ramsey the owner of the adjacent site which housed a service station. It remained in this ownership until 1967. The next owner William Habgood retained it until 1995 as part of the

service station site. The building is currently part of the Bon Accord Backpackers along with the adjoining property at 57 Rue Lavaud.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Presbyterian church has cultural and spiritual significance as Akaroa's first Presbyterian church with its link to Scottish settlers and use as a venue for spiritual and cultural events. The building has significance relating to the culture of the colonial practice of the relocation of buildings and new uses being instituted as the population increased and needs changed. The building has links to Pigeon Bay School which was set up as an offshoot by an Akaroa Scottish Presbyterian with close connections maintained between the two.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Presbyterian church has architectural and aesthetic significance as a simple hall-style building that functioned for some 20 years as a church. It is a not untypical colonial structure being a single-storey timber framed and clad building with a gabled, corrugated iron roof. The building's facade has two sash windows with moulded architraves and a pair of four panelled doors, added when the building became two solicitors' offices. The gable end addresses the street, hard up against the boundary line. An extension was added in 1968, but it is small and does not detract from the main elevation and overall form of the building to the street.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Presbyterian church has craftsmanship significance having been built by a local builder in 1860. It has the potential to reveal information about construction methods of that date and the use of local materials. The Rimu tongue and groove flooring may be original or date from the period in which the building was relocated.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Presbyterian church and its setting have high contextual significance as part of the historic streetscape of Rue Lavaud. In this part of the street there are a number of significant heritage buildings including Akaroa Pharmacy, the former Town Hall and other pre-1900 buildings such as the former butchery and the Madeira Hotel. The building is closely related to a square-plan villa at the rear of the property and the site is near one of a pair of historic bridges in Rue Lavaud.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Presbyterian church and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. At least three structures are shown on the site in SO 811, dated July-October 1883.

ASSESSMENT STATEMENT

The former Presbyterian church and its setting has overall significance to Banks Peninsula and Christchurch. It has historical and social significance as Akaroa's first Presbyterian church. The church was built in 1860 by Jean-Baptiste Eteveneaux, who had come to Akaroa in 1840 as a child on the *Comte de Paris*. It was relocated to its current site in 1886. It has cultural and spiritual significance for its association with the establishment phase of Presbyterianism in Akaroa and wider Banks Peninsula and for the culture of the colonial practice of the relocation of buildings and new uses being instituted as the population increased and needs changed. The building has architectural and aesthetic significance as a simple hall-style building that functioned for some 20 years as a church. It is a not untypical colonial structure being a single-storey timber framed and clad building with a gabled, corrugated iron roof. The former Presbyterian church has craftsmanship significance having been built by a local builder in 1860. It has the potential to reveal information about construction methods of that date and the use of local materials. The building has high contextual significance as part of the historic streetscape of Rue Lavaud and through its close proximity to a number of other heritage structures. The former Presbyterian church and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files 63 Rue Lavaud, Akaroa, Former Presbyterian church

Baird, Rosemary, *Background Information Listed heritage Place, Bon Accord Backpackers, 63 Rue Lavaud*, 2012

Historic place # 5337 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/5337>

<http://www.akaroacivictrust.co.nz>

<http://resources.ccc.govt.nz/files/AkaroaHistoricalOverview.pdf>

REPORT DATED: 13 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
AKAROA MUSEUM - 71 RUE LAVAUD, AKAROA

Akaroa is one of the main settlements located on Banks Peninsula and developed as a small village in the 1840s. Many of the houses of the small village of the 1840s were scattered, but something like 'town centres' developed around the French *magasin* (company store), Captain Lavaud's house, the French Hotel and Bruce Hotel and Green's Victoria Inn.

The former Courthouse and the former dwelling known as Langlois-Eteveneaux Cottage occupy the site of the original French *magasin* - a building that was constructed as a Company store for the Nanto-Bordelaise Company, along with providing a hospital, pharmacy and a temporary office for Captain Lavaud. In 1857 a proclamation was issued setting the land aside for public purposes and in the 20th century the land was declared a reserve for historic purposes.

This heritage place includes two scheduled items: The former Courthouse and the former dwelling known as Langlois-Eteveneaux Cottage – both are set within the land parcel at 71 Rue Lavaud and form part of the Akaroa Museum complex.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 761
*COURTHOUSE AND SETTING – 71 RUE LAVAUD,
AKAROA***



PHOTOGRAPH : DR VAUGHAN WOOD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Akaroa Courthouse has historical and social significance as a structure associated with the dispensation of justice in Akaroa from 1880 until 1979 when it closed as a functioning court. It is situated on what was originally the site of the French *magasin*, a building that was constructed as a Company store for the Nanto-Bordelaise Company, along with providing a hospital, pharmacy and a temporary office for Captain Lavaud. The building fulfilled a variety of public roles on the site before a proclamation was issued in 1857 setting the land aside for public purposes. In spite of this the magazine continued to exist on the site until it was transported across the road to become the kitchen of the Criterion Hotel in 1879. The Courthouse was opened in 1880, replacing a previous courthouse that had been on the site of the post office on the corner of Rue Lavaud and Rue Balguerie. It was subsequently used as an office for the Lands and Survey Department, during which time the land was declared to be a reserve for historic purposes. The building is now part of Akaroa Museum.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Courthouse has cultural significance as a significant part of community life and culture in the 19th century. It also is a valuable example of an interior design of a colonial courthouse providing insight into the workings of the justice system of that period.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Courthouse has architectural and aesthetic significance as a design from the Colonial Architect's office at the time by P F M. Burrows replacing William Clayton, who died in 1877. The design followed those previously used by Clayton on previous courthouses, such as the one at Naseby with the main gable of the single storey weatherboard building being end on to the street. The low profile of the gable and elaborate brackets under the eaves echo a Classical style of building, with the only other decorative elements being the central arched window on the front elevation and the smaller arched windows at either end of the hipped-roof lean-to. Otherwise the building is generally plain and functional. The main part of the building contains what was the courtroom, while within the lean-to were two offices, one for the court clerk and one for the magistrate. An unusual feature is the location of three back-to-back fireplaces in the two offices and the courtroom.

In 1984 a major structural renovation was carried out with the removal of the building's chimneys and the replacement of the wooden piles under the building with concrete ones, raising the building around 1.5m.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Courthouse has technological and craftsmanship significance for what it may reveal of 19th century construction methods and materials. Craftsmanship significance is demonstrated is also demonstrated through the valuable record of the interior design of colonial courts that it provides as part of Akaroa Museum.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Courthouse has contextual significance at one end of Rue Lavaud, as part of the original 'French' town, contributing to a historic streetscape and as part of the Akaroa Museum complex with the historic Langlois-Eteveneaux cottage adjacent. There are other heritage buildings in the immediate vicinity, with the BNZ building next door, the former Criterion Hotel on the opposite side of the street and the post office building. Together this grouping forms an inter-related streetscape, marking the start of the 'French' part of town. The setting includes the land parcel upon which both the Langlois-Eteveneaux cottage and the former Courthouse sit.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Courthouse and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There is particular interest with regard to the earlier use of the site for the Nanto-Bordelaise Company Magazine.

ASSESSMENT STATEMENT

The former Courthouse at 71 Rue Lavaud and its setting are of overall significance to Christchurch, including Banks Peninsula. It has historic and social significance as the former Courthouse for Akaroa operating for nearly a century, from 1880 to 1979. The building has cultural significance as an important part of community life and a valuable example of an interior design of a colonial courthouse providing insight into the workings of the justice system. The former Courthouse has architectural and aesthetic significance as a design by the Colonial Architect's office with elements of Classical styling. Craftsmanship significance is demonstrated in the evidence for colonial courthouses provided by the interior. The building and its setting have contextual significance as part of a cluster of important buildings marking the start of the 'French' colonial town. The former Courthouse and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files *71 Rue Lavaud – Akaroa Courthouse*
Wood, Dr Vaughan, *Background Information Listed Heritage Place, 71 Rue Lavaud, Courthouse*, 2013

REPORT DATED: 13 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 762
*FORMER DWELLING AND SETTING, LANGLOIS-
ETEVENEAUX COTTAGE – 71 RUE LAVAUD, AKAROA***



PHOTOGRAPH : ROSEMARY BAIRD, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Langlois-Eteveneaux Cottage has high historical and social significance as the earliest surviving building from the French settlement of Akaroa. It also has links to some of Akaroa's earliest settlers such as Aimable Langlois, Jean Pierre Eteveneaux and the daughter of C J Waeckerle, Caroline Bayley. The historical value of the cottage has been recognised since 1948 and the extensive restoration by architect John Hendry in 1963-64 is of historic interest as an early New Zealand conservation project.

The section at 71 Rue Lavaud was purchased in 1841 by Aimable Langlois, brother of Captain Jean Langlois who commanded the emigrant ship *Comte de Paris*. Aimable was put in charge of the Nanto-Bordelaise Company's store located where the courthouse now stands on Rue Lavaud. Aimable only remained in Akaroa for a short time, leaving in 1841 and appointing Georges Fleuret, a local carpenter as his agent. After Aimable's death in 1857 his

brother Jacques Langlois sold the section to Jean Pierre Eteveneaux. The house had been built by 1845 and current research to date suggests that it was built by George Fleuret.

Jean Pierre Eteveneaux was another original settler who arrived on the *Comte de Paris*. He was a sawyer and farmer and on his death in 1869 the property passed to his son-in-law C.J. Waeckerle, also an original *Comte de Paris* settler, although German, rather than French. Waeckerle was one of Akaroa's most prominent citizens, holding a variety of public offices, including Roads Board Chairman, Mayor and member of the Provincial Council. He was also involved in milling and hotel-keeping and established the Grand Hotel. Waeckerle gifted the cottage to his daughter Caroline in 1896 and she retained it until 1906. The building passed through several owners until it was purchased by New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga) in 1958. After extensive restoration work the cottage was taken over by the Akaroa County Council and opened to the public in 1964. It is now owned by the Christchurch City Council and forms part of Akaroa Museum.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Langlois-Eteveneaux Cottage has cultural significance as the most well-known French building in Akaroa and for its role as a museum and conservation site connecting it to Akaroa's role as a tourist town and heritage precinct. It has significant value for tourists and locals, reflected in the intense interest in the history of the house. In addition the building has cultural value for its ability to demonstrate the characteristics of the way of life of the colonial settlers from the mid-19th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Langlois-Eteveneaux Cottage has high architectural and aesthetic significance as an early colonial cottage that demonstrates elements of French vernacular housing and is the earliest surviving building from the French settlement of Akaroa. It is a simple rectangular timber building with a hipped roof of shingles with sprocketed eaves. It is constructed from a timber frame with an earth filled cavity, known as 'mud in stud' of which this is a rare and early example. The exterior has shiplap weatherboards with timber pilasters and cornices under the eaves. The roof form, casement windows, wimple panelled doors and shutters over the windows is common in French vernacular housing from the 18th century. The pedimented windows and doors and ornate fanlights were more common in larger buildings.

The conservation effort in the early 1960s restored some external architectural integrity with the removal of lean-to additions, but a lot of changes were made. The roof was replaced, the shutters were replaced with copies, new foundations, baseboard and vents and gutters were provided, along with replacement floor joists and flooring. Internally the old scrim and wallpaper linings were replaced with Gib board and a new timber ceiling was installed over Gib. A new wardrobe was built to match the existing one.

In 2009 the brick chimney was dismantled down to the roofline and then rebuilt with the same bricks. Early photographs show a different chimney profile, and the brick also differ in type from those in the lower part of the chimney, thereby indicating that the top of the chimney had been altered. At the same time, cedar shingles which had been on the roof since 1960 were replaced by new cedar shingles imported from Canada, and some rotten or damaged timbers in the roof were either replaced or reinforced. During the 2010-2011 Canterbury earthquakes the chimney cracked and exhibited displacement at roof level. Repairs are yet to be effected.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Langlois-Eteveneaux Cottage has high technological and craftsmanship significance through its demonstration of early construction techniques using local timber (predominantly totara and kowhai) and earth – a vernacular technology of the period associated particularly with Canterbury and Marlborough. In addition there is craftsmanship significance demonstrated in the decorative elements such as the fanlights and windows.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Langlois-Eteveneaux Cottage has contextual significance at one end of Rue Lavaud, as part of the original 'French' town, contributing to a historic streetscape and as part of the Akaroa Museum complex with the historic former Courthouse adjacent. There are other heritage buildings in the immediate vicinity, with the BNZ building next door, the former Criterion Hotel on the opposite side of the street and the post office building. Together this grouping forms an inter-related streetscape, marking the start of the 'French' part of town. The setting includes the land parcel upon which both the cottage and the former Courthouse sit.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Langlois-Eteveneaux Cottage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Langlois-Eteveneaux Cottage has high overall significance to Banks Peninsula and Christchurch. It has high historical and social significance as the earliest surviving building from the French settlement of Akaroa and for its links to some of Akaroa's earliest settlers. It has cultural significance as the most well-known French building in Akaroa and for its role as a museum and conservation site connecting it to Akaroa's role as a tourist town and heritage precinct. It has high architectural and aesthetic significance as an early colonial cottage that demonstrates elements of French vernacular housing and is the earliest surviving building from the French settlement of Akaroa. It has high technological and craftsmanship significance through its demonstration of early construction techniques and craftsmanship significance demonstrated in the decorative elements such as the fanlights and windows. It has contextual significance at one end of Rue Lavaud, as part of the original 'French' town, contributing to a historic streetscape and as part of the Akaroa Museum complex with the historic former Courthouse adjacent. It also has archaeological significance as a former

dwelling that predates 1900, which, together with its setting, has the potential to provide evidence of pre-1900 human activity on the site

REFERENCES:

Christchurch City Council Heritage files *71 Rue Lavaud – Langlois Eteveneaux Cottage*
Baird, Rosemary, *Background Information Listed Heritage Place, Langlois-Eteveneaux Cottage, 71 Rue Lavaud, Akaroa*, 2014

REPORT DATED: 13 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 728
*BANK OF NEW ZEALAND BUILDING AND SETTING – 73 RUE
LAVAUD, AKAROA***



PHOTOGRAPH: DR VAUGHAN WOOD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

This building has high historical and social significance through its long association with the Bank of New Zealand (BNZ). The BNZ originally bought the site in 1864, although a bank was not constructed on it until 1874. Prior to that the BNZ operated an agency at the corner of Rue Lavaud and Rue Benoit from 1863-65 and then, returning after an eight-year gap, from a site further along Rue Lavaud opposite what is now the War Memorial.

The first bank building constructed in 1874 was a single-storey timber building with a classical façade. The building tended to leak badly and by 1904 a plan had been made to replace it with the current building, which opened in 1905. The building provided accommodation for the bank manager in addition to public banking facilities. Although there have been changes in the ownership of the site, the BNZ has continued to operate from

these premises in a largely unaltered building. The bank has played a key role in Akaroa's economic and commercial affairs, being the only bank to establish a branch in the village.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Bank of New Zealand has cultural significance for its demonstration of the way of life of banking staff who lived on the premises and its association with BNZ staff and customers since 1864.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Bank of New Zealand has architectural and aesthetic significance for its Italianate design by the Christchurch architectural firm England Brothers. The style reflects the typical corporate imagery of the Bank of New Zealand in the 19th and early 20th centuries. The building has a rectangular footprint and a hipped roof of corrugated iron. Both elevations overlooking the roadway have elaborate detailing including arched sash windows with imitation keystones, pilasters at the edges of the window frames extending upwards to ornamental scrolls supporting the ground floor cornice and upper floor eaves. The ground floor windows sit under small projecting pediments and both frontages have pedimented entrance porches with arched openings. The porch on Rue Balguerie has an ATM installed in it in place of an entry to the building. There are large pilasters at each corner of the building and moulded brackets running around the building under the eaves.

The internal layout has not been greatly altered. Originally the first floor was a dwelling for the bank manager with the kitchen and dining room of the residence at the rear of the ground floor. That has now changed so that the kitchen and dining room are upstairs and the space vacated at ground level now houses a staff kitchen and toilets. Rimu internal woodwork and a brick strongroom were described when the building opened in 1905.

The England Brothers were a prolific firm of Christchurch architects operating between 1886 and 1921. They designed residential, commercial and ecclesiastical buildings. Their work for the Bank of New Zealand commenced in the late 1880s, and included bank buildings at Maitai (1892), Methven (1910) and Oxford (1910).

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Bank of New Zealand has craftsmanship significance for the quality of its construction and architectural detailing, which demonstrates the typical colonial practice of reproducing classical architectural motifs in timber, rather than masonry.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Bank of New Zealand and setting has high contextual significance, at the corner of Rue Lavaud and Rue Balguerie, within the historic streetscape of the north or French end of the village's main thoroughfare. There are other heritage buildings in the immediate vicinity including the former Courthouse and the Langlois-Eteveneaux cottage to the north and the Post Office across Rue Lavaud. Nearby are also the former Criterion Hotel and the former police lock-up. Together this grouping forms a historic hub that makes a significant contribution to the village's heritage values and historic character. The BNZ occupies a central site within the township, and it has landmark significance as an imposing building on a main road and a corner site.

The setting consists of the immediate land parcel which includes an area of lawn with a number of mature trees on the Rue Lauvaud side of the building. A combination corrugated iron and concrete fence defines the Rue Lauvaud boundary and small ornamental gardens front the building near the corner of Rue Lauvaud and Rue Balguerie.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The BNZ and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There has been a bank building on this site since 1874.

ASSESSMENT STATEMENT

The Bank of New Zealand has overall significance to Banks Peninsula and Christchurch. It has high historical and social significance due to its long-term association with the BNZ. The building has cultural significance for the esteem in which it is held by the community and architectural significance as an Italianate style building designed by the England Brothers. The Bank of New Zealand has craftsmanship significance for the quality of its construction and classical detailing. The building has high contextual significance as part of a cluster of commercial and governmental buildings that make a defining contribution to the streetscape of Rue Lavaud. The BNZ and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Wood, Dr Vaughan, *Background Information Listed Heritage Place, 73 Rue Lavaud, Bank of New Zealand*, 2013

Historic place # 1710 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1710>

<http://www.akaroacivictrust.co.nz>

REPORT DATED: 8 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1309
*FORMER CRITERION HOTEL AND SETTING - 74 RUE***



LAVAUD, AKAROA

PHOTOGRAPH: DR VAUGHAN WOOD, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Criterion Hotel has historical and social significance as an early colonial hotel that dates to 1864. It is the oldest surviving hotel building in Akaroa. Prior use of the site includes as a blacksmith's shop in the 1840s and a butcher's shop built by Thomas Adams (c.1818-99) in the 1850s. The oldest section of the building, that portion facing Rue Lavaud, was complete by February 1864 with Thomas Adams as the licence holder. Adams was also a storekeeper, borough councillor and Mayor of Akaroa and after transferring the license to others in the late 1860s, he resumed the licence later in life and held it at the time of his death in 1899. The hotel was extended along Rue Balguerie in the 1870s and survived the arson attack that took place on three Akaroa hotels in August 1882.

Upon Adams' death in 1899 the site was sold and continued to operate as a hotel until 1907. In 1907 the then owner of the Criterion, EX Lelievre, opened the Hotel Metropole immediately next door and converted the Criterion to a shop and offices – the shop on the corner and the office in the Rue Balguerie section. The building escaped destruction when the Metropole burnt down, killing four people, in 1962. It currently houses the Akaroa Adventure Centre and the Nikau Café.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Criterion Hotel has cultural significance for its association with hotel use and with the historic character values of Akaroa, which are esteemed by the local community, as evidenced by the research, promotion and protection efforts of the Akaroa Civic Trust.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Criterion Hotel has some architectural value as a mid-19th century vernacular commercial building. Thomas Adams' obituary recorded that he first went pit sawing on the Peninsula in the early 1850s, and thereafter erected buildings in Akaroa, including the original Courthouse. This suggests the possibility that he himself built the first stage of the hotel.

The building is constructed of timber, with totara framing, and has a corrugated iron roof. The building's footprint is L-shaped and each wing has a hipped roof. The veranda across the Rue Lavaud frontage dates to the early 20th century and its Rue Balguerie extension was erected in 2006. Modern replacement of the sash windows with multi-pane casements has compromised the historic authenticity of the building.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Criterion Hotel has craftsmanship significance for its unusual construction using mortise and tenon joints, rather than the framing being nailed together.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Criterion Hotel and its setting has contextual significance, at the corner of Rue Lavaud and Rue Balguerie, within the historic streetscape of the north or French end of the

village's main thoroughfare. There are other heritage buildings in the immediate vicinity including the former Courthouse, the Langlois-Eteveneaux cottage and the Post Office across Rue Lavaud. Nearby are the Bank of New Zealand and the former police lock-up. Together this cluster of buildings forms a historic hub that makes a significant contribution to the village's heritage values and historic character. The former Criterion Hotel occupies a central site within the township, and it has some landmark significance as large-scale building on a corner site. The setting consists of the immediate land parcel.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Criterion Hotel and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Criterion Hotel and its setting has overall significance to Banks Peninsula and Christchurch. The building has historical and social significance as a 1860s hotel that has had a long history of commercial use since 1907. The former Criterion Hotel has cultural significance for its former hotel use and the esteem in which the community holds it. The building has technological and craftsmanship significance for its distinctive construction method using mortice and tenon joints. The former Criterion Hotel and its setting has contextual significance as part of a collection of important heritage buildings within the historic streetscape of the original 'French' town. The former Criterion Hotel and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Wood, Dr Vaughan, *Background Information Listed Heritage Place, 66-74 Rue Lavaud*, 2013

Historic place # 1740 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1740>

<http://www.akaroacivictrust.co.nz>

John Wilson & Louise Beaumont *Akaroa Historical Overview* (for CCC, June 2009)

'Obituary – Thomas Adams' *Ashburton Guardian* 5 April 1899, p. 2.

REPORT DATED: 10 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1199
*FORMER AKAROA POST OFFICE AND SETTING – 78 RUE
LAVAUD, AKAROA***



PHOTOGRAPH: ROSEMARY BAIRD, 18/1/2011

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Akaroa Post Office has historical and social significance as it was built in 1914-15 on the site of the first Akaroa Post Office, which was built in 1856. The post office was a key element of social infrastructure, also providing services such as a telegraph office, telephone exchange, savings bank, and insurance office. Much of the official business of the town was carried out at the post office. The opening of the new building in 1915 was a significant event and when the building was put up for sale in 1993 there was a public outcry until the Banks Peninsula District Council purchased it. It is currently a Council Service Centre, houses the local Information Centre and a New Zealand Post agency, providing a direct link with its former use.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The Akaroa Post Office is of cultural significance as a reminder of the central role that the post office played in the way of life of 19th and 20th century Akaroa and Banks Peninsula residents. Historically the postmaster was a person of standing in the community and his residence was on the first floor. The building itself was symbolic of the town's progressiveness and prosperity and the services provided were highly important to the community, especially once the post office also became the telephone exchange. The post office was also involved in cultural events, particularly managing national celebrations and causes, such as the New Zealand Centennial of 1940.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Akaroa Post Office has architectural and aesthetic significance as one of only two significant public buildings erected in the town between 1900 and 1950. Quite grand in the Akaroa context, the building is somewhat unusual in its domestic, English Domestic Revival style with vertical half timbering over roughcast, in contrast to the Edwardian Baroque style typically used by the Government Architect for small town post offices in the preceding years. The Government Architect's original plans, drawn up in 1912 by Wellington architect Edward McCallum Blake (1865-1929), were for a brick building, but in the wake of Cabinet objections about the proposed cost, the Public Works Department decided that it should be built to much the same design in timber instead. Blake began his architectural career in Dunedin during the 1880s, where he was articulated to Christchurch architect Thomas Lambert. After working briefly in South Canterbury in the mid-1890s, but spent most of his career working in Wellington, chiefly in private practice (and most notably in combination with Francis Penty).

The central section of the façade is slightly protruding with decorative concrete pillars framing the front door. The roof was originally of Marseilles tiles, but has subsequently been replaced with corrugated iron. A mailroom was added to the side of the building in 1993 and the small balcony over the side door was enclosed at some point. Some internal alterations and renovations took place in 1993 and 2002, but aside from the exterior paint scheme, which subdues the half-timbered effect somewhat, the external appearance of the building is relatively unchanged.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Akaroa Post Office has technological and craftsmanship significance as an example of early 20th century construction methods and materials, particularly the half-timbering and roughcast plaster cladding. The contractor was H Hinckney of Spreydon, Christchurch. Internally there are still original decorative plaster mouldings and pilasters on the walls, along with polished rimu wall architraves, window and door frames.

The Post Office clock also has technological significance. It is thought to date from 1926 and was originally on a column on the footpath but is now mounted over the main entrance. The clock was originally manually wound, but has since been connected electrically. It consists of

a synchronome master clock on the inside of the building and a slave clock on the exterior, which is co-ordinated by the master clock.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Akaroa Post Office and its setting has contextual significance as a key element within the historic streetscape of Rue Lavaud and as a defining element of the intersection of Rue Lavaud and Rue Balguerie. The post office has landmark significance, as it is the first building on the beach side of Rue Lavaud after the Esplanade, next to the War Memorial Gardens. In the immediate vicinity of the post office are a number of other heritage buildings. To the east, on the other side of the road, are the old Courthouse and the Langlois-Eteveneaux cottage in the current Akaroa Museum complex, and the BNZ building. The War Memorial Gardens are next to the post office to the west, with the Plunket Rooms and the site of the Salt Water Baths behind the memorial. Together this grouping forms an inter-related streetscape, which retains the balance of green areas and built heritage areas that can be seen in historic photographs of the village. The post office building occupies a central setting in the township and stands at the south end of Akaroa's 'French' historic area.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Akaroa Post Office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Akaroa Post Office and its setting has overall significance to Banks Peninsula and Christchurch. It has historical and social significance as the site associated with the post office as long as Akaroa has had one and as a central institution for the town. The building has cultural significance as a reminder of the central role played by the post office in the life of the town's residents. The post office has architectural and aesthetic significance as an English Domestic revival style building designed by the Government Architect and as one of only two major public building erected in Akaroa in the first half of the 20th century. The building has technological and craftsmanship significance for its construction and architectural detailing and the technology of the Post Office clock. The Akaroa Post Office has contextual significance for its location at a major town centre intersection and relationship to a group of other heritage buildings in the 'French' historic area of Akaroa. The Akaroa Post Office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage file *78 Rue Lavaud – Akaroa Post Office*

Baird, Rosemary, *Background Information Listed Heritage Place. Akaroa Post Office Building, 78 Rue Lavaud, Akaroa* 2011

Geoff Mew and Adrian Humphris *Raupo to Deco: Wellington Styles and Architects* (Wellington 2014)

John Wilson et al *Akaroa Heritage Overview* (Christchurch, 2009)

Akaroa Mail and Banks Peninsula Advertiser 16 February 1915, p. 2.

REPORT DATED: 29 February 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1018
*DWELLING AND SETTING - 81 RUE LAVAUD, AKAROA***



PHOTOGRAPH: ROSEMARY BAIRD, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 81 Rue Lavaud , which has come to be known as Eidon Thalassa, has historical and social significance for its association with the Orbell and Thomas families. The dwelling was built c.1898 on land belonging to the Etienne Xavier Lelievre, a prominent local farmer and property owner, but as of 1905 it was being let to Herbert Orbell. Orbell (1865-1928) had arrived in Akaroa in 1895, and married in the same year. He was a partner in Akaroa's legal firm Beswick, Harris and Orbell and Akaroa Mayor from 1901 to 1906. He was also involved, like Lelievre, in the Tennis Club, Regatta Committee and War Fund Committee. Orbell was also on the School Board and a vestryman at St Peter's Anglican Church.

The Orbells left Akaroa for Ashburton at the end of 1906 and his place in the law firm was taken by GW Thomas . The latter was also Town Clerk of Akaroa from 1908 until 1922 and a member of the vestry of St Peter's Anglican Church. When Etienne Xavier Lelievre sold the property in 1923, it was purchased by Edith Thomas, GW Thomas' wife. Edith Thomas remained the property's owner until 1944, and it was sold to the retired farmer Ernest Giddens and his wife May. It remained in the hands of Giddens family members until 1973.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 81 Rue Lavaud has cultural significance as it reflects the way of life of the Orbell and Thomas families, who contributed to Akaroa in the early part of the 20th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 81 Rue Lavaud has architectural and aesthetic significance as a late Victorian bay villa that was added to as its owners' needs changed. The dwelling is a large building, of timber construction with a corrugated iron roof. The bay window, front gable and verandah posts all feature carved timber detailing. The fenestration is double sash windows. The house was extended in the first half of the 20th century, with a wing added to the northern end of the building and an ornamental gabled porch built to shelter a new front door. By the 1970s part of the verandah had been filled to make an additional room. Recent renovations have deconstructed this room and reinstated the verandah to its original layout, although French doors have replaced the original sash window.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 81 Rue Lavaud has craftsmanship significance for its timber architectural detailing dating from the both the original construction of the house and its later extension. These include the shingles on the porch, the carved decorative window frames and the detailing on the bay window.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 81 Rue Lavaud has contextual significance as a local landmark on an elevated site overlooking Rue Lavaud and Akaroa Harbour. It is located at the 'French' end of Akaroa village and stands in close proximity to a group of important heritage places, notably the Post Office, former Courthouse, the War Memorial, and the Bank of New Zealand.

The building is set back from the road and the setting includes a large garden and low boundary wall with screening vegetation behind it. From the front lawn there are uninterrupted views of the War Memorial and gardens, the harbour, sea and hills. A

significant feature is the protected English oak tree which frames views of the harbour, which remains largely unchanged since colonial times.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling at 81 Rue Lavaud and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 81 Rue Lavaud and its setting has overall significance to Banks Peninsula and Christchurch. It has historical and social significance for its association with the Orbell and Thomas families. It has cultural significance as a reflection of the way of life of its former residents and architectural and aesthetic significance as a modified bay villa. Craftsmanship significance is demonstrated through the decorative wooden elements on the building and its internal wooden floors. The dwelling has contextual significance as part of a precinct of important heritage places in the 'French' section of Akaroa and as a landmark overlooking Rue Lavaud and Akaroa Harbour. The dwelling at 81 Rue Lavaud and its setting are of archaeological significance because they have the potential to provide archaeological evidence of human activity on the site which occurred prior to 1900.

REFERENCES:

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<http://www.akaroacivictrust.co.nz/fastpage/fpengine.php/templateid/87/menuid/1/tempidx/6/link/1>

Cyclopedia of New Zealand – Canterbury Provincial District (Christchurch, 1903)

REPORT DATED: 20 February 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1080
*DWELLING AND SETTING - 83 RUE LAVAUD, AKAROA***



PHOTOGRAPH: ROSEMARY BAIRD, 20/4/2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 83 Rue Lavaud has historical and social significance for its association with a prominent Akaroa family, the Lelievres and its use as a doctor's surgery for the town from the 1940s to the 1970s. The property was owned by Etienne Xavier Lelievre until he died in 1943. It was then held by his solicitor for several years before being sold in 1948 to Dr Allan Stewart, a medical practitioner. Lelievre (1854-1943) was a member of a prominent family of French colonists and played a prominent role in Akaroa society, being a member of the County Council and Road Board, Mayor for six months (1906-7), horseracing breeder, member of the Masonic and Phoenix Lodges, president of the Gymnasium and on committees for the Dog Trials Club, Akaroa Racing Club, Akaroa Tennis Club, Akaroa Regatta Committee and War Fund Committee. He built up a large land holding in the township, of which this property was a part, and farmed sheep at Paua Bay. Current research suggests that the dwelling was built in the early 20th century by Eugene Louis Lelievre, Etienne's brother-in-law, who farmed in Long Bay.

In 1949 Dr Stewart altered the dwelling to accommodate a surgery and the property remained as such until the 1970s when the doctor's surgery was moved to the Akaroa hospital. The property was sold to another doctor in 1978 and since the 1980s has passed through several hands. It has been a bed and breakfast but is currently a private dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

83 Rue Lavaud has cultural significance as a demonstration of the way of life of its former residents, particularly in its role as a doctor's surgery during the period in which doctors typically maintained a surgery at their homes.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 83 Rue Lavaud has architectural and aesthetic significance as a large two-storey villa with gable and hipped roof forms, and paired or tripled elongated sash windows. It is constructed in timber with a corrugated iron roof and timber shingles on the gables. The dwelling's prominent chimneys have been removed. The designer is currently unknown

There have been various alterations to the property over the years, but the main structure remains essentially unchanged. As well as the alterations in 1949 to accommodate the surgery, the upstairs balcony has been filled, two internal walls removed, a fire installed and a garage constructed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 83 Rue Lavaud demonstrates craftsmanship significance in its architectural detailing, including the timber shingles, the window frames and the corbels under the gables.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling at 83 Rue Lavaud has contextual significance as a local landmark on an elevated site overlooking Rue Lavaud and Akaroa Harbour. It is located at the 'French' end of Akaroa village and stands in close proximity to a group of important heritage places, notably the Post Office, former Courthouse, War Memorial, and the Bank of New Zealand. It also has a contextual relationship with two other dwellings at 81 Rue Lavaud and 3 Rue Benoit, which were built on the Lelievre property around the turn of the 20th century. Together the three houses illustrate a progression from the single-storey bay villa (81 Rue Lavaud), to a larger two-storey villa and thence to the English Domestic Revival at 3 Rue Benoit.

The building is set back from the road and the setting includes a large formal garden and driveway access from Rue Lavaud. A modern dwelling is located immediately to the east of the property, which somewhat obstructs views from the roadway up to the historic dwelling. The dwelling has uninterrupted views of the War Memorial and gardens, the harbour, sea and hills. The view remains largely unchanged since colonial times.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling at 83 Rue Lavaud and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 83 Rue Lavaud and its setting has overall significance to Banks Peninsula and Christchurch. The dwelling at 83 Rue Lavaud has historical and social significance for its association with the Lelievre family and through its use as a doctor's surgery. It has cultural significance as a reflection of the way of life of its former residents, especially the medical practitioners who maintained a surgery at their home. The dwelling has architectural and aesthetic significance as a two-storey villa that relates to the architectural styles of its neighbouring listed dwellings.. It has craftsmanship significance because of the decorative wooden elements on the building. It has contextual significance as part of a group of important heritage places in the French part of Akaroa and for its elevated position and outlook over Rue Lavaud and Akaroa Harbour. The dwelling and its setting have archaeological significance because they have the potential to provide archaeological evidence of human activity on the site, including that which occurred prior to 1900

REFERENCES:

CCC Heritage files *83 Rue Lavaud – Dwelling and Setting*

Baird, Rosemary, *Background Information Listed Heritage Place, Maison de la Mer/Doctor's House, 83 Rue Lavaud*, 2012.

REPORT DATED: 21 February 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 017
***BANKS PENINSULA WAR MEMORIAL AND SETTING – 84 RUE
LAVAUD, AKAROA*****



PHOTOGRAPH: ROSEMARY BAIRD, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Banks Peninsula War Memorial has high historical and social significance because it is associated with the commemoration of the South African War, World War I and World War II by the Banks Peninsula community. After World War I over 500 public memorials were built around New Zealand to honour the soldiers who died. They are still an integral part of the social fabric of New Zealand society. The Memorial was unveiled on 12 March 1924 by Sir Heaton Rhodes, then Minister of Defence, with many local dignitaries attending. Previously the foundation stone had been laid by Governor-General Viscount Jellicoe on 30 March 1922.

The memorial has historical and social significance for its association with past Akaroa Mayor George Armstrong, who was one of the early driving forces behind the acquisition of the memorial site and donated a considerable sum of money to effect its purchase; with Arthur Thacker, a long-term member of the Banks Peninsula War Memorial Society Inc. who

contributed much of his own money to fund a number of large items for both the memorial and the grounds, among these the World War II granite block memorial and the Rue Jolie block walls and gate; and the Akaroa Borough Council's first Gardener, James Currie, who was responsible for the design, layout and planting and maintenance of the memorial landscape between 1924 and 1938. . The memorial is also closely associated with the Banks Peninsula War Memorial Society Inc. who, from the group's inception in 1918 was an active fundraiser, directed the erection of the memorial and more recently its restoration. The social significance of the memorial is further enhanced by the fact that the memorial and grounds continue to be managed by this independent incorporated society, the only memorial in New Zealand to still be managed in this way.

The Memorial demonstrates the importance to New Zealanders of commemorating their war dead in a fitting way. The Memorial has very localized historical significance with Akaroa, Wairewa and Mt Herbert Counties combining to build it.

The Memorial was badly damaged by the 2010/2011 Canterbury earthquakes but it has been stabilised and repairs are scheduled to be completed for the centenary of World War One.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Banks Peninsula War Memorial has high cultural and spiritual significance as a war memorial that functions as a focal point for mourning and as a surrogate resting place for the men whose names appear on the memorial's South African War, World War I and World War II plaques. The memorial encapsulate the values and ideas important to Banks Peninsula community in the 1920s and beyond, and the site's use as the Peninsula's focal point for Anzac Day services has been an ongoing tradition since the memorial's 1924 unveiling. Crowds at the Anzac Day ceremonies have continued to grow in recent years, demonstrating its continued value to the community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Banks Peninsula War Memorial has high architectural and aesthetic significance as a nationally rare example of a Gothic Revival ciborium or aedicule form of war memorial (Bowman, 2012). The structure is the design of Christchurch architect Henry St Aubyn Murray (1886-1943). Murray was apprenticed to Frederick Barlow and took over Barlow's practice on his death in 1939. His work includes the Leeston War Memorial (1924), the Church of St John the Evangelist at Little River (1925), the Church of the Holy Name in Ashburton (1930), and the now demolished Caledonian Hall at 135 Kilmore St West. The general style of the memorial is Gothic Revival with simple lancet openings in each of the four elevations, with columns at the base of the springing points of each arch and hood moulds over each opening. On each face above the arch is a plaque with a string course at the height of the second buttress offset to frame the plaques. The spire has an octagonal base with inset quatrefoils, a crenelated section, and insets, at the base of the spire. The main shaft of the spire is tapered and is finished with a cross (Bowman, 2012). The design was intended to evoke the architecture of French cathedrals and therefore address both the

Anglo-French origins of the village as well as the wartime entente between Britain and France. (Philips & Maclean, 1990).

The memorial was constructed by the Christchurch firm of Silvester and Co, Monumental Stonemasons (1883-mid 1930s). In addition to headstone work in both Christchurch and Ashburton cemeteries the firm undertook a number of important large-scale projects which included the construction of the Pitt Memorial Gates at Queen's Gardens Nelson in 1914, the War memorial shrine at Christchurch Boys' High School, Riccarton in 1925, and elements within St Paul's Church Ellesmere in 1932.

Part of the aesthetic significance of the memorial is in its carefully landscaped surroundings. These were laid out by the Council Gardener, James Curry, who followed the recognised convention in the design of war memorial grounds and war graves, and created a landscape of repose and dignity. The memorial stands at the centre of a grassed lawn and a cruciform arrangement of paths directs access to and views of the memorial's four arches. The spatial configuration of the grounds, low incised flower plots and boundary planting encourage an internal focus directed upon the memorial structure. Of special note are the four *Phoenix canariensis* (Canary Island date palms) planted at each corner of the memorial. These were grown from seed sourced from Monte Carlo and were planted on Arbor Day, August 1st 1934 by the Akaroa Mayor, two Councillors and the Town Clerk.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Memorial has technological and craftsmanship significance due to the quality of its construction and the use and variety of good quality materials. The memorial is built from Hoon Hay basalt and Glentunnel stone with Oamaru limestone and Aberdeen granite details. Much of the stone was South Island sourced.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Banks Peninsula War Memorial and setting has a high contextual significance for its landmark presence in Akaroa. This is due in part to the scale and distinctive form of the memorial, the landscape design of the setting, and its high profile location adjacent to a major town centre which features a number of listed heritage buildings, including the Akaroa Post Office, the Plunket Rooms and the site of the salt water baths behind the Memorial. The old Courthouse and Langlois-Eteveneaux cottage in the Akaroa Museum complex are on the opposite side of the road, next to the BNZ building.

The setting of the memorial consists of the immediate parcel of land which includes a stone boundary wall (erected 1927), Rue Jolie gates (erected 1972), memorial plaques and a memorial rose garden, mature exotic and native trees including four *Phoenix canariensis* (Canary Island date palms) and a *Metrosideros excelsa* (Pohutukawa) boundary hedge, flower plots and flower beds. The setting largely retains the balance of built, green and planted areas which can be seen in historic photographs of the Akaroa.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Banks Peninsula War Memorial and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The memorial is built on the former grounds of the Government School which opened in 1859.

ASSESSMENT STATEMENT

The Banks Peninsula War Memorial and its setting has high overall significance to Banks Peninsula and Christchurch for its association with many prominent Banks Peninsula residents, for the rarity of its architectural form and for its landmark status within the township of Akaroa.

The memorial has high historical and social significance as the only war memorial in New Zealand that continues to be managed by an independent incorporated society. The Memorial has high cultural and spiritual significance as a focal point for grief, a substitute grave for men buried overseas and as a place of continuing importance to the local community for commemorating Anzac Day. The Memorial has high architectural and aesthetic significance as a nationally rare example of a Gothic ciborium or aedicule form of war memorial; for its design by a local architect Henry St Aubyn Murray; and for its carefully landscaped surroundings. It has technological and craftsmanship significance through its use of South Island materials and skilled construction by the firm of Silvester and Co. The Banks Peninsula War Memorial and its setting has high contextual significance for its landmark status; its situation in relation to other nearby heritage buildings in the town and for the setting's remaining historical composition and surviving features. The memorial and setting are of archaeological significance in view of the potential for archaeological evidence and the site's use as a school from 1859.

REFERENCES:

CCC Heritage files, Akaroa War Memorial
 Baird, Rosemary, *Background Information Listed Heritage Place. Akaroa War Memorial* 2011
 Beaumont, L. (2014) *Landscape Conservation Plan for the Banks Peninsula War Memorial*
 Bowman, I. (2012) *Conservation Plan: Banks Peninsula War Memorial, Akaroa*
 Philips, J. & Maclean, C (1990) *The Sorrow and the Pride – New Zealand War Memorials* (Wellington)

http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=10672619

<http://www.nzhistory.net.nz/media/photo/akaroa-war-memorial>

REPORT DATED: 04/03/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1082
FORMER WOMEN’S REST ROOM AND SETTING
*– 92 RUE LAVAUD, AKAROA***



PHOTOGRAPH: BRENDAN SMYTH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Women's Rest Room has historical significance as a civic amenity particularly associated with the women of Akaroa. It was built in 1933 after several years of debate as to the appropriate site. The rest room was built by the Akaroa Borough Council at the request of the Akaroa County Women's Institute. It was funded by the Borough Council and the Women's Institute as well as AE McGregor who gifted £200 towards the cost of the facility. On completion of the building there was a jetty that ran from the Salt Water Bathing Sheds to the south side of the rest room building. For a period in the second half of the 20th century the building was also used by the Plunket Society. By the end of the 20th century the building had fallen into a state of disrepair. Early in the 21st century it was converted for use as a café/bar, and continues in this use to the present day.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The former Women's Rest Room has cultural significance due to its association with the movement to provide facilities and health benefits for women and children firstly as a rest room facility and secondly as the Plunket Society building. It was not until the early 20th century that women's rest room facilities were provided, at the instigation of women's groups, around the country and only in the 1920s and '30s that Borough Councils began to get involved in assisting to provide these facilities.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Women's Rest Room has architectural and aesthetic significance as an Arts and Crafts inspired building designed by Canterbury Education Board architect George Penlington in 1930. Penlington was born and educated in Akaroa before training in the Public Works Department and joining the Canterbury Education Board as a draughtsman in 1900. In 1904 he was appointed architect, remaining in that position until his retirement in 1931. Penlington also designed the main building at Hagley Community College (1924) and the former Teacher's College building in Peterborough Street (1924-30, aka Peterborough Centre). He died in October 1932, before the Women's Rest Rooms were built.

The single-storey reinforced concrete building with exterior roughcast walls and hipped tile roof was designed to offer access from both the seashore and the road. Originally an open veranda ran on two sides of the building. The carefully detailed building featured an arched doorway and arched windows. It has undergone some alteration to adapt to alternative uses including the replacement of an external window with a door and the enclosure of the western open veranda with a glass window.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Women's Rest Room has technological significance due to its use of reinforced concrete to provide the necessary strength for a building situated on the foreshore. It also has technological and craftsmanship significance due to its use of roughcast made from Portland cement and sand then immediately dashed with wet pea-gravel. The careful detailing of the building, particularly in the use of materials, gives the building considerable craftsmanship significance.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Women's Rest Room and its setting has high contextual significance as it sits on the foreshore of Akaroa close to the group of listed items including the War Memorial and Daly's Wharf. It has landmark significance due to its distinctive style and materials and as the only remaining building on the foreshore. The setting of the building includes the sea walls and stepped concrete platform, which provide evidence of the relationship between the rest room and other foreshore features, including the salt-water baths and bathing sheds (now demolished).

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Women's Rest Room and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred before 1900. Although the building post-dates 1900 the foreshore of Akaroa Harbour has long standing historic uses, particularly in relation to the settlement of the town in the 1840s.

ASSESSMENT STATEMENT

The former Women's Rest Room and its setting has overall significance to Banks Peninsula and Christchurch. It has historical and social significance as a civic amenity built for women in the early 1930s and later as the Plunket Rooms for Akaroa. The former Women's Rest Room has cultural significance as evidence of the movement in the early 20th century to provide facilities for women and the involvement of borough councils in this development. The former Women's Rest Room has architectural and aesthetic significance as an Arts and Crafts inspired design by Akaroa born and educated architect George Penlington. The use of reinforced concrete, roughcast and tiled roof contribute to the building's technological and craftsmanship significance. The former Women's Rest Room has high contextual significance for its prominent location on the foreshore in close proximity to the War Memorial and Daly's Wharf and as a local landmark that stands as a reminder of other civic amenities on the foreshore. The former Women's Rest Room and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred before 1900.

REFERENCES:

Christchurch City Council Heritage files, *92 Rue Lavaud, Former Women's Rest Rooms*
Simon Daisley Background Information Listed Heritage Place 92 Rue Lavaud 2013, Updated by Margaret Lovell-Smith June 2014.

Heritage Management Services 92 Rue Lavaud, Akaroa
Akaroa Mail and Banks Peninsula Advertiser 20 June 1930, p. 2.
Akaroa Mail and Banks Peninsula Advertiser 9 June 1933, p. 3
Akaroa Mail and Banks Peninsula Advertiser 18 November 1932, p. 2.

REPORT DATED: 9 MARCH, 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 752
*FORMER POWER HOUSE AND SETTING – 1 RUE
POMPALLIER, AKAROA***



PHOTOGRAPH : B. SMYTH, 23/12/14

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Power House at 1 Rue Pompallier has high historical and social significance as one of the South Island's earliest town electricity generating plants. Electricity was introduced to New Zealand in the 1880s and from 1888 cities and some towns used electricity for street lighting and trams. Businesses, industrial enterprises and some farms set up their own generators. After Christchurch, Ashburton and Timaru, Akaroa had the earliest local electricity supply authority in Canterbury when its town supply began on 11 September 1911.

The electricity was generated in a small hydro-electric power station below L'Aube Hill. A penstock from a small reservoir above L'Aube Hill, supplied initially from the Balguerie Stream, fed water to a Pelton wheel which drove a dynamo to provide a direct current supply. The Pelton wheel, generator and a switchboard were housed in a small, square, brick building. A larger addition to the rear of the original powerhouse was built several years later to house a gas engine and workshop. The gas engine was needed because the flow of water was insufficient to generate an adequate supply in the summer months. In 1921 the Akaroa

Borough plant was sold to the Banks Peninsula Power Board and in July 1923 a new 90hp generator was installed. Power from the Lake Coleridge power station in the Southern Alps reached Akaroa in June 1923, but the generating plant remained in supplementary use until the mid 1950s. The generating equipment was eventually sold to the Maruia Springs Hotel at the close of the Power House.

In 2002 Orion reinstalled the generating equipment on its original bolts in the Power House. On the 14th March 2011 the equipment was run again for the first time in 55 years in the building specially built for it. Sufficient electricity was generated to light the Power House. The presence of working generators provides a significant current-day link to the history of electrical power generation in Canterbury and the building is the town's most important relic of improvements to its infrastructure in the early 20th century. The building also has social significance as the workshop of goldsmith Kobi Bosshard and a gallery run by Patricia Bosshard showing contemporary New Zealand art. It is now a small museum of technology, gallery and concert venue.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Power House has cultural significance as a site connected to the changes that electrical supply brought to New Zealand society and culture, particularly enabling new ways of lighting evening entertainment and sporting events. The former Power House also has cultural significance to Akaroa as a site that promotes the arts. It became the workshop and gallery of Patricia and Kobi Bosshard in the late 1960s, where they also held concerts, and when they left Akaroa in 1974 a group of enthusiasts turned the building in a venue for concerts and an art gallery. An incorporated society 'The Gallery Akaroa' was formed in 1977 to promote the arts for Banks Peninsula. As noted above the building is now a museum, gallery and concert venue.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Power House has architectural and aesthetic significance as an early twentieth century structure constructed for electricity generation. The original building from 1911 is a small square brick building with a terracotta tile 'pagoda' roof with broad eaves. A larger, one and a half storey extension to the rear was added in 1917. It is also of red brick construction with contrasting bands of textured brick but with an asbestos tile roof. The original building was retiled and a tool house was added at the same time. Both buildings have elliptical arched windows with curved brick architraves. Two existing lean-tos were rebuilt in the 1980s and again in 2004. Two internal walls were also removed in 2004. At this time the entrance doors were moved to the lean-to while the original generator was housed in its original position. Comprehensive but sympathetic repair and strengthening work has been undertaken on the building since the Canterbury earthquakes. This included the insertion of carbon fibre mesh into mortar joints, the insertion of vertical steel reinforcing and horizontal steel tie rods into the parapets and the introduction of steel bracing elements to the internal walls. The work was accompanied by a general renovation of the building and the generating equipment.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

As an early 20th century brick building, the Power House has craftsmanship and technological significance for its ability to demonstrate brick construction techniques from that time. It has high technological significance as a working example of early electricity generation. The generator set was built for the 1908 Franco-British exhibition, in White City, London. The pelton wheel and governor were supplied by British hydraulic engineers Jens Orten Boving and Co. The wheel was the first that the firm had built; the governor was manufactured by Swedish firm Kvaerner.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Power House has contextual significance on its site, within its setting and in relation to its wider context. The setting is the immediate parcel. The building is located within a well-tended garden that contains several large trees and a decorative slate and concrete fountain. The site is in a small close at the rear of a group of heritage buildings that form part of the historic Rue Lavaud streetscape. The Power House and the other buildings in the vicinity presents a comprehensive collection of New Zealand architectural styles from the colonial period to mid-twentieth century which collectively play a large part in defining Akaroa's character. St Patrick's Catholic Church is an immediate neighbour; Trinity Presbyterian Church is nearby. The site also has contextual significance in that it sits directly in front of L'Aube hill reserve, on top of which was positioned the original reservoir that generated the power.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former power house and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Power House at 1 Rue Pompallier is of high heritage significance to the Christchurch district, which includes Banks Peninsula. It has high historical and social significance as one of the South Island's earliest town electricity generating plants and later as the workshop of goldsmith Kobi Bosshard and a gallery run by Patricia Bosshard showing contemporary New Zealand art. The former power house has cultural significance as a site connected to the changes that electrical supply brought to New Zealand society and culture

and also has cultural significance to Akaroa as a site that promotes the arts. The former Power House has architectural and aesthetic significance as an early twentieth century structure constructed for electricity generation. As an early twentieth century brick building, the Power House has craftsmanship and technological significance for its ability to demonstrate brick construction techniques from that time. It has high technological significance as a working example of early electricity generation. The Power House has contextual significance on its site, within its setting and in relation to its wider context. The former power house and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Baird, Rosemary, *Background Information Listed Heritage Place, Orion Power House Gallery, 1 Rue Pompallier, Akaroa*, 2014

REPORT DATED: 23/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 722
*FORMER SISTERS OF MERCY CONVENT AND SETTING - 4
RUE VIARD, AKAROA***



PHOTOGRAPH : S. DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

4 Rue Viard was originally built as a convent in 1907 for the Sisters of Mercy and has historical and social significance for this use and for its links with the Catholic Church in Akaroa. The Catholic Church had established their first mission in Akaroa in 1840, but this was in decline by 1843. A second mission was established in 1850 and although it struggled, St Patrick's Church was erected in 1864. The Sisters of Mercy arrived from their mother house in Lyttelton in 1898 after being invited to establish a convent school. St Aloysius School, as it was known, was begun in St Patrick's Church, but relocated in 1902 to an adapted former (non-Catholic) church building which had been moved on site. The new purpose-built convent building was opened in 1907 on a site adjacent St Patrick's Church and the 1902 school room. The new convent also contained a small classroom. This was augmented with the addition a second classroom and further living space in 1912. The school continued to operate until 1969 when it closed due to a decline in enrolments.

Between 1977 and 1980 the former convent was converted to a rest home, and a retirement village constructed in its grounds. The complex is known as Pompallier House, in reference to the site's earlier Catholic history. The former school room, known latterly as Pompallier Hall, was demolished in 1990.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

4 Rue Viard has cultural and spiritual significance through its former association with the Sisters of Mercy, a Catholic order of nuns, and the neighbouring St Patrick's Church. The Catholic Church has been a presence in Akaroa since the first settlers arrived and was involved in education in the town for seventy years. The closure of the school and convent and its subsequent conversion to a retirement home reflected cultural change in terms of numbers entering religious orders, emphasis on denominational education, and approaches to care for the elderly where responsibility was increasingly devolved to specialist facilities rather than being a familial duty.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

4 Rue Viard has architectural and aesthetic significance as a convent building designed along the principles of a large, early twentieth century villa with a projecting end bay. The building is single storey, timber weatherboard building with a corrugated iron roof. The front elevation originally had a row of six sash windows, two of which have been replaced. The façade has a corrugated iron roofed veranda supported by posts with fretted brackets. The roof of the main building has carved eaves brackets and the projecting bay features a gable roof end with brackets and a cross. The north east elevation of the building has a modern glass veranda and main entranceway. In spite of the modern alterations made, the building still largely retains its original form and decorative features.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

4 Rue Viard demonstrates technological and craftsmanship significance through demonstrating the methods of local carpenters in early 20th century Akaroa. The decorative timber features also show examples of both machine produced mouldings (the eaves brackets) and hand carved decorations (the veranda post brackets).

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Sisters of Mercy Convent at 4 Rue Viard has contextual significance on its site, within its setting and within its wider context. The setting consists of the immediate parcel, a large rectangular section. The former convent building is located at the elevated rear of the section. Between the convent and Rue Lavaud are a large number of retirement units. The

wider context of the convent includes the adjacent St Patrick's Church and modern presbytery immediately to the south. The convent is also close to other heritage buildings in Rue Lavaud and Rue Pompallier. Together these buildings present a comprehensive collection of New Zealand architectural styles from the colonial period to the mid-twentieth century, and play a large part in defining Akaroa's heritage character.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former convent is of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Sisters of Mercy Convent at 4 Rue Viard has overall heritage significance to the Christchurch district including Banks Peninsula. It has historical, social, cultural and spiritual significance for its association with the Sisters of Mercy in Akaroa and their convent school, St Aloysius. The building has architectural and aesthetic significance as an early twentieth century convent, designed as a large villa and which still retains many of its original features and much of its form. It has technological and craftsmanship significance as a demonstration of the skill of local carpenters in the early twentieth century. 4 Rue Viard has contextual significance in its location immediately adjacent the historic St Patrick's Church and through its proximity to other historic buildings in Rue Lavaud and Rue Pompallier. The former convent is of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Daisley, Simon, *Background Information Listed Heritage Place, 6 Rue Viard*, 2013

REPORT DATED: 23/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1171
*DWELLING AND SETTING – 5 SAWMILL ROAD,
DUVAUCHELLE***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling has historical and social significance as a 19th century dwelling associated with an early saw mill and linked to several well known local families. Current research to date suggests that the dwelling at 5 Sawmill Road was constructed c1860. At this point the land was in the ownership of the Hughes family – originally granted by the Crown to Richard Jackson Hughes and then transferred to his father, Thomas Jackson Hughes. Hughes and his family lived in the dwelling and operated a sawmill on the land. Hughes died in an accident at the mill in 1865 at which point it was purchased by George Henry Saxton and Frederick Walter Williams. The Williams family lived in the dwelling and a butcher's shop and store were built at the back of the dwelling. In 1882 Williams moved to Christchurch and

Henry and Mary Ann Hayward moved into the dwelling, working for Saxton who was now a farmer.

The dwelling was sold in 1899 to Christopher Bodkin Thacker and John Archer Thacker, farmers from Okains Bay, who subsequently sold it to Frederick Wynn Williams and Arthur Leslie Williams, sons of the former owner Frederick Walter Williams in 1910. The Williams family owned the property for the next 76 years until selling it in 1986 again to the Thacker family, still farmers from Okains Bay. The Thacker's owned the property until 2000 when it was purchased by John Fernyhough, a descendant of the Pavitts who owned the neighbouring land in the 19th century and operated the first saw mill in the area. He undertook the repair and restoration of the building.. The property is now administered by the Pavitt Cottage Trust.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

5 Sawmill Road has cultural significance for its ability to demonstrate characteristics of the way of life of people in Banks Peninsula in the 19th century through its layout and form. It also has cultural significance through being owned throughout its life predominantly by the Williams family who were associated with the dwelling for over 100 years and for its association with the former saw mill.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 5 Sawmill Road has architectural and aesthetic significance as an example of a colonial dwelling from the 1860s. The front of the dwelling has a central door flanked by two casement windows, set under a continuous verandah with paired verandah posts. It is constructed of timber weatherboards with a timber shingle roof and has a mix of sash and casement windows, with some multi-paned fixed windows.

The building to the rear constructed as a butcher's shop and store was originally a separate building but is now an extension of the original dwelling. The linking of the two buildings happened in the 20th century.

Interesting features on the dwelling which was restored and repaired in 2002, include timber guttering and downpipes and a pulley at the end of the butcher's shop and store extension which would have been used for lifting items.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

5 Sawmill Road has technological and craftsmanship significance for its ability to demonstrate vernacular construction methods, materials, fixtures and fittings from 19th century Banks Peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

5 Sawmill Road and its setting has contextual significance through its close association with the nearby sawmill site that was also owned by Hughes, the Williams family and is still owned by the Thackers. 5 Sawmill Road and its setting consists of the immediate land parcel.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

5 Sawmill Road and its setting are of overall significance to Christchurch, including Banks Peninsula. 5 Sawmill Road has historical and social significance as a 19th century dwelling associated with an early saw mill and linked to several well known local families. It has cultural significance for its ability to demonstrate characteristics of the way of life of people in Banks Peninsula in the 19th century through its layout and form. It also has cultural significance through being owned throughout its life predominantly by the Williams family who were associated with the dwelling for over 100 years and for its association with the former saw mill. The dwelling at 5 Sawmill Road has architectural and aesthetic significance as an example of a colonial dwelling from the 1860s that was extended soon after construction. 5 Sawmill Road has technological and craftsmanship significance for its ability to demonstrate vernacular construction methods from 19th century Banks Peninsula. The dwelling has contextual significance through its close association with the nearby saw mill site that was also owned by several owners of the dwelling and is still owned by the Thacker family, who sold the dwelling to its current owners. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, Robinson's Bay, Cottage and Sawmill Site*
Lovell-Smith, Margaret, *Background Information Listed heritage Place, Mill Cottage, Robinson's Bay*, 2008

REPORT DATED: 18/07/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 765
*FORMER MASONIC LODGE HALL, LODGE OF UNANIMITY,
AND SETTING -
6 ST DAVIDS STREET, LYTTELTON***



PHOTOGRAPH : B. SMYTH, 05/09/2011

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Lodge of Unanimity hall has high historical and social significance as the home of the Lodge of Unanimity No. 3, the South Island's oldest Masonic foundation, for more than 130 years. The Lodge served as a formal institution of sociability, thrift, and charitable works in Lyttelton for more than 150 years, and through its history was associated with many of the port town's leading citizens.

Lodges and Friendly Societies were a central part of the fabric of male society in towns and cities throughout Victorian New Zealand. Lodges had a financial function, in that they provided sickness and funeral benefits to members, but also provided a venue for conviviality and fellowship. As such, lodges made an important contribution to the social, political and business life of the colony.

Freemasonry began in Canterbury when a Lodge of Instruction was formed in Lyttelton under the Provincial Grand Lodge of New South Wales in October 1851. The warrant for the Lodge

of Unanimity arrived from England in May 1853, making it the oldest Masonic Lodge in the South Island, and the third lodge to be formed in New Zealand. Lyttelton citizens also founded a second Masonic lodge, the Canterbury Kilwinning, in 1875.

The Lodge of Unanimity purchased their St David's Street site in October 1853, and laid the foundation stone for their first Lodge hall in 1855. This hall was designed by Lodge member Benjamin Mountfort and built by R. Taylor. It opened in October 1858. In 1875 Lodge members decided their first hall needed replacing. Designed once again by Benjamin Mountfort and built by Sutton and Weastell, the new hall opened in 1876. A refectory was added by Cyril Mountfort in 1898.

In addition to Benjamin Mountfort, other prominent Lytteltonians who were members of the Lodge of Unanimity include early medical professionals Drs William Donald and J T Rouse, businessman and Harbour Board chairman Peter Cunningham, lawyer Henry Nalder, vicar of St Saviour's Eliott Chambers, and stevedore and sometime Lyttelton mayor Nicholas Schumacher.

The lodge hall sustained significant damage in the Canterbury Earthquakes of 2010 and 2011, and as a consequence was unsafe to occupy. In 2014 the Lodge of Unanimity sold their damaged building to a private owner who intends to fully restore it.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Lodge of Unanimity hall has high cultural and spiritual significance for its association with Freemasonry. The Masons are an association with a very particular character, defined by a founding tradition, a long and distinguished history, and distinctive ritual. These precepts underlie the more prosaic features of Masonic life, which include sociability and charitable work. The Masonic tradition A lodge hall embodies the history and traditions of its Lodge and is the venue for the performance of ritual.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Lodge of Unanimity hall has high architectural and aesthetic significance as (in part) a Gothic Revival building by prominent Christchurch architect Benjamin Mountfort. Although the Lodge of Unanimity is no longer in use for its original purpose and has been cleared of its furnishings and fixtures, the architectural design and layout of the building still reflect its Masonic origins.

A central part of the mythology of the Masonic movement is its basis in classical antiquity, and especially its connection with the lost Temple of Solomon. Masonic buildings are thus traditionally designed with at least some elements of classical architectural vocabulary. The former hall of the Canterbury Kilwinning Lodge in Canterbury Street, Lyttelton, for example, adheres closely to this model, however for the Lodge of Unanimity hall the architect and Lodge member Benjamin Mountfort unusually chose to design in his preferred idiom, Gothic Revival. The interior however has been designed and furnished to the Masonic formula.

The windowless exterior of the 1876 building with its slate roof and large expanses of wall intersected only by heavy buttresses appears severe and forbidding. Although Masonic halls traditionally turn inwards to obscure the ritual within from public view, such an unprepossessing exterior is unusual. It has been suggested however that the brick and stone structure originally had a much more decorative, polychromatic appearance before it was later uniformly rendered in cement plaster. In contrast with the exterior, the interior of the hall with its steep diagonally-sarked ceiling and large gothic trusses was richly furnished and decorated in accordance with Masonic precepts.

Benjamin Woolfield Mountfort trained under Richard Carpenter, an important member of the Gothic Revival movement before immigrating to New Zealand in 1850. He subsequently became New Zealand's pre-eminent Gothic Revival architect, and has been credited with defining Christchurch's Gothic Revival character with a group of major buildings including the Canterbury Museum, the Provincial Council Buildings and Canterbury College (later the Arts Centre).

In 1898 Benjamin Mountfort's son Cyril Mountfort added a large timber refectory at right-angles to his father's hall. The refectory building is relatively plain but features Carpenter Gothic elements typical of domestic and public buildings of the period including fretted barges with a decorative truss detail and a large hooded twin sash window. The lofty match-lined interior has light gothic rafters. Cyril Mountfort worked with his father during the 1880s and 1890s, taking over his father's practice following the latter's death in 1898. Cyril Mountfort's best known remaining buildings include St Saviour's Church (recently relocated back to Lyttelton), and St John's Anglican Church, Hororata.

The original (front) porch was demolished and replaced with a cloakroom in 1959; the rear lobby was altered and refurbished for use as a cloakroom in 2001. The masonry lodge hall was severely damaged by the Canterbury Earthquakes of 2010 and 2011, and significant make-safe work has taken place. The building remains vacant. The volcanic stone retaining wall and gateway in front of the building also sustained serious damage.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Lodge of Unanimity hall has high technological and craftsmanship significance as a rare surviving example of an early masonry building in Lyttelton, for the timberwork of its roof and refectory and for the detail of the interior. The building has the capacity to reveal information about the materials and construction techniques of Victorian masonry construction as well as timber framed and weather board buildings of that era.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Lodge of Unanimity hall has high contextual significance on its site, and within its setting and broader context. The building is located on an elevated site across the full width of its section. The setting consists of the parcel boundary, a small rectangular section.

Along the road frontage is a volcanic stone retaining wall, also damaged in the Canterbury Earthquakes. Access to the building is provided by a path that climbs across the frontage. Behind the building is a steep grassy slope. This originally climbed to meet Reserve Terrace, but a rear section was subdivided off in the 2000s. The hall has landmark significance on its highly visible site overlooking both Lyttelton and the harbour. The lodge hall has contextual significance as part of an homogenous group of listed colonial period (c1860-c1880) buildings along St David's Street. These are mainly dwellings but also include the former Forresters Lodge hall.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Lodge of Unanimity hall and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The existing buildings date from 1876 and 1898, but there was a lodge hall on the site from 1857.

ASSESSMENT STATEMENT

The former Lodge of Unanimity hall has high heritage significance and value to Christchurch and Banks Peninsula particularly through its high degree of authenticity and integrity. The hall has high historical and social significance as the home of the Lodge of Unanimity No. 3, the South Island's oldest Masonic foundation, for more than 130 years. The Lodge served as a formal institution of sociability, thrift, and charitable works in Lyttelton for more than 150 years, and through its history was associated with many of the port town's leading citizens. The hall has high cultural and spiritual significance for its association with Freemasonry. The Masons are an association with a very particular character, defined by a founding tradition, a long and distinguished history, and distinctive ritual. The hall has high architectural and aesthetic significance as (in part) a Gothic Revival building by prominent Christchurch architect Benjamin Mountfort. The hall has high technological and craftsmanship significance as a rare surviving example of a masonry building in Lyttelton, and for the timberwork of its roof and refectory. The hall has high contextual significance as a large building on an elevated site overlooking the town and port which gives it landmark significance, and it is also set amongst other listed colonial era buildings. The former Lodge of Unanimity hall and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site,

REFERENCES:

CCC Heritage File: Lodge of Unanimity, 6 St David's Street

REPORT DATED: 14/10/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1088
*DWELLING AND SETTING - 22 ST DAVIDS STREET,
LYTTELTON***



PHOTOGRAPH: B. SMYTH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

22 St David's Street has historical and social significance as an example of a typical larger home of the mid Victorian period, and for its association with prominent Lyttelton figures Presbyterian minister William McGowan and headmasters James Dawe and Emile Just.

Town Section 194, the site of 22 St David's Street, was subdivided from a larger block then owned by Captain Richard Wood (the owner of the adjacent dwelling *Glen Lossie*), and sold to Lyttelton's Presbyterian minister Rev. William McGowan in 1875. The Scottish-born McGowan arrived in Wellington in 1865 and was appointed to Lyttelton in 1870. His St David's Street house was built in 1875. McGowan however died in 1877, and the Education Board bought the house from his widow in 1878 to serve as the headmaster's residence for Lyttelton Main School.

The first headmaster to live in the house was the newly-appointed James Dawe, a Cambridge graduate and former Christ's College master. In 1890 Dawe was succeeded by Emile Just. The Australian-educated Just had previously taught in Kumara and at Christchurch East School. He served as Lyttelton Main's headmaster for twenty-eight years, and was involved with numerous community organisations.

After Just's retirement, his former home was sold by the Education Board to sailmaker Rudolph Anderson in 1919. The Norwegian-born Anderson and his Scottish wife Isabella did not live in the house but rented it out. From 1921 they also owned the adjacent *Glen Lossie* - which they also rented out. Rudolph Anderson died in 1933, but 22 St David's Street was not sold until after Isabella's death in 1942. The house was purchased by greengrocer Percy Mitchell and his wife Gladys. Percy died in 1949; after this date Gladys kept crane driver William Dean and his wife June as boarders. The Deans bought the property in 1956 and lived there for a further 40 years until William's death in 1995.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

22 St David's Street has cultural significance as a demonstration of the way of life of the professional people who occupied it in the late nineteenth and early twentieth century - with particular regards to its role as employment-related housing for the local headmaster.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

22 St David's Street has architectural and aesthetic significance as a typical larger 'T' plan Carpenter Gothic house of the 1870s, designed by architect Issac Jacobsen.

Carpenter Gothic houses are usually distinguished by their T-plan form, steeply pitched roofs, dormer windows, and timber fretwork on bargeboards and verandahs. The style reached its decorative zenith in the 1870s aided by the development of machine-cut timber fretwork. 22 St David's is a comparatively modest iteration of the style, with simple window hoods, verandah brackets and a quatrefoil motif in the bargeboards. Other comparable examples of the Carpenter Gothic style in Lyttelton include 18 St David's Street (c1875), 2 Cunningham Terrace (1877) and the former Gaoler's House in Oxford Street (also 1877). The dwelling was designed by J S M (Isaac) Jacobsen, who called tenders for its erection in March 1875. The German-born Jacobsen (1823-1906) initially settled in Nelson in 1843. He began practising in Lyttelton soon after the fire of 1870, and was working in Christchurch in the early 1880s before he returned to the Nelson district for his health. His son Theodore was also an architect.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

22 St David's Street has technological and craftsmanship significance as a demonstration of construction methods and the use of materials in the 1870s. As a larger home, the expectation would be that the quality of materials and workmanship would be higher than that in a standard home of the period.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

22 St David's Street has contextual significance in its location at the southern end of St David's Street. This area is a consistent stretch of mostly colonial-era homes of various sizes and styles, the majority of which are heritage-listed. In its elevated location on the hillside above the end of London Street, the house is a distinctive Lyttelton landmark.

The setting of the dwelling is its immediate parcel, a sloping square suburban section. The section originally ascended steeply behind the house through to Reserve Terrace but was subdivided in the late twentieth century. The house is now located on an elevated site towards the back of the section, behind a garden that descends to a stone retaining wall.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

22 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Its section was subdivided from the grounds of the adjacent dwelling *Glen Lossie*, which had its origins in the 1850s.

ASSESSMENT STATEMENT

22 St David's Street has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as an example of a typical larger home of the mid Victorian period, and for its association with prominent Lyttelton figures Presbyterian minister William McGowan and headmasters James Dawe and Emile Just. The dwelling has cultural significance as a demonstration of the way of life of the professional people who occupied it in the late nineteenth and early twentieth century - with particular regards to its role as employment-related housing for the local headmaster. The dwelling has architectural and aesthetic significance as a typical larger 'T' plan Carpenter Gothic house of the 1870s, designed by architect Issac Jacobsen. The dwelling has technological and craftsmanship significance as a demonstration of construction methods and the use of materials in the 1870s. As a larger home, the expectation would be that the quality of materials and workmanship would be higher than that in a standard home of the period. The dwelling has contextual significance in its location at the southern end of St David's Street. This area is a consistent stretch of mostly colonial-era homes of various sizes and styles, the majority of which are heritage-listed. In its elevated location on the hillside above the end of London Street, the house is a distinctive Lyttelton landmark. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Its section was subdivided from the grounds of the adjacent dwelling *Glen Lossie*, which had its origins in the 1850s.

REFERENCES:

CCC Heritage File: 22 St David's St

Press 10 March 1875, p 4.

<http://www.theprow.org.nz/people/isaac-jacobsen/#.VPN9-im9xds>

<http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&cl=search&d=TC19060709.2.10>

REPORT DATED: 12/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1090
*FORMER COURT QUEEN OF THE ISLES FORESTERS’ LODGE
HALL AND SETTING - 26 ST DAVIDS STREET, LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

26 St David's Street has high historical and social significance as the hall of the Lyttelton 'court' (lodge or chapter) of the Ancient Order of Foresters, a friendly society, for over a century. Current research suggests that this is the oldest remaining lodge hall in Canterbury.

In 1863 solicitor Robert D'Oyly purchased the vacant Town Section 193 from former Lyttelton Gaoler James Reston. A cottage was built on the southern part of the section in 1863-64 during D'Oyly's ownership. In late 1864 D'Oyly split the section lengthwise and sold the parts off. The vacant northern section was sold to the trustees of the Society of Foresters. In 1866 a mortgage was drawn on the property, and rates were paid on a land and building from the following year. This suggests the hall was completed in 1867.

Lodges or Friendly Societies were a central part of the fabric of male society in towns and cities throughout Victorian New Zealand. They had a financial function, in that they provided sickness and funeral benefits, but also provided a venue for conviviality and fellowship. There were five lodges in Lyttelton. The Court Queen of the Isles No. 2703, the Lyttelton 'court' of the Ancient Order of Foresters, was founded in 1859, the second court in Canterbury. When 26 St David's Street was purchased in 1864, most of the trustees were in the building trades. When the Canterbury Foresters celebrated their centenary in 1963, the Lyttelton court still had 35 members. In 1967 however, the Lyttelton Foresters' Hall was put on the market and sold for use as a dwelling. It remains a dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

26 St David's Street has high cultural significance as the former hall of the Lyttelton court of the Ancient Order of Foresters. Fraternal societies such as the Foresters had an important financial function in the pre-social welfare period, but just as important was the conviviality and fellowship that they offered. Each lodge had its own mythology and ritual, and met formally to conduct its business, but also provided members with community and a regular social life. Lyttelton's Foresters held regular balls and dinners - although many of these occasions were held off-site. The lodge hall was also available for hire, and was used for weddings, dances and other events until its closure.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

26 St David's Street has architectural and aesthetic significance as a small, simple timber hall of the 1860s. Although there are no historic photographs on file and the building has been significantly altered since it ceased being a hall in 1967, the scalloped bargeboards, verandah and large window on the eastern elevation are very likely original.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

26 St David's Street has some technological and craftsmanship value as a demonstration of construction methods and the use of materials in colonial Lyttelton.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

26 St David's Street has contextual significance as part of a group of heritage-listed dwellings at the southern end of St David's Street. To both the south and north of the former hall are

listed cottages which also date from the 1860s. The building also has a particular contextual relationship with the former Masonic Lodge of Unanimity at 6 St David's Street.

The former hall is located immediately adjacent to the roadway on a small narrow section. The south wall sits adjacent the steps of a steep right-of-way, and the north wall is close to the northern boundary. There is a small backyard. As a consequence of its prominent location, the building has landmark significance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

26 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The lodge hall was completed in 1867. Lyttelton's first Methodist church (1855), a building of a similar form and scale, was approximately in the same location but removed following its closure in 1860.

ASSESSMENT STATEMENT

26 St David's Street has high overall heritage significance to the Christchurch district including Banks' Peninsula. The building has high historical and social significance as the hall for the Lyttelton 'court' of the Ancient Order of Foresters for over a century. Research suggests that this is the oldest remaining lodge hall in Canterbury. The building has high cultural significance for its association with the mythology, ritual and social life of the Foresters' Lodge. The building has architectural and aesthetic significance as a small, simple timber hall of the colonial period. The building has contextual significance as part of a group of heritage-listed dwellings at the southern end of St David's Street. To both the south and north of the former hall are listed cottages which also date from the 1860s. The building also has a particular contextual relationship with the former Masonic Lodge of Unanimity at 6 St David's Street. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The lodge hall was completed in 1867.

REFERENCES:

CCC Heritage File: 26 St David's Street

REPORT DATED: 10/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1091
*DWELLING AND SETTING - 28 ST DAVIDS STREET,
LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

28 St David's Street has historical and social significance as a former pair of very small semi-detached rental flats, let to workmen until the early 20th century. There are no other known examples of this style of accommodation from this period surviving in Lyttelton.

Town Section 192 was first purchased by boot maker and general storekeeper James Swinbourne in 1851. Later in the 1850s the property was sold to Rev. James Watkins of Wellington. In 1861 the property was sold by Watkins to stone mason and builder Joseph Taylor. At this point there was a larger house on the site of 30 and 32 St David's Street. By 1863 the cottage at 28 St David's Street had been constructed alongside. In 1864 the rates roll reported four dwellings on the section, so each of the two houses must have contained two dwellings. This would account for the unusual 'mirror image' form of 28, with two front

doors and a central chimney. The poorly paid and casual nature of ship and wharf work meant that there was always a high demand for rental accommodation in port towns like Lyttelton. It is not known if the St David's Street flats served as accommodation for single men or families.

Joseph Taylor, his wife Charlotte and children had arrived in Lyttelton on the *Charlotte Jane* in 1850. Joseph died in 1863 and his will directed that the dwellings on TS 192 (and others he owned elsewhere) were to be kept in good order through the proceeds of renting them out. After Charlotte's death in 1875, TS 192 was divided in half, and 28 St David's St was conveyed to the Taylor's son, carpenter William Taylor. William continued to rent out the property until 1884, when he sold it to master mariner William Hendry. A coastal trader, Hendry was master of the tug *Lyttelton* at the time of his death in 1900. Hendry in turn sold the property to George Childs in 1891. Childs continued to rent out the house, which appears to have still been in two flats, until 1907.

In 1908 the house was sold to newly married couple Edward and Annie Gillard and converted into a single-family dwelling. This appears to have been the first time the home had been owner-occupied. Edward Gillard was a carrier and seaman. The property remained in the Gillard family until 1957. It has had many owners since, including journalist and raconteur James (Jim) Hopkins from 1984-1995.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

28 St David's Street has cultural significance for the capacity it has to reflect the lifestyles of Lyttelton's renters during the colonial period.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

28 St David's Street has architectural and aesthetic significance as an uncommon example of what was originally a semi-detached rental property. The building is in many ways a typical vernacular colonial cottage with its saltbox form, twin dormers and chaste veranda, but the central chimney (removed) and mirror-image arrangement of doors and windows provides evidence of the original configuration of the building. The present doors and windows are not original, but are sympathetic.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

28 St David's Street has some technological and craftsmanship value as a cottage constructed in a manner typical of the 1860s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The building has contextual significance as part of a group of listed colonial period (1860-1880) dwellings along St David's Street, of a variety of designs and sizes. To both the south and north of the dwelling are other listed buildings dating from the 1860s and 1870s.

28 St David's Street is located towards the front of a small narrow section. Immediately adjacent to the roadway is an early brick retaining wall capped with a modern but sympathetic picket fence. Both south and north walls of the dwelling sit close to their respective boundaries and thus those of neighbouring properties. There is a small planted backyard which ascends from the house towards the rear (eastern) boundary. The section originally continued through to Reserve Terrace.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

28 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

28 St David's Street has overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as a former pair of semi-detached rental flats, let to workmen until the early 20th century. There are no other known examples of this style of accommodation from this period surviving in Lyttelton. The dwelling has cultural significance for the capacity it has to reflect the lifestyles of its former residents and architectural and aesthetic significance for its typical vernacular style and atypical semi-detached design. The dwelling has contextual significance as part of a group of listed colonial period (1860-1880) buildings along the east side of St David's Street. 28 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 28 St David's Street (Dwelling)

REPORT DATED: 10 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1092
*DWELLING AND SETTING - 30 ST DAVIDS STREET,
LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

30 St David's Street has historical and social significance as an example of a modest colonial dwelling, purpose-built as a rental property by the Taylor family who owned it for thirty years. It remained as a rental property for over a century until subdivision from its neighbours in the early 1980s

The large number of periodic, insecure and relatively poorly paid jobs associated with ship, railway and wharf work meant that there was always a high demand for rental accommodation in port towns like Lyttelton. This small dwelling and its identical neighbour (32 St David's Street) remained rental properties for more than a century. They contrast with the more substantial dwellings completed at 18 and 20 St David's Street in the same period.

Town Section 192 on St David's Street was first purchased by boot maker and general storekeeper James Swinbourne in 1851. Later in the 1850s the property was sold to Rev. James Watkins of Wellington. In 1861 the property was sold by Watkins to stone mason and builder Joseph Taylor. At this point there was a large single dwelling across the sites of both

30 and 32 St David's Street. By 1863 Taylor had constructed the (originally) two-unit cottage at 28 St David's Street. In 1864 the rates roll reported four dwellings on the town section, which suggests that Taylor had also subdivided the 1850s dwelling into two units.

Joseph Taylor, his wife Charlotte and children arrived on the *Charlotte Jane* in 1850. Joseph died in 1863 and his will directed that the dwellings on TS 192 (and others he owned elsewhere) were to be kept in good order through the proceeds of renting them out. After Charlotte's death in 1875, TS 192 was divided in half, and 28 St David's Street was conveyed to her son, carpenter William Taylor. The 1850s dwelling on the northern half of TS 192 was conveyed to her daughter, Virginia. In the rates rolls, Virginia was labelled as a former school teacher 'out of business' (usually implying retirement). In reality she was confined to Sunnyside Asylum until her death in 1910, and her estate was managed by her family on her behalf. In 1877 Virginia was assessed for two cottages and a house (at the rear, opening to Reserve Terrace) for the first time. This signalled the replacement of the 1850s house with the identical dwellings at 30 and 32 St David's Street.

After Virginia's death, her property was transferred to her brother William. In 1916, 30 and 32 St David's Street and the Reserve Terrace house were sold to carrier Richard Norris. In 1928 Norris sold the property to Edward and Annie Gillard, who had owned and lived at 28 St David's Street since 1908. Edward Gillard was a carrier and seaman. The property remained in the Gillard family until 1957. The three dwellings were subdivided in 1982 and sold off on separate cross-leases. After a century as a rental property, 30 St David's Street was occupied by an owner for the first time. The house has had many owners in the intervening years.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

30 St David's Street has cultural significance for the capacity it has to reflect the itinerant lifestyles of the many Lyttelton workers who have rented the dwelling over many years.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

30 St David's Street has architectural and aesthetic significance as one of two (with 32 St David's Street) identical modest weatherboard cottages of the late 1870s. The narrowness of their sites required the buildings to be sited 'side-on' with their gables facing the street. Each would originally have consisted of four rooms - two on each floor. The front elevations of each would have had a single window on each floor, but their exact appearance is currently unknown as their windows, doors, barges and verandah ornamentation have all been altered. 30 St David's Street currently has a casement window on the first floor and French doors on the ground floor. The verandah has a timber lattice fringe.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

30 St David's Street has technological and craftsmanship significance for the capacity it has to illustrate construction and the use of materials in the 1870s. Original external joinery appears largely absent.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

30 St David's Street has contextual significance as part of a group of listed colonial period (1860-1880) dwellings at the southern end of St David's Street. To both the south and north of this are other listed buildings dating from the 1860s and 1870s, including an identical house at 32 St David's Street. These two buildings contrast in scale and form with 28 St David's Street, which was constructed by the same family as a two-unit rental a decade earlier.

The setting of 30 St David's Street is its immediate parcel, a small narrow section. The house is located towards the front of its section and across its full width. A small right of way between the two buildings gives access to their respective back yards, which ascend towards the rear boundary. In front of the dwelling is a stone retaining wall surmounted by a picket fence.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

30 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. An 1850s cottage was located on the site until replaced by the present dwelling in 1876-1877.

ASSESSMENT STATEMENT

30 St David's Street has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as an example of a modest colonial dwelling, purpose-built as a rental property in 1876-1877 by the Taylor family who owned it for thirty years. It remained as a rental property for over a century until subdivision from its neighbours in the early 1980s. The dwelling has cultural significance for the capacity it has to reflect the itinerant lifestyles of the many Lyttelton workers who have rented the dwelling over many years. The dwelling has architectural and aesthetic significance as one of two (with 32 St David's Street) identical modest weatherboard cottages of the late 1870s. The dwelling has technological and craftsmanship value for the capacity it has to illustrate construction and the use of materials in the 1870s. The dwelling has contextual significance as part of a group of listed colonial period (1860-1880) houses at the southern end of St David's Street. To both the south and north of this are other listed buildings dating from the 1860s and 1870s, including an identical house at 32 St David's

Street. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. An 1850s cottage was located on the site until replaced by the present dwelling in 1876-1877.

REFERENCES:

CCC Heritage File: 30 St David's Street (Dwelling)

REPORT DATED: 10/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1211
*DWELLING AND SETTING - 32 ST DAVIDS STREET,
LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

32 St David's Street has historical and social significance as an example of a modest colonial dwelling, purpose-built as a rental property by the Taylor family who owned it for thirty years. It remained as a rental property for over a century until subdivision from its neighbours in the early 1980s

The large number of periodic, insecure and relatively poorly paid jobs associated with ship, railway and wharf work meant that there was always a high demand for rental accommodation in port towns like Lyttelton. This small dwelling and its identical neighbour (30 St David's Street) remained rental properties for more than a century. They contrast with the more substantial dwellings completed at 18 and 20 St David's Street in the same period.

Town Section 192 on St David's Street was first purchased by boot maker and general storekeeper James Swinbourne in 1851. Later in the 1850s the property was sold to Rev. James Watkins of Wellington. In 1861 the property was sold by Watkins to stone mason and builder Joseph Taylor. At this point there was a large single dwelling across the sites of both 30 and 32 St David's Street. By 1863 Taylor had constructed the (originally) two-unit cottage

at 28 St David's Street. In 1864 the rates roll reported four dwellings on the town section, which suggests that Taylor had also subdivided the 1850s dwelling into two units.

Joseph Taylor, his wife Charlotte and children arrived on the *Charlotte Jane* in 1850. Joseph died in 1863 and his will directed that the dwellings on TS 192 (and others he owned elsewhere) were to be kept in good order through the proceeds of renting them out. After Charlotte's death in 1875, TS 192 was divided in half, and 28 St David's Street was conveyed to her son, carpenter William Taylor. The 1850s dwelling on the northern half of TS 192 was conveyed to her daughter, Virginia. In the rates rolls, Virginia was labelled as a former school teacher 'out of business' (usually implying retirement). In reality she was confined to Sunnyside Asylum until her death in 1910, and her estate was managed by her family on her behalf. In 1877 Virginia was assessed for two cottages and a house (at the rear, opening to Reserve Terrace) for the first time. This signalled the replacement of the 1850s house with the identical dwellings at 30 and 32 St David's Street.

After Virginia's death, her property was transferred to her brother William. In 1915, 30 and 32 St David's Street and the Reserve Terrace house were sold to carrier Richard Norris. In 1928 Norris sold the property to Edward and Annie Gillard, who had owned and lived at 28 St David's Street since 1908. Edward Gillard was a carrier and seaman. The property remained in the Gillard family until 1957. The three dwellings were subdivided in 1982 and sold off on separate cross-leases. After a century as a rental property, 32 St David's Street was occupied by an owner for the first time. The house has had many owners in the intervening years.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

32 St David's Street has cultural significance for the capacity it has to reflect the itinerant lifestyles of the many Lyttelton workers who have rented the dwelling over many years.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

32 St David's Street has architectural and aesthetic significance as one of two (with 30 St David's Street) identical modest weatherboard cottages of the late 1870s. The narrowness of their sites required the buildings to be sited 'side-on' with their gables facing the street. Each would originally have consisted of four rooms - two on each floor. There are no hallways and the staircases ascend from the kitchens. The front elevations of each would have had a single window on each floor, but their exact appearance is currently unknown as their windows, doors, barges and verandah ornamentation have all been altered. 32 St David's Street was altered internally and externally in 2008-2009, when took on its present appearance. It currently has a top hinged faux sash window on the first floor and French doors and an arched front door on the ground floor. The verandah has simple timber brackets.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

32 St David's Street has technological and craftsmanship significance for the capacity it has to illustrate construction and the use of materials in the 1870s. Original external joinery appears largely absent.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

32 St David's Street has contextual significance as part of a group of listed colonial period (1860-1880) dwellings at the southern end of St David's Street. To both the south and north of this are other listed buildings dating from the 1860s and 1870s, including an identical house at 30 St David's Street. These two buildings contrast in scale and form with 28 St David's Street, which was constructed by the same family as a two-unit rental a decade earlier.

The setting of the dwelling is its immediate parcel, a small narrow section. The house is located towards the front of its section and across its full width. A small right of way between the two buildings gives access to their respective back yards, which ascend towards the rear boundary. In front of the dwelling is a stone retaining wall surmounted by a picket fence.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

32 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. An 1850s cottage was located on the site until replaced by the present dwelling in 1876-1877.

ASSESSMENT STATEMENT

32 St David's Street has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as an example of a modest colonial dwelling, purpose-built as a rental property in 1876-1877 by the Taylor family who owned it for thirty years. It remained as a rental property for over a century until subdivision from its neighbours in the early 1980s. The dwelling has cultural significance for the capacity it has to reflect the itinerant lifestyles of the many Lyttelton workers who have rented the dwelling over many years. The dwelling has architectural and aesthetic significance as one of two (with 30 St David's Street) identical modest weatherboard cottages of the late 1870s. The dwelling has technological and craftsmanship significance for the capacity it has to illustrate construction and the use of materials in the 1870s. The dwelling has contextual significance as part of a group of listed colonial period (1860-1880)

houses at the southern end of St David's Street. To both the south and north of this are other listed buildings dating from the 1860s and 1870s, including an identical house at 30 St David's Street. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. An 1850s cottage was located on the site until replaced by the present dwelling in 1876-1877.

REFERENCES:

CCC Heritage File: 32 St David's St (Dwelling)

REPORT DATED: 10/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1093
*DWELLING AND SETTING - 34 ST DAVIDS STREET,
LYTTELTON***



PHOTOGRAPH: B. SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

34 St David's Street has historical and social significance for its early colonial construction date and long association with the Childs and Stevenson families (70 and 67 years respectively). It is one of the older dwellings in Lyttelton.

In 1856 blacksmith Joseph Childs purchased the two halves of Town Section 191 from their respective owners, and built the family home that is now 34 St David's Street. The Cornish-born Childs, his wife Fanny and their children arrived in Lyttelton on the *Cressy* in 1850. After periods spent working on the construction of the Sumner Road and the gold diggings in Melbourne, Childs established a smithy in Oxford Street in 1854. The business remained there until 1871 when it shifted to Norwich Quay. Childs was still working until the day before his death at the age of 75 in 1889. Joseph and Fanny Childs celebrated their golden

wedding anniversary in 1888 and most of the businesses in Lyttelton were reported as flying flags to celebrate the occasion. Fanny Childs drowned in the well on the property in 1893, but the dwelling remained in the ownership of her descendants until 1925. It was rented to others after the turn of the century.

In 1925 the property was purchased by the second of its long-term owners, wharf labourer Alexander Stevenson. Alexander and his wife Olive were well known in Lyttelton: Alexander was the Lyttelton Main School caretaker in later life and the couple did much good work for the institution. They also fostered many children. The property remained in the Stevenson family until 1992. The precipitous incline that climbs past the house from St David's Street to Reserve Terrace is known as Stevenson's Steep in their honour.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

34 St David's Street has cultural significance for the capacity it has to reflect the lifestyle of its past residents. The property's ownership profile also reflects a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late nineteenth to the mid twentieth centuries. 34 St David's Street has had two very long periods of family ownership.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

34 St David's Street has architectural and aesthetic significance as an early colonial cottage that has not been significantly altered. The dwelling consists of a typical symmetrical 'saltbox', with another gable immediately behind providing additional space. A simple bracketed veranda extends around three sides of the house. The compact form of the home is a clear indicator of its age. The original dormer windows were removed before the 1920s but reinstated in close to original form in the 1970s. The main difference is that the original windows appear to have been sash rather than casements. The stone retaining wall with its cast iron railing dates from the early decades of the house's existence.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

34 St David's Street has technological and craftsmanship significance for its potential to demonstrate construction materials and methods in use during the 1850s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has contextual significance as part of a group of listed colonial period (c1860-c1880) dwellings along the east side of St David's Street. Immediately to the south of this dwelling are other listed buildings dating from the 1860s and 1870s.

34 St David's Street is centrally located on its large, roughly rectangular vegetated section, overlooking the former site of the Lyttelton Gaol. The northern boundary of the property is angled to allow the adjacent Stevenson's Steep (originally Cemetery Road) to ascend at a traversable incline to Reserve Terrace. The rear of the property has been subdivided. Along the front boundary is an original stone retaining wall surmounted with a cast iron balustrade.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

34 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

34 St David's Street has overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as an early colonial dwelling long associated with the Childs and Stevenson families. The dwelling has cultural significance for the capacity it has to reflect the lifestyle of the Childs and Stevenson families. The dwelling has architectural and aesthetic significance as well-preserved early colonial cottage and technological and craftsmanship significance for its ability to demonstrate mid-19th century construction methods and materials. The dwelling has contextual significance as part of a group of listed colonial period (c1860-c1880) dwellings along St David's Street overlooking the town centre and port of Lyttelton. 34 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES: CCC Heritage File: 34 St David's Street (Dwelling)

REPORT DATED: 10 March 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1169
*DWELLING AND SETTING - 75 ST DAVIDS STREET,
LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

75 St David's Street has historical and social significance as an early colonial dwelling and for its association with stonemason Brian Weybourne, who constructed many of Lyttelton's landmark buildings. The dwelling also has significance for its century-long connection with the Toomey family.

In 1865 the vacant section was purchased by stonemason William Graham. In February 1867 Graham and fellow mason Brian Weybourne dissolved their business partnership (Graham and Weybourne). Weybourne bought the St David's Street section from Graham at this time. He is considered to have a stronger claim to be the builder of the house as it is likely that the house was not constructed until 1875.

Brian (also Bryan) Weybourne (also various alternative spellings) was a prominent citizen and leading Catholic layman in Lyttelton from the mid-1860s to the mid-1880s. Graham and Weybourne were the masons for St John's Presbyterian Church (1864, demolished) and St Joseph's Catholic Church (1865, demolished). Weybourne was also mason for the Anglican vicarage (1864) in Ripon Street and clerk of works for the Harbour Board Office (1880). He was an office holder in the Foresters' Lodge, the Lyttelton Colonists' Society and the Borough Council. Brian and his wife Mary Ann had a family of nine. They left Lyttelton in 1884 and sold their St David's Street house in 1887.

The property was purchased by Bridget Bailey, who left it to her daughter Mary Jane Toomey and Mary Jane's husband John in 1893. John Toomey was the signalman at the Lyttelton Timeball Station from 1879 to 1893 – a job he commenced at the age of fifteen. The house remained in the Toomey family until 1993.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

75 St David's Street has cultural significance for the capacity it has to illustrate the way of life of its former inhabitants. The property's ownership profile also reflects a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late nineteenth to the mid twentieth centuries.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

75 St David's Street has high architectural and aesthetic significance as a rare surviving example of a stone dwelling, and as an early example of the villa style in Lyttelton. The original stone house appears to have consisted of four rooms with a central hall and a lean-to at the rear. It has been suggested that the house was built immediately following Weybourne's acquisition of the property in 1867. However the square plan, hipped roof and twin bay windows are features associated with the villa style that established itself in the town from the mid-1870s. Devonian (1877) in Bridle Path originally had a very similar appearance. Weybourne drew a second mortgage for £150 in 1875, and this is more likely to be the date of construction. A third smaller mortgage was drawn in 1883, which probably signals the advent of the timber addition along the south elevation with the square bay window.

As a mason, it is likely that Weybourne built his own house. Stone or brick houses were rare in colonial Lyttelton and those few that survived through to the early 21st century such as the former vicarage in Ripon Street and 21 Sumner Road were destroyed in the Canterbury earthquakes of 2010 and 2011. Although severely damaged, 75 St David's Street still stands and is a rare, if not unique, survivor.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

75 St David's Street has high technological and craftsmanship significance as a rare example of a stone dwelling constructed in Lyttelton, and (post-earthquakes) is today an even rarer, if not unique, example of a surviving masonry dwelling in the town.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

75 St David's Street has contextual significance because it is largely built of local stone and sits close to the road frontage (as many Lyttelton homes do). There are significant numbers of colonial dwellings remaining in the area, of a similar form and scale. Particularly noteworthy are a contiguous group of listed colonial dwellings at the bottom of St David's Street, although these are some distance from 75.

75 St David's Street is situated at the front of a small, comparatively narrow section. The house abuts the southern boundary, but a drive passes to the north. The section falls away behind the house down to the western boundary. The dwelling is located in a mixed residential area, with houses dating from the mid-19th to the mid-20th century

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

75 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

75 St David's Street has high overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as a colonial stonemason's dwelling and for its association with Brian Weybourne, who constructed many of Lyttelton's former landmarks. The dwelling also has historical significance for its century-long connection with the Toomey family. The dwelling has cultural significance for the capacity it has to illustrate the lifestyle of the Weybourne and Toomey families. The dwelling has high architectural and aesthetic as an early square plan villa and high technological and craftsmanship significance as a rare surviving example of a stone dwelling in Lyttelton. The dwelling has contextual significance in relation to its construction material and as one of a number of colonial homes in the wider area, relating in particular to the contiguous listed group at the bottom of St David's Street. 75 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: 75 St David's St (Dwelling)

REPORT DATED: 10 MARCH 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1299
*DWELLING AND SETTING, BROOKSHAW – 78 STARVATION
GULLY ROAD, PIGEON BAY***



PHOTOGRAPH : CHRIS NORDSTROM, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling Brookshaw at 78 Starvation Gully Road has historical and social significance as a family home for over 150 years, which has been owned by only three families, and for its association with European settlers and noted cocksfoot farmers the Goodwins.

The current dwelling was originally constructed c1880 for Thomas Kay who immigrated to New Zealand in 1859 and farmed on Starvation Gully Road, on land that was initially owned by a cousin back in England, but later bought out by two of Kay's sons. The dwelling replaced two former dwellings on the site. In 1891 the property was sold to Arthur Goodwin. Arthur Goodwin was the son of Welsh-born settler Edward Goodwin, who arrived in New Zealand in 1859 and with his brother acquired 502 hectares of farmland on Starvation Gully Road. The Goodwins were highly successful cocksfoot farmers and at the height of their prosperity they extended the dwelling. Brookshaw remained the Goodwin family home until it was sold to the current owners in 1995. The current owners continue to live in the dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

78 Starvation Gully Road has cultural significance for its use as a family home for over 150 years and for its ability to demonstrate characteristics of the way of rural life in Banks Peninsula in the 19th century through its layout and form and for its continued use as dwelling for some 159 years.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Brookshaw has architectural and aesthetic significance as an example of a Banks Peninsula farm house from the late 19th century. The original part of the dwelling constructed c1880 consisted of a one and a half storey, T-shaped gabled timber house, with the main façade facing east with a central dormer. It had a corrugated iron roof, rusticated timber weather boards and large double hung sash windows flanking a central timber panelled door. The gables had decorative finials. The verandah on the east and north sides was added at a later date. The section facing the road was unusually deep, with a shallower pitched roof than was usual at this time. In 1900 Arthur Goodwin built a large two storey addition on the west side, replacing the existing wing, with a roof that had a higher ridge than the original part of the dwelling. This created a seven bedroom farmhouse with a large billiards room and lounge and a bay window overlooking the bay. Alterations were undertaken by the current owners in 1998 amending some of the internal layout, with the removal of some internal partitions on the ground floor, a small extension to the south at ground floor level and removal of the secondary staircase. Since the Canterbury earthquakes the brick chimneys have been reinstated with ply covered in brick slips so they are visually the same as the chimneys that were lost.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

78 Starvation Gully Road has technological and craftsmanship significance for its ability to demonstrate colonial construction techniques from Banks Peninsula in the 19th century and early 20th century. It also has the potential to provide technical and craftsmanship evidence on construction and repair methods post the Christchurch earthquakes such as the reinstated chimneys.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of 78 Starvation Gully Road consists of the large garden areas surrounding the dwelling. Brookshaw has contextual significance as a farmhouse in a large garden setting, which faces the road and is part of the 19th century landscape of Pigeon Bay. It still retains an important presence today and is also directly related to the former seed store, also built by the Goodwins to the east of the dwelling.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Brookshaw and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site which occurred prior to 1900, including Māori land use and occupation given Pigeon Bay is known to have been an area settled by Māori.

ASSESSMENT STATEMENT

The dwelling Brookshaw and its setting are of overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as a family home for over 150 years, which has been owned by only three families, and for its association with early European settlers and noted cocksfoot farmers the Goodwins. 78 Starvation Gully Road has cultural significance for its use as a family home for over 150 years and for its ability to demonstrate characteristics of the way of rural life in Banks Peninsula in the 19th century through its layout and form and for its continued use as dwelling for some 159 years. Brookshaw has architectural and aesthetic significance as an example of a large late 19th century Banks Peninsula farm house of timber construction. It has technological and craftsmanship significance for its ability to demonstrate colonial construction techniques from Banks Peninsula in the 19th century and early 20th century. Brookshaw has contextual significance as a farmhouse in a large garden setting, which faces the road and is part of the 19th century landscape of Pigeon Bay. Brookshaw and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site

REFERENCES:

Christchurch City Council, *Heritage File, Dwelling (Brookshaw), 78 Starvation Gully Road, Pigeon Bay*
Kelly, Clare – *Background Information Listed Heritage Item, 'Brookshaw'* – 2013
Ogilvie, Gordon – *Banks Peninsula, Cradle of Canterbury* - 2007

REPORT DATED: 01/09/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 685
*FORMER SEED STORE AND SETTING, GOODWINS – 78
STARVATION GULLY ROAD, PIGEON BAY***



PHOTOGRAPH : CLARE KELLY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former seed store at 78 Starvation Gully Road has historical and social significance as a large farm building constructed to service the cocksfoot industry, a major industry on Banks Peninsula in the late 19th and early 20th centuries, and for its association with the Goodwin family.

Edward Goodwin was a Welsh-born farmer who arrived in New Zealand in 1859 and with his brother acquired 502 hectares of farmland on Starvation Gully Road. His brother James sold his share to Edward and left to farm in Taranaki. Edward remained in Pigeon Bay and left the farm to his three sons when he died in 1878. The Goodwins were highly successful cocksfoot farmers and in 19012 they built a large seed store to protect sacks of cocksfoot grass seed after harvesting.

Edward Goodwin harvested his first sixteen acre crop of cocksfoot in 1862. In 1867 he and his eldest two sons had devised a quicker way of harvesting the seed and from 1868 the industry was well established on Banks Peninsula. By the 1870s large gangs of seasonal farm workers were employed at harvest time, cartage firms were set up to move large volumes of seed to the wharves for transport and from the mid-1880s Christchurch firm Andrews and Beaven began to produce machinery to improve the speed and efficiency of harvesting. By 1890 Edward Goodwin and his sons had 900 acres of cocksfoot in production and were producing 4000 sacks of seed in 1900. The family ran one of the largest and most successful cocksfoot operations on Banks Peninsula. They building the two storey, 30 metre long shed in 1901 to store the seed after harvesting and in order to be able to undertake riddling (sieving) immediately after harvest. In 1910 they installed a riddling machine on the ground floor of the shed which reduced production costs by 80% and sped up the process. The machine was used by other Pigeon Bay farmers, giving Pigeon Bay a commercial advantage. Prior to the construction of the Pigeon Bay Hall in 1921 the seed store was also a centre for social gatherings in Pigeon Bay.

In 1904 Banks Peninsula was producing 83% of all cocksfoot grown in New Zealand and the industry continued to grow. Production was disrupted by World War I and never recovered. After the war markets were dominated by mechanically harvested Danish cocksfoot seed. After World War II the industry went into permanent decline. The Goodwin family diversified their farming and continued to use the seed store as a farm shed on their property. The property was sold to the current owners in 1995 and the former seed store continues to be part of the farm.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former seed store has cultural significance for its ability to demonstrate a particular way of rural life and farming practice from the early 20th century, most notably the work associated with the cocksfoot industry which was a large part of rural Banks Peninsula life until after World War I.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former seed store at 78 Starvation Gully Road has architectural and aesthetic significance as an example of a late Victorian large, two storey, corrugated iron clad farm purpose built building built to service the cocksfoot industry in Banks Peninsula. The former seed store is 9m x 30m and was built with 14 small, square, removable windows to ensure the ability to create a cross draft to facilitate the riddling process. Most of the windows are 12 paned, but some have been replaced by single sheets of glass. Large barn doors were used to enable delivery of seed by bullock drawn sledge and the loading up of bullock drawn carts for delivery to the wharf. The shed gave the Goodwin family commercial advantage as they were not obliged to wait for favourable weather to process their seed after harvesting. This advantage was increased for the whole Pigeon Bay community with the installation of the riddling machine in 1910; a riddling machine is one that removes the seeds from the heads.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

78 Starvation Gully Road, former seed store, has technological and craftsmanship significance for its ability to demonstrate construction techniques involved in the building of a purpose built farm building in Banks Peninsula in the early 20th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of the former seed store at 78 Starvation Gully Road consists of an area of yards and the surrounding paddock. It includes a smaller separate shed built to the east of the former store. The building has contextual significance as a large, early 20th century farm building, directly associated with the neighbouring farmhouse that is part of the farming landscape of Pigeon Bay. It retains an important presence in the landscape as a large, two storey farm building.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former seed store and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site which occurred prior to 1900, including Māori land use and occupation given Pigeon Bay is known to have been an area settled by Māori.

ASSESSMENT STATEMENT

The former feed store at 78 Starvation Gully Road and its setting are of overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as a large farm building constructed to service the cocksfoot industry, a major industry on Banks Peninsula in the late 19th and early 20th centuries, and for its association with the Goodwin family. The former seed store has cultural significance for its ability to demonstrate a particular way of rural life and farming practice from the early 20th century, most notably the work associated with the cocksfoot industry which was a large part of rural Banks Peninsula life until after World War I. The former seed store has architectural and aesthetic significance as an example of a purpose built large, two storey, corrugated iron clad farm building built to service the cocksfoot industry in Banks Peninsula. 78 Starvation Gully Road, former seed store, has technological and craftsmanship significance for its ability to demonstrate construction techniques involved in the building of a purpose built farm building in Banks Peninsula in the early 20th century. The building has contextual significance as a large, early 20th century farm building, directly associated with the neighbouring farmhouse that is part of the rural farming landscape of Pigeon Bay. The former seed store and its setting have archaeological significance because they have the potential to provide

archaeological evidence relating to past human activity on the site including early Māori land use and occupation.

REFERENCES:

Christchurch City Council, *Heritage File, Seed Store (Goodwins), 78 Starvation Gully Road, Pigeon Bay*

Kelly, Clare – *Background Information Listed Heritage Item, 'Goodwins' Seed Store' – 2013*

Ogilvie, Gordon – *Banks Peninsula, Cradle of Canterbury - 2007*

REPORT DATED: 01/09/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 698
*FARM BUILDING AND SETTING, ANNANDALE WOOLSHED –
12, 67 STARVATION GULLY ROAD, PIGEON BAY***



PHOTOGRAPH : CLARE KELLY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The woolshed has historical and social significance for its association with the Hay family, one of the first two European families to settle in Pigeon Bay, and for its use as a woolshed for over a century. The Hay family arrived in 1843. The Woolshed was designed and built in the summer of 1886 – 1887 following a catastrophic landslide in 1886 which destroyed the existing woolsheds and yards. The Hay family continued to farm the land for the production of cocksfoot grass seed, dairy, beef and sheep being run on the high country. The farming of the Annandale estate remained in the Hay family until 2005 when the property was sold. During that time the building continued to be used. It is still part of the Annandale holdings today.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The area has cultural significance for Maori as prior to the arrival of Europeans, Wakaroa, Pigeon Bay, was settled by members of Ngāi Tūāhuriri living in three settlements there, who established good relations with the new European arrivals. The woolshed has cultural significance as an example of a late 19th century, rural woolshed building that is an integral part of the New Zealand's sheep farming pastoral landscape.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The woolshed has architectural and aesthetic significance as an example of a large, 19th century woolshed, designed for the specific purpose that still retains its original form. The building is a timber framed, with a gable at the front and a hipped roof to the rear and a catslide on the western side. A single storey extension has been built on the east side. The roof is clad in corrugated iron, as are the walls. Current research suggests that the walls were originally clad in timber. The building has cross ventilation and the floor of the structure is raised above the ground, as is typical with woolsheds. The woolshed has associated yards and structures.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Annandale Woolshed has technological and craftsmanship significance for its ability to demonstrate late 19th century construction techniques and design methodologies related to rural farm buildings.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of the Annandale Woolshed consists of the access from the road and the area of yards and outbuildings surrounding the woolshed. The woolshed has contextual significance as an archetypal symbol of the New Zealand rural landscape with its red oxide coloured structure and as a direct link to the Hay family, one of Pigeon Bay's most well-known European settler families.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social

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

Annandale woolshed and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site which occurred prior to 1900, including Māori land use and occupation given Pigeon Bay is known to have been an area settled by Māori.

ASSESSMENT STATEMENT

The Woolshed and its setting are of overall significance to Christchurch, including Banks Peninsula. It has historical and social significance for its association with the Hay family, one of the first two European families to settle in Pigeon Bay, and for its use as a woolshed for over a century. The woolshed has cultural significance as an example of a late 19th century rural woolshed building that is an integral part of the New Zealand sheep farming pastoral landscape. The woolshed has architectural and aesthetic significance as an example of a large, 19th century woolshed, designed for the specific purpose and one that still retains its original form. The Annandale Woolshed has technological and craftsmanship significance for its ability to demonstrate late 19th century construction techniques and design methodologies related to rural farm buildings. The woolshed has contextual significance as an archetypal symbol of the New Zealand rural landscape with its red oxide coloured structure and as a direct link to the Hay family, one of Pigeon Bay's well-known European settler families. Annandale woolshed and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site which occurred prior to 1900, including Māori land use and occupation.

REFERENCES:

Christchurch City Council, *Heritage File, Woolshed (Annandale), 49 Starvation Gully Road, Pigeon Bay*
Kelly, Clare – *Background Information Listed Heritage Item, Annandale Woolshed* - 2013

REPORT DATED: 22/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 686
*DWELLING AND SETTING, ANNANDALE – 12, 67
STARVATION GULLY ROAD, PIGEON BAY***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling has high historical and social significance for its long association with the Hay family, a prominent local family who were one of the first two European families to settle in Pigeon Bay, and for its use as a hotel and dwelling for over a century.

The Hay family arrived in Pigeon Bay in 1843. 130 Wharf Road was originally built by the Hay family in 1884 as a 24 room hotel, but following a landslide in 1886 that destroyed the Hay homestead, the family terminated the lease of the hotel and moved into it as their new home, calling it Annandale after the dwelling that was destroyed. In 1925 the family had the gardens landscaped, using James Gibson, a pupil of Alfred Buxton the well known landscape gardener and nurseryman. The garden included dry stone walls and box hedges, along with a fernery, summer house, lily pond, croquet lawn and tennis court. Local rocks and recycled

materials were used and an irrigation system was designed. Banks Peninsula had electric power in 1923 and by 1924 Annandale also had it. In 1943 following the death of Ebenezer's grandson, also called Ebenezer, the house fell into disrepair. However, in 1981 Frank Davison, grandson of the second Ebenezer, bought the house from his aunt and mother and set about restoring the house and garden. The Hay family remained the owners and occupiers for over 120 years, selling it in 2005. While the original Hay land holdings have been subdivided and sold over the years, members of the Hay family have continued to farm and live in Pigeon Bay until the present day. The new owners undertook considerable works to make Annandale meet their needs and more recently the building has changed use to provide visitor accommodation.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The area has cultural significance for Maori as prior to the arrival of Europeans Wakaroa, Pigeon Bay, was settled by Ngāi Tūāhuriri living in three settlements there, who established good relations with the new European arrivals. The dwelling has cultural significance for its ability to demonstrate the way of life of owners of a large homestead dating from the late 19th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Annandale has architectural and aesthetic significance as a large 19th century homestead that was originally constructed as a hotel. The building is timber framed two storey building, clad in timber weatherboards, with a corrugated iron roof. It has a large timber panelled entrance door and large sash and casement windows. Recent alterations have seen the demolition of part of the rear of the homestead and the removal of a number of unsympathetic later additions, an opened up the ground floor plan creating a large drawing room, sitting room, formal dining and breakfast room and altered the rear lean-to to include large service rooms. At first floor level four large bedrooms with ensuites and balcony access and a bunkroom have been created. New windows and doors have been added. While the alterations have not reinstated the original form of the building, they have provided the next stage of its social and architectural history.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance for its ability to demonstrate construction techniques from the late 19th century. Despite later alterations it still retains a considerable amount of original craftsmanship detail both internally and externally.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of

consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of Annandale consists of the landscaped gardens and the area containing the outbuildings and stables. The building has contextual significance as a Pigeon Bay landmark, set in formal landscaped gardens close to the edge of the Bay, a siting originally chosen for its first use as a hotel, and is situated near the Pigeon Bay Yacht Club and camping ground.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Annandale and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site which occurred prior to 1900, including Māori land use and occupation given Pigeon Bay is known to have been an area settled by Māori.

ASSESSMENT STATEMENT

Annandale and its setting are of overall significance to Christchurch, including Banks Peninsula. The dwelling has high historical and social significance for its long association with the Hay family, a prominent local family who were one of the first two European families to settle in Pigeon Bay, and for its use as a hotel and dwelling for over a century. The area has cultural significance for Maori as prior to the arrival of Europeans, Wakaroa, Pigeon Bay, was settled by Ngāi Tūāhuriri. The dwelling has cultural significance for its ability to demonstrate the way of life of owners of a large homestead dating from the late 19th century. Annandale has architectural and aesthetic significance as a large 19th century homestead that was originally constructed as a hotel. The dwelling has technological and craftsmanship significance for its ability to demonstrate construction techniques from the late 19th century. The building has contextual significance as a Pigeon Bay landmark, set in formal landscaped gardens. Annandale woolshed and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site which occurred prior to 1900, including Māori land use and occupation.

REFERENCES:

Christchurch City Council, *Heritage File, Dwelling (Annandale), 130 Wharf Road, Pigeon Bay*
 Christchurch City Council, *Property File – Land Use Consent – Alterations to Historic Dwelling – Annandale Homestead*
 Kelly, Clare – *Background Information Listed Heritage Item, Annandale - 2013*

REPORT DATED: 22/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1203
*BRIDLE PATH – 915 SUMMIT ROAD,
HEATHCOTE/LYTTELTON***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Bridle Path and its setting has high historical and social significance to Christchurch and Lyttelton as a tangible reminder of the experiences of the early settlers in the region and as a vital part of the early settlers' lives. It is the walking route used by first settlers to cross the Port Hills from Lyttelton to Christchurch and runs from Lyttelton to the Summit Road and then down into the Heathcote Valley where it meets with the Bridle Path Road at the Tunnel Road portal. Before the route was constructed there was a route to Sumner and then on to Heathcote but it was longer and more difficult. Due to uncertainty around the completion of the Sumner Road Captain Joseph Thomas was commissioned by Chief Surveyor John Godley to work on the Bridle Path route in the hope that it would become a shortcut and

passable for horses. Work commenced in 1850 and the path was finished early 1851 and then further developed later that year.

The Bridle Path was the main route into Christchurch until the Lyttelton tunnel opened in 1867 and was therefore of great importance to the Lyttelton and Canterbury settlements. There were many articles throughout the 1850s on the state of the route and need for it to be improved, particularly when bad weather put a stop to all communications between the Port and Christchurch. The unchanging appearance of the route, its relatively unbuilt up surroundings and free access mean that it has remained an important reminder of the early settler's experiences to the present day and it is still well used. There are many commemorative seats and memorials along the track. It also provided the route for New Zealand's first telegraph route, opened on 1 July 1862 from Lyttelton to Christchurch. During World War II the route provided a sentry point to the Lyttelton Fortress area when two strong points were built on the path overlooking Lyttelton. These were lookout posts and shelter above landing sites, forming part of the larger coastal defence system around Lyttelton Harbour and Godley Head.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Bridle Path has high cultural significance as a vital part of the early colonial settlers' experiences and daily lives and it has remained an important reminder of their experiences to the present day. It symbolises the hardships and experiences of early settlers. Schoolchildren in Christchurch are often taken to walk the Bridle Path to learn about the early settlers and descendants of the settlers see it as a direct link to their family. The route receives regular use and an annual Bridle Path Walk is held on Anniversary Day, 16 December, commemorating the arrival of the First Four Ships. The then Prime Minister, Hon. Helen Clark, attended the commemorative walk in 2000 as part of the 150th Canterbury celebrations. The cultural significance of the route is also evidenced in the memorials along the route commemorating the pioneers of Canterbury, in particular its women.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Bridle Path has aesthetic significance through its natural surroundings and unchanging appearance. While it is a manmade route undertaken purely for necessity it has remained formed in a manner that respects the natural aesthetic of its setting. It is notable for its steepness, the relative roughness of the terrain and the surrounding farmland. There are scenic views from both sides of the track.

There is some architectural value in the numerous stone monuments and shelters along the way, which are examples of basic colonial vernacular stonework. The memorial seats are constructed of volcanic stone in mortar and wood, with a stone backrest and a wooden plank in front held up by three stone supports. The Pioneer Women's Memorial, erected in 1939 to mark the point where the women rested after their climb from Lyttelton, is also constructed of volcanic stone and is a hexagonal pavilion with three built walls and two pillars and a steep shingled roof. There are two World War II sentry boxes which are built structures of historical

interest for their part in the wider coastal defence system around Lyttelton Harbour and Godley Head.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

There is craftsmanship and technological significance both in the original construction of the Bridle Path itself, which was difficult at the time due to the steepness of the terrain and the tools available, and in the design and construction of the memorials along the Bridle path.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Bridle Path and its setting has high contextual significance as part of a network of pathways around the Port Hills. Together with the tracks around Godley Head and the Crater Rim walkway they provide views of Christchurch, Sumner, Lyttelton and the bays of Banks Peninsula. The route itself also retains contextual significance through still being an earth road which would look similar to how it looked in the early pioneering days, still surrounded by rocky tussock-covered hillside. Other elements in the story of the provision of access to Christchurch from its port, such as the Sumner Rd, the Moorhouse Rail Tunnel, and remnants of the Ferrymead ferry landing, railway embankment and railway wharf also remain in the vicinity, as do elements of the defence system constructed over the years to defend the harbour.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Bridle Path has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the route, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Bridle Path and its setting has overall high significance to Christchurch including Banks Peninsula. It has high historical and social significance to Christchurch and Lyttelton as a tangible reminder of the experiences of the early settlers in the region and as a vital part of the early settlers' lives. The Bridle Path has high cultural significance as a vital part of the early colonial settlers' experiences and daily lives and it has remained an important reminder of their experiences to the present day. It symbolises the hardships and experiences of early settlers. The Bridle Path has aesthetic significance through its natural surroundings and unchanging appearance. While it is a manmade route undertaken purely for necessity it has remained formed in a manner that respects the natural aesthetic of its setting. It is notable

for its steepness, the relative roughness of the terrain and the surrounding farmland. The Bridle Path is part of a network of pathways around the Port Hills. Together with the tracks around Godley Head and the Crater Rim walkway they provide views of Christchurch, Sumner, Lyttelton and the bays of Banks Peninsula. It has some architectural value in the numerous stone monuments and shelters along the way, which are examples of basic colonial vernacular stonework. The Bridle Path has craftsmanship and technological significance both in the original construction of the Bridle Path itself, which was difficult at the time due to the steepness of the terrain and the tools available, and in the memorials along the path. The Bridle Path and its setting has high contextual significance as part of a network of pathways around the Port Hills. Together with the tracks around Godley Head and the Crater Rim walkway they provide views of Christchurch, Sumner, Lyttelton and the bays of Banks Peninsula. It also has contextual significance through still being an earth road which would look similar to how it looked in the early pioneering days, still surrounded by rocky tussock-covered hillside. The Bridle Path has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the path, including that which occurred prior to 1900.

REFERENCES:

Baird, Rosemary, *Background Information Listed Heritage Place, The Bridle Path Route: Lyttelton to Heathcote Valley*, 2011

REPORT DATED: 13/05/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
SIGN OF THE KIWI - 1700, 2057, 2057R SUMMIT ROAD,
GOVERNORS BAY

The Sign of the Kiwi was constructed in 1916-1917 as one of a number of rest houses planned for the Summit Road scheme of Henry Ell. The great pre-occupation of Harry Ell, a politician and tenacious social and environmental campaigner, was the promotion of a summit road from Godley Head to Akaroa, providing public access to all parts of the Port Hills. Resthouses would be distributed along the route, offering refreshments and simple accommodation. The Summit Road Association was founded by Ell to foster the objective in 1909, and although the ambitious project was incomplete at the time of his death in 1935, he had seen a substantial portion of his scheme to fruition, including the establishment of four resthouses, of which this is one.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 176
*SIGN OF THE KIWI AND SETTING - 1700, 2057, 2057R
SUMMIT ROAD, GOVERNORS BAY***



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Sign of the Kiwi has high historical and social significance as part of the Summit Road scheme, for its association with Henry Ell - politician and social and environmental campaigner - and as evidence of the emergence of new habits of leisure in the early years of the 20th century.

The Sign of the Kiwi was constructed in 1916-1917 as one of a number of resthouses planned for the Summit Road scheme of Henry Ell. The great pre-occupation of Harry Ell - politician and tenacious social and environmental campaigner - was the promotion of a summit road from Godley Head to Akaroa, providing public access to all parts of the Port Hills. Resthouses would be distributed along the route, offering refreshments and simple accommodation. The Summit Road Association was founded by Ell to foster the objective in 1909, and although the ambitious project was incomplete at the time of his death in 1935, he had seen a substantial portion of his scheme to fruition, including the establishment of four resthouses.

The Sign of the Kiwi was a tribute to Ell's persistence, having been built with the donated assistance of many firms and individuals. From 1920-1926 he and his wife lived at the property, with Ell acting as caretaker and Mrs Ell running the tea rooms. Economic depression, war and further social change eventually rendered most of Ell's resthouses redundant. The Sign of the Kiwi closed in 1945 and was converted in 1953 to a caretaker's (later ranger's) residence with a small shop. In 1984 John and Lindsey Sigglekow and family moved in, with John serving as ranger and Lindsey taking over the shop. The Sigglekows' relocated to a new purpose-built ranger's residence at the rear in 1991, and the Sign of the Kiwi was restored and reopened as a tearooms in 1996. Lindsey Sigglekow continued to run the business until 2009. The former resthouse remained a popular destination until it sustained damage in the Canterbury Earthquakes of 2010-2011.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Sign of the Kiwi has high cultural significance as evidence of new modes of leisure and recreation emerging in the early 20th century. The 'healthy body healthy mind' credo entered into popular culture at this time, and in association with the establishment of regular holidays, saw larger sectors of the population pursuing fresh air, exercise and new horizons.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Sign of the Kiwi has high architectural and aesthetic significance as an exemplary Arts and Crafts bungalow, a design of well known exponent of the style Samuel Hurst Seager, of (at the time) the firm Hurst Seager and McLeod.

Samuel Hurst Seager came to New Zealand with his parents in 1870, and took over the family construction business following the death of his father in 1874. After working for leading architect Benjamin Mountfort and studying architecture at Canterbury College and in London, he established his career in Christchurch with his prize-winning entry for the new municipal building in 1885. Seager was an innovative designer, at the forefront of architectural and planning theory and practice in New Zealand in the decades either side of 1900. He believed particularly in the potential of good design to change and improve society, and wrote prolifically on town planning, architecture and the built environment. Although he designed houses of many styles and sizes, including some of the city's most notable turn-of-the-century mansions, he is remembered particularly for introducing the radical informality of the bungalow style to New Zealand with his house for John Macmillan-Brown in Cashmere in 1898. Influenced by the new Garden City concept, Seager's The Spur development took his ideals a step further and introduced the country's first informal bungalow landscape. This manifested two strands of his philosophy – his search for an indigenous architectural expression, and his desire to promote new ways of living through architecture.

Two decades on from The Spur development, the Sign of the Kiwi also expresses the development of Seager's philosophy, including truth to materials, appropriateness to landscape and handicraft. The simple low volcanic stone building blends into its hill-side surroundings, with the stones being used in their natural forms and reshaped as little as possible. Organic materials are used throughout with minimal modification, although there

are artistic touches with inscribed beams and leaded windows. Inside, the stone walls were unlined; ceilings were dark-battened white plaster. The chunky Arts and Crafts-style tearoom furniture was also Seager's design, although none remains extant. The two other Seager-designed resthouses, the Signs of the Bellbird and the Packhorse, whilst products of the same design philosophy, were much more prosaic structures.

Alterations were undertaken to the building in the 1950s when the bunkroom and scullery became the new kitchen, bathroom, laundry and hallway, while the kitchen became the bedroom and lounge. The porch was enclosed to create the shop, while the tearoom became the backshop, bedroom and hallway. A new ranger's residence was constructed adjacent to the building in 1991. Also in the 1990s, a new toilet and first aid block was constructed. In 1995 the shop counter was removed, replica entry doors were installed and a commercial kitchen was put in. A shop counter from the old Victoria Park Tearooms was installed and the building opened the following year, once again as tearooms. The Sign of the Kiwi was damaged in the 2010-2011 Canterbury Earthquakes. Repair and strengthening have not yet taken place.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Sign of the Kiwi has high craftsmanship significance for the quality of its execution - particularly its stone masonry. The building and its fixtures and fittings were originally designed as an entity, and although the original Arts and Crafts furnishings are no longer in situ, the simple integrity of both the interior and exterior of the building have been revealed by recent restoration

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Sign of the Kiwi has high contextual significance as one part of the legacy of Ell's Summit Road scheme, the surviving elements of which also include three other resthouses: the Signs of the Bellbird, Packhorse and Takahe, the Summit Road itself, and various reserves along its course. It is the only building on that stretch of the road over Dyer's Pass. The setting of the Sign of the Kiwi consists of an area of hillside at the intersection of Dyer's Pass and the Summit Roads, a part of the Coronation Hill Historic Reserve, and includes a stone sign pillar (currently disassembled), a stone pillar associated with the former tollgate that normally holds a lantern (which is currently off site for repair), a former tollgate wall, and stone retaining walls and steps. It is the only building on that stretch of the road over Dyer's Pass.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Sign of the Kiwi and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The Sign of the Kiwi is of overall high heritage significance to the Christchurch district including Banks Peninsula. It has high historical and social significance as part of the Summit Road scheme, for its association with Henry Ell - politician and social and environmental campaigner - and as evidence of the emergence of new habits of leisure in the early years of the 20th century. The building has high cultural significance as evidence of new modes of leisure and recreation emerging in the early 20th century. The building has high architectural and aesthetic significance as an exemplary Arts and Crafts bungalow, a design of well-known exponent of the style Samuel Hurst Seager. The building has high craftsmanship significance for the quality of its execution. The building has high contextual significance as one part of the legacy of Ell's Summit Road scheme, the surviving elements of which also include three other resthouses: the Signs of the Bellbird, Packhorse and Takahe, the Summit Road itself, and various reserves along its course. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, Sign of the Kiwi and Setting – 1735 Summit Road*

REPORT DATED: 17/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1346
*SIGN OF THE KIWI GROUNDS AND SETTING – 1700, 2057,
2057R SUMMIT ROAD, GOVERNORS BAY***



PHOTOGRAPH: M. VAIR-PIOVA 2015

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The grounds of the Sign of the Kiwi have high historical and social significance as part of the Summit Road scheme, the vision of politician and social and environmental campaigner Harry Ell.

The grounds consist of an area of hillside around the Sign of the Kiwi building at the intersection of Dyer's Pass and Summit Roads, and are part of the Coronation Hill Historic Reserve. They contain a number of historic elements including the stone threshold of a former toll gate and a wayside stone obelisk supporting a sign.

The tollgate was instigated by Harry Ell in 1917 or 1922 (dates differ) as a revenue-gathering exercise for his project. Heathcote County Council (in whose territory the Sign of the Kiwi was located) objected to what it regarded as an illegal toll and a decade of dispute followed. As a consequence the toll gate was removed in either 1927 or 1932 (dates also differ) and relocated further along the Summit Road at Marley's Hill in Halswell County, where it

operated until Ell's death in 1934 - the Halswell County Council having fewer issues with the levy. The stone gate threshold however remained in-situ at the Sign of the Kiwi.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Sign of the Kiwi grounds have cultural significance as evidence of new modes of leisure and recreation emerging in the early 20th century. The 'healthy body healthy mind' credo entered into popular culture at this time, and in association with the establishment of regular holidays, saw larger sectors of the population pursuing fresh air, exercise and new horizons.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Sign of the Kiwi grounds have architectural and aesthetic significance for their historic Arts and Crafts-inspired elements - particularly a stone toll gate threshold and a stone sign obelisk - that were designed to blend with Samuel Hurst Seager's Sign of the Kiwi building and the rural landscape that surrounds them. They are also significant for their association with designers John Barr and Edward England.

The stone sign obelisk and the (now removed) wooden toll gates were designed by architect Edward England. E H (Eddie) England joined his brother Robert in the firm of England Brothers, architects, in 1906. Robert died in 1908 but Eddie continued the practise into the 1930s. England Brothers designed a variety of building types, but were known particularly for their large Domestic Revival houses. The Sign of the Kiwi obelisk was constructed free of charge by mason Sydney Cooper and completed in 1917. It was originally surmounted by a large metal lamp designed by R. Herdman-Smith, and metal bracket supporting a wooden sign painted with a kiwi. The gas lamp was relocated to the tollgate pillar in 1925, and the obelisk capped in stone.

The rusticated stone tollgate threshold consists of a square pillar and a connected section of wall. The threshold was designed and constructed by the Hon. John Barr MLC in either 1917 or 1922 (dates differ). Sumner resident John Barr (1867-1930) a former stone mason, was a member of the Legislative Council from 1907 until his death, and served as mayor of Sumner Borough in the early 1920s. He was also responsible for the design and construction of the war memorial obelisks on the Sumner foreshore. In either 1927 or 1932 the wooden toll gates were removed and eventually replaced with a cattle stop. Herdman-Smith's lamp has been removed for repair.

In the 1990s and early 2000s the Sign of the Kiwi grounds underwent considerable alteration. A new free-standing ranger's residence was built at the rear of the building in 1991, and a new toilet block alongside in 1994. The steps and garden terraces were reconstructed in 2002. The toilet block and new landscape elements were sensitively designed and clad in volcanic stone in order to blend with their surroundings. The grounds sustained damage in the Canterbury Earthquakes of 2010-2011 and the stone obelisk was subsequently deconstructed. It is intended that it will be reconstructed and a new sign reinstated.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Sign of the Kiwi grounds have craftsmanship significance for their historic stone elements, the stone obelisk and tollgate threshold. These demonstrate construction techniques and materials from the early 20th century, and in particular the stone masonry of John Barr and Sydney Cooper.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The grounds of the Sign of the Kiwi have high contextual significance as part of the legacy of Harry Ell's Summit Road scheme, the surviving elements of which also include three other resthouses: the Signs of the Bellbird, Packhorse and Takahe, the Summit Road itself, and various reserves along its course.

The Sign of Kiwi grounds consist of an area of hillside in front of the Sign of the Kiwi building at the intersection of Dyer's Pass and the Summit Roads. They include the stone base of a former sign obelisk, a stone pillar and wall formerly associated with a tollgate, and stone retaining walls and steps. The Sign of the Kiwi grounds setting incorporates the grounds, the Sign of the Kiwi building, and an area of land at the rear.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The grounds of the Sign of the Kiwi are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The grounds of the Sign of the Kiwi and its setting are of high overall significance to Christchurch including Banks Peninsula. The Grounds have high historical and social significance as part of the Summit Road scheme, the vision of politician and social and environmental campaigner Harry Ell. The Grounds have cultural significance as evidence of new modes of leisure and recreation emerging in the early 20th century. The Grounds have craftsmanship significance for their historic stone elements, the stone obelisk and tollgate threshold. These demonstrate construction techniques and materials from the early 20th century, and in particular the stone masonry of John Barr and Sydney Cooper. The Grounds have architectural and aesthetic significance for their historic Arts and Crafts-inspired elements - particularly a stone toll gate threshold and a stone sign obelisk - that were designed to blend with Samuel Hurst Seager's Sign of the Kiwi building and the rural landscape that surrounds them. They are also significant for their association with designers John Barr and Edward England. The Grounds have high contextual significance as part of

the legacy of Harry Ell's Summit Road scheme, the surviving elements of which also include three other resthouses: the Signs of the Bellbird, Packhorse and Takahe, the Summit Road itself, and various reserves along its course. The Grounds have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, Sign of the Kiwi and Setting – 1735 Summit Road*

REPORT DATED: 17/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 739
*FORMER POLICE STATION CELL BLOCK AND SETTING
5 SUMNER ROAD, LYTTELTON***



PHOTOGRAPH : M. LOVELL-SMITH, 11 JULY 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The former Lyttelton Police Station Cell Block has high historical and social significance for its 110 year association with policing in the port town, and as the only remaining police cells in Canterbury or Banks Peninsula in their original location. Some other smaller timber police lock-ups survive (for example at Teddington) but have been relocated.

Lyttelton was not considered an easy place to police because of the drunkenness, violence and prostitution characteristic of a port town. From at least the mid 1860s, Lyttelton's police rented J. R. Godley's former home in Sumner Road as their station. By 1880 the house was in poor condition and was considered inadequate, and a new station was commenced on the reserve across the road. This was completed in January 1882. Until the 1920s single policemen were accommodated upstairs. The sergeant lived in an adjacent villa; this was demolished some decades ago. The station remained in use until seriously damaged in the

February 2014 earthquake. At this time it was considered the oldest police station in continuous use in New Zealand. It was demolished in early 2014.

The cell block (or lock-up) located at the rear of the Lyttelton Police Station was built in 1903, and probably replaced an earlier block on a similar site. Its four cells were employed to hold offenders for short periods before they were released or moved to more permanent confinement. The cells were in regular use until the 1960s, but after this time were only used in emergencies and for storage. The block was not seriously damaged in the Canterbury Earthquakes and remains extant.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Lyttelton Police Station Cell Block has high cultural significance. It represents early twentieth century ideas of incarceration, and commemorates the former historic police station building, with which it was closely associated for 110 years.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Lyttelton Police Station Cell Block has high architectural and aesthetic significance as a surviving example of a brick police station lock-up. Generally colonial police station lock-ups around New Zealand were timber, although the Mt Cook [Wellington] Police Station lock-up (1894, extended 1903) is also brick. The other surviving lock-ups in Christchurch and Banks Peninsula are timber. The Lyttelton Block has four cells (two each side of a central corridor), each with a match-lined ceiling, a built-in bench, and a diagonally-boarded door surmounted with a metal ventilation grille. Extending from the north elevation of the block is a row of toilets, built in brick in two stages. Research to date has not indicated when these might have been added. The building was designed by the Public Works Department. The building has a high degree of integrity and authenticity.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Lyttelton Police Station Cell Block has technological and craftsmanship significance as an Edwardian brick building and for the potential it has to provide information on masonry construction, associated materials, fixtures and fittings. As a consequence of the Canterbury Earthquakes, many older brick buildings, some of significance, were lost and the significance of those now remaining in Christchurch or Lyttelton has increased.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Lyttelton Police Station Cell Block has contextual significance. The setting of the Cell Block is its immediate land parcel. The large land parcel, part of a reserve originally set aside by the Canterbury Association for community purposes, fronts onto the Sumner Road. It presently contains the cells, the former historic police station building site, a large carpark, a garage and a temporary police station building. To the west of the parcel is the former site of the Lyttelton Borough Council Building, which originally also contained the courthouse. Across the road was the 1940s Plunket Building, built on the site of the previous police station. Both the former LBC and Plunket Buildings were victims of the Canterbury earthquakes. The cells sit at the back of the parcel, and were immediately behind the historic Station building. With its demolition they are currently more visible. With the loss of many historic civic and former civic buildings in the immediate vicinity, they are one of the few reminders of what was Lyttelton's government quarter. The nearby remains of the former Lyttelton Gaol, the former Harbour Board Building, and the LBC stables are other reminders.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The former Lyttelton Police Station Cell Block and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The demolished police station and its associated residence both dated from the early 1880s, and it would appear that there was also an earlier lockup somewhere on the wider site.

ASSESSMENT STATEMENT

The former Lyttelton Police Station Cell Block has high overall heritage significance to Christchurch and Banks Peninsula. The building has high historical and social significance for its 110 year association with policing in the port town, and as the only remaining police cells in Canterbury or Banks Peninsula in their original location. The building has high cultural significance. It represents early twentieth century ideas of incarceration, and commemorates the former historic police station building, with which it was closely associated for 110 years. The building has high architectural and aesthetic significance as an unusual surviving example of a brick police station lock-up. The building has technological and craftsmanship significance as an Edwardian brick building in a town where there are now few such buildings. The building has contextual significance in relation to its site, and in relation to other neighbouring sites that formerly contained civic buildings. The former Lyttelton Police Station Cell Block and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Lyttelton Police Station

REPORT DATED: 13/08/14

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1086
*DWELLING AND SETTING - 27 SUMNER ROAD, LYTTELTON***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling and its setting at 27 Sumner Road has high historical and social significance being built as the manse for the St Johns Presbyterian Church in Lyttelton and was associated with this use for nearly a century. The dwelling was built c1884 by the Presbyterian Church, and replaced the previous manse which was at the top of Dublin Street. It was occupied by a succession of Presbyterian ministers and their families from that time until its sale in 1978. The purchasers of the property in 1978 still own it to this day and it remains in use as residence. Sumner Road is historically important as it was originally intended to be the main land route from Lyttelton to Christchurch. Completed in 1857 for the first decade daily stage coaches travelled over the route, making it a busy thoroughfare. After the completion of the railway tunnel in 1867 the use lessened, but the lower part of the road forms an important gateway into Lyttelton.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

27 Sumner Road has cultural and spiritual significance for its association for 94 years with the Presbyterian Church in Lyttelton and for its use over that time as part by the Presbyterian Community in Lyttelton. It is reflective of the way of life and living conditions of colonial Ministers.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The building at 27 Sumner Road has architectural and aesthetic significance as an example of a large two storey square villa with a square bay window and verandah on the principal facade. It dates from the 1880s and is simple in style with restrained ornamentation; the only ornamentation on the façade being bracketed eaves and cast iron decorative brackets on the verandah. It has two styles of sash windows, with some having four panes of glass and some two, and a tripartite bay window at ground floor. Part of the front veranda was enclosed in the 20th century with glazing to screen the front door. The front entry still has coloured glazed lights around the door.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

27 Sumner Road has technological and craftsmanship significance for the potential it has to provide information on 19th century building methods, materials, fixtures and fittings and construction techniques that date from the 1870s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

27 Sumner Road has contextual significance as one in a group of houses from the 19th century that housed a variety of townspeople and port workers. They are raised up several metres above Sumner Road itself, which has high stone retaining walls at this point, on a slip road and have views out over the harbour. The setting of 27 Sumner Road is unusual in that the dwelling remains on a large section that has not been subdivided since the dwelling's construction.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social

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

27 Sumner Road and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

27 Sumner Road and its setting has overall significance to Christchurch including Banks Peninsula. It has high historical and social significance having been built as the manse for the St Johns Presbyterian Church in Lyttelton and was associated with this use for nearly a century. It is now a private dwelling. The dwelling has cultural and spiritual significance for its association for 94 years with the Presbyterian Church in Lyttelton. It is reflective of the way of life and living conditions of colonial Ministers. The dwelling at 27 Sumner Road has architectural and aesthetic significance as an example of a large two storey square villa with a square bay window and verandah on the principal facade. It dates from the 1880s and is simple in style with restrained ornamentation. 27 Sumner Road has technological and craftsmanship significance for its ability to demonstrate construction techniques from the 1870s. 27 Sumner Road has contextual significance as one in a group of houses from the 19th century that housed a variety of townspeople and port workers. 27 Sumner Road and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Thin, Jeremy, *Background Information Heritage Item, Dwelling, 27 Sumner Road, Lyttelton* - 2010

REPORT DATED: 26/06/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1168
*DWELLING AND SETTING - 29 SUMNER ROAD, LYTTELTON***



PHOTOGRAPH : BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

29 Sumner Road has historical and social significance as a mid-19th century colonial dwelling linked to well-known Lyttelton identities the John Hill a publican and Collin Cook a former mayor. It was built c1867 by George Buist, a Lyttelton carpenter, who purchased this section and the neighbouring one which contains 31 Sumner Road, in 1858. Buist lived in 31 Sumner Road and after constructing the dwelling on 29 Sumner Road sold both properties. The building

John Hill purchased the dwelling and the neighbouring site of 31 Sumner Road at auction in 1867. Hill was a notable member of the Lyttelton community being the publican of the Albion Hotel on the corner of London and Canterbury Street, as well as Lyttelton's leading engineer, involved in working on the rail tunnel to Christchurch and a local councillor, first elected in 1861. 29 Sumner Road remained in the ownership of his family until 1881. At this point Hill's

daughter sold it to the Watsons who subsequently released a strip of land on the eastern boundary to the Lyttelton Borough Council to become a public right of way. This pedestrian link is now known as Watsons Lane. The Watsons sold the property in 1896 to Colin Cook. Sumner Road is historically important as it was originally intended to be the main land route from Lyttelton to Christchurch. Completed in 1857 for the first decade daily stage coaches travelled over the route, making it a busy thoroughfare. After the completion of the railway tunnel in 1867 the use lessened, but the lower part of the road forms an important gateway into Lyttelton.

Cook was another important member of the community. As well as being a butcher he was Mayor of Lyttelton from 1908-1910. The house remained in his family until 1957. Since then it has passed through several owners.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 29 Sumner Road has cultural significance for its ability to demonstrate the way of life of colonial families in 19th century Lyttelton. It also has cultural significance for the societal cultural habit in towns on the Peninsula of generation ownership having remained in the Cook family for 61 years.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

29 Sumner Road has architectural and aesthetic significance as an unusual square villa from the 1860s. It has a bell cast veranda roof and is unusual that the front elevation has three evenly spaced sash windows and does not have the standard central front door. The verandah posts and windows are plain, both of which are features of the early villa style. The dwelling is also unusual in that it is built into the cliff face with the rear room having a stone back wall. It is constructed of kauri with totara floors with a metal roof. It has tongue and groove panelling internally.

The house was restored in the 1980s, including the addition of a dormer window in the front roof slope. The house has lost its brick chimney following the Canterbury earthquakes and now has a metal flue.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

29 Sumner Road has technological and craftsmanship significance for its ability to demonstrate techniques of colonial construction using local materials and for its unusual construction using the rock face as a back wall. It is constructed of kauri with totara floors with a metal roof and has tongue and groove panelling internally.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

29 Sumner Road and its setting has contextual significance as one in a group of houses from the 19th century that housed a variety of townspeople and port workers. They are raised up several metres above Sumner Road itself, which has high stone retaining walls at this point, on a slip road and have views out over the harbour. 29 Sumner Road has a direct historical link to a pedestrian walkway immediately adjacent to the property, known as Watsons Lane after the owners of the house who released the strip to the Borough Council for a right of way.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

29 Sumner Road and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

29 Sumner Road and its setting and its setting has overall high significance to Christchurch including Banks Peninsula. The dwelling has historical and social significance as a mid-19th century colonial dwelling linked to well-known Lyttelton identities the John Hill a publican and Collin Cook a former mayor. 29 Sumner Road has architectural and aesthetic significance as an unusual square villa from the 1860s. It has a bell cast veranda roof and is unusual that the front elevation has three evenly spaced sash windows and does not have the standard central front door. 29 Sumner Road has technological and craftsmanship significance for its ability to demonstrated techniques of colonial construction using local materials and for its unusual construction using the rock face as a back wall. 29 Sumner Road and its setting has contextual significance as one in a group of houses from the 19th century that housed a variety of townspeople and port workers and for its direct historical link to a pedestrian walkway immediately adjacent to the property, known as Watsons Lane after the owners of the house who released the strip to the Borough Council for a right of way.

29 Sumner Road and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Thin, Jeremy, *Background Information Heritage Item, Dwelling, 29 Sumner Road, Lyttelton* - 2010

REPORT DATED: 27/06/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1167
*DWELLING AND SETTING - 31 SUMNER ROAD, LYTTELTON***



PHOTOGRAPH : BRENDAN SMYTH, 2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling has historical and social significance as an 1870s dwelling with links to the well-known Lyttelton identities former mayor Collin Hill and Robert Forbes. George Buist, a Lyttelton carpenter, purchased this section and the neighbouring one which contains 29 Sumner Road, in 1858. Buist lived in 31 Sumner Road and constructed the dwelling on 29 Sumner Road, after which he sold both plots. 31 Sumner Road has historical and social significance as an 1870s dwelling with links to the well-known Lyttelton identities former mayor Collin Hill and Robert Forbes.

John Hill purchased 31 Sumner Road and the neighbouring site of 29, at auction in 1867. Hill was a notable member of the Lyttelton community being the publican of the Albion Hotel on the corner of London and Canterbury Street, as well as Lyttelton's leading engineer, involved in working on the rail tunnel to Christchurch and a local councillor, first elected in 1861. Current

research to date suggests that 31 Sumner Road was built in the 1870s. It remained in the ownership of his family until 1880. At this point Hill's daughter sold it to Robert Forbes. Forbes was a merchant and ships chandler who owned several properties on Norwich Quay and was a prominent business man in the town. Forbes owned the property until 1911. During this time he split the section, which had two houses on it, retaining and moving into the larger house at 31 Sumner Road and selling the neighbouring, smaller property to butcher William Cowan. The property has since been owned by many owners, several being labourers and railwaymen with more recent owners being people who commuted to Christchurch for work.

Sumner Road is historically important as it was originally intended to be the main land route from Lyttelton to Christchurch. Completed in 1857 for the first decade daily stage coaches travelled over the route, making it a busy thoroughfare. After the completion of the railway tunnel in 1867 the use lessened, but the lower part of the road forms an important gateway into Lyttelton.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 31 Sumner Road has cultural significance for its potential to convey the lifestyle and living conditions of a late 19th century family and residents in Lyttelton. The size of the dwelling and the range of rooms it contains also reflects life style and living habits of its past and present residents.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

31 Sumner Road has some architectural and aesthetic value as an example of a two storey timber bay villa from the 1870s. Constructed of weatherboard with a metal roof, the building is plain in style and retains its original form. It has a square bay window principal facade and double hung sash windows and decorative carved finials on the roof gables.

There have been alterations to the building dating from the early 1980s, including the veranda, which replaced an original sunroom, with posts and fittings that are recycled from another house, new French doors opening onto the verandah and the front door being replaced. A new bay window was added to the north east and a double hung sash window was relocated from the laundry to the main bedroom on the first floor. A metal skyline garage was built on the section later in the 1980s.

Current research to date suggests that the small retaining wall to the front of the house would have been constructed by the Lyttelton Gaol Hard Labour Gang in the 1870s and 1880s.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

31 Sumner Road has technological and craftsmanship significance for the potential it has to provide information on 19th century building methods, materials, fixtures and fittings and construction techniques that date from the 1870s and for the ability it has to demonstrate restoration, renovation and material reuse techniques of the 20th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

31 Sumner Road has contextual significance as one in a group of houses from the 19th century that housed a variety of townspeople and port workers. They are raised up several metres above Sumner Road itself, which has high stone retaining walls at this point, on a slip road and have views out over the harbour.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

31 Sumner Road and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

31 Sumner Road and its setting route has overall significance to Christchurch including Banks Peninsula. The dwelling has historical and social significance as an 1870s dwelling with links to the well-known Lyttelton identities former mayor Collin Hill and Robert Forbes. The dwelling at 31 Sumner Road has cultural significance for its potential to convey the lifestyle and living conditions of a late 19th century family and residents in Lyttelton. 31 Sumner Road has architectural and aesthetic significance as an example of a two storey timber bay villa from the 1870s. 31 Sumner Road has technological and craftsmanship significance for the potential it has to provide information on 19th century building methods, materials, fixtures and fittings and construction techniques that date from the 1870s. 31 Sumner Road has contextual significance as one in a group of houses from the 19th century that housed a variety of townspeople and port workers. 31 Sumner Road and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Thin, Jeremy, *Background Information Heritage Item, Dwelling, 29 Sumner Road, Lyttelton* - 2010

REPORT DATED: 27/06/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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DWELLING AND SETTING - 31 SUMNER ROAD, , LYTTELTON



PHOTOGRAPH : BRENDAN SMYTH, 2012

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling has historical and social significance as an 1870s dwelling with links to the well-known Lyttelton identities former mayor Collin Hill and Robert Forbes. George Buist, a Lyttelton carpenter, purchased this section and the neighbouring one which contains 29 Sumner Road, in 1858. Buist lived in 31 Sumner Road and constructed the dwelling on 29 Sumner Road, after which he sold both plots. 31 Sumner Road has historical and social significance as an 1870s dwelling with links to the well-known Lyttelton identities former mayor Collin Hill and Robert Forbes.

John Hill purchased 31 Sumner Road and the neighbouring site of 29, at auction in 1867. Hill was a notable member of the Lyttelton community being the publican of the Albion Hotel on the corner of London and Canterbury Street, as well as Lyttelton's leading engineer, involved in working on the rail tunnel to Christchurch and a local councillor, first elected in 1861. Current research to date suggests that 31 Sumner Road was built in the 1870s. It remained in the ownership of his family until 1880. At this point Hill's daughter sold it to Robert Forbes. Forbes was a merchant and ships chandler who owned several properties on Norwich Quay and was a prominent business man in the town. Forbes owned the property until 1911. During this time he split the section, which had two houses on it, retaining and moving into the larger house at 31 Sumner Road and selling the neighbouring, smaller property to butcher William Cowan. The property has since been owned by many owners, several being labourers and railwaymen with more recent owners being people who commuted to Christchurch for work. Sumner Road is historically important as it was originally intended to be the main land route from Lyttelton to Christchurch. Completed in 1857 for the first decade daily stage coaches travelled over the route, making it a busy thoroughfare. After the completion of the railway tunnel in 1867 the use lessened, but the lower part of the road forms an important gateway into Lyttelton.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 31 Sumner Road has cultural significance for its potential to convey the lifestyle and living conditions of a late 19th century family and residents in Lyttelton. The size of the dwelling and the range of rooms it contains also reflects life style and living habits of its past and present residents.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

31 Sumner Road has some architectural and aesthetic value as an example of a two storey timber bay villa from the 1870s. Constructed of weatherboard with a metal roof, the building is plain in style and retains its original form. It has a square bay window principal facade and double hung sash windows and decorative carved finials on the roof gables.

There have been alterations to the building dating from the early 1980s, including the veranda, which replaced an original sunroom, with posts and fittings that are recycled from another house, new French doors opening onto the verandah and the front door being replaced. A new bay window was added to the north east and a double hung sash window was relocated from the laundry to the main bedroom on the first floor. A metal skyline garage was built on the section later in the 1980s.

Current research to date suggests that the small retaining wall to the front of the house would have been constructed by the Lyttelton Gaol Hard Labour Gang in the 1870s and 1880s.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

31 Sumner Road has technological and craftsmanship significance for the potential it has to provide information on 19th century building methods, materials, fixtures and fittings and construction techniques that date from the 1870s and for the ability it has to demonstrate restoration, renovation and material reuse techniques of the 20th century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

31 Sumner Road has contextual significance as one in a group of houses from the 19th century that housed a variety of townspeople and port workers. They are raised up several metres above Sumner Road itself, which has high stone retaining walls at this point, on a slip road and have views out over the harbour.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

31 Sumner Road and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

31 Sumner Road and its setting route has overall significance to Christchurch including Banks Peninsula. The dwelling has historical and social significance as an 1870s dwelling with links to the well-known Lyttelton identities former mayor Collin Hill and Robert Forbes. The dwelling at 31 Sumner Road has cultural significance for its potential to convey the lifestyle and living conditions of a late 19th century family and residents in Lyttelton. 31 Sumner Road has architectural and aesthetic significance as an example of a two storey timber bay villa from the 1870s. 31 Sumner Road has technological and craftsmanship significance for the potential it

has to provide information on 19th century building methods, materials, fixtures and fittings and construction techniques that date from the 1870s. 31 Sumner Road has contextual significance as one in a group of houses from the 19th century that housed a variety of townspeople and port workers. 31 Sumner Road and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Thin, Jeremy, *Background Information Heritage Item, Dwelling, 29 Sumner Road, Lyttelton* - 2010

REPORT DATED: 27/06/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 741
*DWELLING AND SETTING, ISLAY COTTAGE – 1 TICEHURST
ROAD, LYTTTELTON***



PHOTOGRAPH : SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The cottage has historical and social significance as an for its association with Thomas Kent, Augustus Edward White and one time Lyttelton Harbour Master Captain Hugh McLellan and later generations of the McLellan family. 1 Ticehurst Road was constructed in 1851 Thomas Kent, a builder who bought the section from Reverend Benjamin Woolley Dudley who was the first incumbent for the Lyttelton Anglican church. The cottage has historical and social significance as an early colonial cottage in Lyttelton, associated with Thomas Kent and Captain Hugh McLellan who was responsible for naming the house 'Islay Cottage' after his birthplace in Scotland and whose family retained ownership of it for 72 years.

Kent, who built the cottage was one of the founding members of the Oddfellow Lodge in Lyttelton and was the Provincial Grand Master in 1859, officiating at the ceremonial laying of the foundation stone for the new lodge building in that year. After completing the cottage in 1851 he sold the building to George Duncan Lockhart and Augustus Edward White. White

was a businessman and politician who went on to represent Akaroa District as a Member of Parliament. White sold his share to Lockhart in 1852.

After passing through another owner the property was sold to Captain Hugh McLellan in 1870. In 1873 he was appointed the Wharf Master at Lyttelton and by 1877 he was second Harbour Master to be appointed in Lyttelton, a position he retained until 1885. He founded the Lyttelton Navals, a volunteer Naval Artillery in 1880. He was a member of the Masonic Lodge, being Deputy District Grand Master of the English Constitution in Canterbury. The dwelling remained in the ownership of his family for 72 years. Since then it has had a number of owners and remains in use as a private dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

1 Ticehurst Road has cultural significance for its ability to demonstrate the way of life of colonial settlers and for the cultural habit of many early settler families who often retained homes generationally.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

It has architectural and aesthetic significance as an early colonial dwelling which retains original features. Islay Cottage is an early colonial, one-and-a-half storey cottage constructed of pit sawn timber with a 'cat slide' roof over a lean-to at the rear. It has architectural and aesthetic significance as an early colonial dwelling which retains original features. The walls are filled with mud/earth, which was an early insulation method and is a feature often found in other colonial cottages for example Stoddart's Cottage in Diamond Harbour. The building has been altered over time with the verandah being enclosed on the southern and northern elevations, the dormers replaced and the front door moved. In addition the walls of the gables and dormers have been covered in stucco. However, it still retains much of its original form with the steep roof, dormer windows and verandah roof wrapping around three sides.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

1 Ticehurst Road has technological and craftsmanship significance for its ability to demonstrate colonial construction methods such as pit sawn timber, timber frame and weatherboard construction and the use of mud or earth filled walls for insulation.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Situated on the corner of Bridle Path and Ticehurst Road, Islay Cottage has contextual significance as a landmark and as part of an area where there are a number of historic buildings in the area that date from the mid-19th century.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

1 Ticehurst Road and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

Islay Cottage at 1 Ticehurst Road has heritage significance and value to Christchurch and Banks Peninsula as an example of a cottage owned and one that was owned for a number of generations by the same family. The cottage has historical and social significance as an for its association with Thomas Kent, Augustus Edward White and one time Lyttelton Harbour Master Captain Hugh McLellan and later generations of the McLellan family. It has architectural and aesthetic significance as an early colonial dwelling which retains original features. 1 Ticehurst Road has technological and craftsmanship significance for its demonstration of early carpentry with its pit sawn timber construction and mud filled walls. Situated on the corner of Bridle Path and Ticehurst Road, Islay Cottage has contextual and landmark significance as part of an area where there are a number of historic buildings in the area that date from the mid-19th century. It has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

Daisley, Simon, *Background Information Listed Heritage Item, 1 Ticehurst Road* – 2013

REPORT DATED: 27/06/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 692
*ST ANDREW’S CHURCH AND SETTING
– 30, 32 UPPER CHURCH ROAD, LITTLE RIVER***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

St Andrew's Anglican Church and setting which includes the associated graveyard, located in Little River, was opened in January 1879 and has historical and social significance as a 19th century church that has remained in use as a church ever since. The church is built on land that belonged to William Wilson, who was the first mayor of Christchurch. Wilson never used the land at Little River and in 1877 he granted part of his land to the Church Property Trustees, although the transferral was delayed until permission was granted by Parliament. Little River had become a parochial district in 1875, having belonged to the Anglican parish of Governor's Bay since 1866 with services held in the house of a local miller, William Coop, the Maori Church, or the local school. As soon as Little River was elevated to a parochial district discussions were begun on where to build a permanent church. The building was designed by Gothic Revival architect Benjamin Mountfort and built by Noah Walters. Reverend Purchas was appointed as the first resident vicar of Little River in 1892 and two years later he oversaw alterations to the church which involved extending it by five metres and adding buttresses to the northern elevation. Alterations have been made to the building throughout the 20th century such as the new hall extension in 1990, but it still retains much of its original form.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

St Andrew's Church has cultural and spiritual significance as an Anglican Church that has been in use for over a century and has housed many important religious and social ceremonies for the Little River community in that time. The associated graveyard reflects the cultural traditions of burial practice over time and is still an open cemetery. The church and cemetery have strong community connections and associations to the way of life and settlement of the area.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The church has architectural and aesthetic significance as a timber Gothic Revival church designed by Benjamin Mountfort in the 1870s. Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. He has been credited with defining Christchurch's Gothic Revival character with a group of major buildings including the Canterbury Museum, the Provincial Council Buildings and Canterbury College (later the Arts Centre) and a number of early timber churches for the Anglican diocese.

The church is constructed of board and batten, with a pitched metal roof and features a string course running the length of the building. There are lancet windows in all the elevations, double in the north and south elevations and triple at the gable ends. The gable ends also feature exposed rafters and shingle decoration. There is a porch on the south side with a pitched roof and decorative brackets. The eastern end of the building is an extension with a small vestry on the southern side. The belfry was removed in the 1940s and the bell was placed in a frame on the ground. In recent years a small belfry has been constructed in the grounds, reflecting the design of the porch. In 1990 a new hall was added to the western end of the building, in a design which incorporates the features of the original building and still allows the original building to be easily legible. The associated St Andrew's Church graveyard includes some early and monumental Victorian graves.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St Andrew's Church has technological and craftsmanship significance through its ability to demonstrate construction techniques from the 1870s, especially of the board and batten method, which was used prior to the adoption of machine manufactured timber boards. The St Andrew's Church graveyard has technological and craftsmanship significance as many of the graves display the skills of craftspeople. This includes monumental Victorian graves that reflect social attitudes to death and fashion in funerary ornamentation.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The church and its setting have contextual significance as an important site dating from the 19th century that sits on a hill above the township within a rural setting. St Andrew's Church is located at the northern end of Little River and the setting includes the adjacent St Andrew's Church graveyard which has also been in use since the 19th century. This end of Little River was historically the site of the former school and a former cheese factory and currently houses the vicarage large areas of open paddock

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The church and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

St Andrew's Church and its setting has heritage significance to Banks Peninsula and Christchurch. It has historical and social significance as a 19th century, colonial church, designed by Benjamin Mountfort, which has been in continual use for over a century. It has cultural and spiritual significance as an Anglican Church and graveyard that has been in use for over a century. The church has housed many important religious and social ceremonies for the Little River community in that time and the graveyard is an important reflection of a community's cultural burial practices over a century and a half. The building has architectural and aesthetic significance as a rural church designed by New Zealand's foremost Gothic Revival architect, which still retains much of its original form and fabric. The building and graveyard has technological and craftsmanship significance through its ability to demonstrate construction and monumental masonry techniques from the 1870s. The church and its setting have contextual significance as an important site dating from the 19th century that sits on a hill above Little River within a rural setting not untypical for early churches in New Zealand rural communities. The church and its setting have archaeological significance in view of the date at which development first occurred on this site.

REFERENCES:

Christchurch City Council Heritage files *32 Upper Church Road, St Andrew's Church (Anglican)*
Daisley, Simon, *Background Information Listed Heritage Place, St Andrew's Church (Anglican) – 32 Upper Church Road, 2013*

REPORT DATED: 20 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 688
*KNOX CHURCH AND SETTING – 28 WHARF ROAD, PIGEON
BAY***



PHOTOGRAPH : CLARE KELLY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Knox Presbyterian Church was opened in 1899 and has high historical and social significance as a 19th century church that has served both the Presbyterian and Anglican communities since its opening and has continued in use as a church since that time. Prior to the opening of the church in 1899 Presbyterian services were conducted by a mixture of ministers based either at Pigeon Bay or across a wider area of Banks Peninsula and church elders, mostly in the local school. The Anglican community was serviced from Okains Bay and then in 1885 an Anglican Vicarage was built in Pigeon Bay and the minister conducted

services, also in the local school – on alternate Sundays to the Presbyterian services. The land for the church belonged to Thomas Orr Hay, son of Ebenezer Hay, who was a devout Free Church of Scotland Presbyterian and who, with his family, was one of the first two European families to settle in Pigeon Bay. The building was designed by leading Arts and Crafts architect Samuel Hurst Seager. Although the church was built by the Presbyterian community, it was used by both Presbyterians and Anglicans from its opening, with the congregations using the church for Sunday worship on alternating weeks. Over time the Anglican congregation outgrew the Presbyterian, which meant that in 1960 when works were undertaken to the church this included altering the interior to better reflect the needs of the predominantly Anglican congregation, rather than continuing to reflect the original Presbyterian approach. In spite of alterations in the 20th century the church still retains much of its original form and features.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Prior to the arrival of Europeans Wakaroa, Pigeon Bay, was settled by members of Ngāi Tūāhuriri living in three settlements there. The Māori inhabitants established good relations with the European settlers when they arrived.

Knox Presbyterian Church has high cultural and spiritual significance as a that has been in use for over a century for both Presbyterian and Anglican congregations and has housed many important religious and social ceremonies for the Pigeon Bay community in that time.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The church has architectural and aesthetic significance as good example of a timber Arts and Crafts church designed by Samuel Hurst Seager in the 1890s that still retains much of its original design and form. Hurst Seager came to New Zealand in 1870 and took over his father's building firm in 1874. He worked for leading New Zealand architecture Benjamin Mountfort and studied architecture at Canterbury College and then in London. In 1885 he won a design competition for the Christchurch Municipal Building and proved to be an innovative designer, at the forefront of architectural and planning theory and practise in New Zealand in the decades either side of 1900. He designed some of Christchurch's most significant turn of the century houses, such as Daresbury and the Macmillan Brown dwelling in Cashmere. With the design of The Spur in Sumner he manifested two strands of his philosophy – his search for an indigenous architectural expression, and his desire to promote new ways of living through architecture. He wrote prolifically on town planning, architecture and the built environment and was director of the first New Zealand Town-planning Conference and Exhibition in Wellington in 1919.

Knox Presbyterian Church, Pigeon Bay was designed by Hurst Seager in the late 1890s with a timber framed and clad structure, with a pitched roof clad in totara shingles. The roof was supported by scissor trusses and external timber buttresses. There is a lower gable portion at the west end to form the entry porch and a perpendicular gable on the northern side to form the vestry. The church has pointed arch leaded windows and there is a small timber bell turret on the west end of the main gable. Internally there is vertical rimu sarking with a

diagonally sarked dado lining the walls. There were small, dormer shaped cross vents incorporated into the roof. In 1960 the exterior was stuccoes with timber detailing added to the gable ends and the cross vents removed and clad over with the re-cladding of the roof. Inside the church remains much as it was designed, although the raised platform at the eastern end now houses an altar and pulpit rather than the original organ, choir and reading desk.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Knox Presbyterian Church has technological and craftsmanship significance for its ability to demonstrate construction techniques from the late 19th century, particularly with regard to the significant Arts and Crafts interior with the use of timber and cast iron hardware.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The setting of Knox Presbyterian Church at 28 Wharf Road consists of the immediate land parcel. The church has contextual significance in that it sits within a landscape of rural paddocks, with the historic Pigeon Bay store on the adjacent site, as it has done since it was constructed and which reflects the community it was built to serve. It is set back from the road and approached by a small footpath. The site has several large trees on it, with one particularly close to the entrance porch. The church is visible from the sea and the surrounding landscape.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The church and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site which occurred prior to 1900, including Māori land use and occupation given Pigeon Bay is known to have been an area settled by Māori.

ASSESSMENT STATEMENT

Knox Church and its setting are of overall significance to Christchurch, including Banks Peninsula as a 19th century church that has served both the Presbyterian and Anglican communities since its opening. The church has historical and social significance and has being built on land given by Thomas Orr Hay, son of Ebenezer Hay, who was a devout Free Church of Scotland Presbyterian and who, with his family, was one of the first two European families to settle in Pigeon Bay and for its continued use as a church since 1899. Knox Presbyterian Church has cultural and spiritual significance as a that has been in use for over

a century for both Presbyterian and Anglican congregations and has housed many important religious and social ceremonies for the Pigeon Bay community in that time. The church has architectural and aesthetic significance as good example of a timber Arts and Crafts church designed by Samuel Hurst Seager in the 1890s that still retains much of its original design and form. Knox Presbyterian Church has technological and craftsmanship significance for its ability to demonstrate construction techniques from the late 19th century, particularly with regard to the significant Arts and Crafts interior with the use of timber and cast iron hardware. The church has contextual significance in that it sits within a landscape of rural paddocks, with the historic Pigeon Bay store on the adjacent site, as it has done since it was constructed and which reflects the community it was built to serve. The church and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site which occurred prior to 1900, including Māori land use.

REFERENCES:

Christchurch City Council, *Heritage File, Knox Church (Presbyterian), 28 Wharf Road, Pigeon Bay*
Kelly, Clare, *Background Information Listed Heritage Item, Knox Presbyterian Church Pigeon Bay* - 2013

REPORT DATED: 26/08/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1143
*DWELLING AND SETTING - 4 WILLIAM STREET, AKAROA***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 4 William Street and its setting has historical significance for its association with a number of early settlers in Akaroa including well known farmer and whaler Alexander Wright and motor mechanic Alfred Read. Wright purchased the property from George Checkley and was a member of a well-known local family who were involved in whaling - Wright being involved as well in farming and surveying. Wright owned the property until 1908 when he sold it to Alfred Read. Research to date suggests that the dwelling was built by Read around this time. A birth notice published in the *Akaroa Mail* in March 1908 has the Reads living in William Street by this time. Read was a service car proprietor and mechanic who provided return trips to Christchurch for the residents of Akaroa. He died in 1941 as the result of an injury and his wife retained ownership of the property until 1959. The dwelling has had a number of owners since then, including in the 21st century a member of the LeLievre family, well known pioneer settlers of Akaroa.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 4 William Street has cultural significance as a demonstration of the way of life of an Akaroa family in the early 20th century Akaroa.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 4 William Street has architectural and aesthetic significance as an example of bay villa clad in timber weatherboards with a corrugated iron roof. It has a projecting bay with an undecorated gable end and a triple sash window. A central entrance door and another triple sash window are sheltered by a straight roofed, unornamented veranda. There is a box bay window on the north side of the house with similar windows. Externally the only decorative elements in evidence are paired timber eaves brackets. To the rear of the house is an original lean-to and another lean-to which is a modern addition.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has some technological and craftsmanship value as a demonstration of standard construction methods and materials of the mid-1900s.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The former Read residence at 4 William Street has contextual significance within its setting and the neighbouring streetscape, much of it dating from the turn of the 20th century. Dwellings at 9 and 15 William Street are also listed heritage places and together the three buildings demonstrate the evolution of domestic architecture from the colonial cottage to the bay villa and transitional villa between the 1880s and 1910s.

The setting includes a rectangular parcel of land on which the house is located with a hedge and picket fence along the street boundary and garden and outbuildings at the rear. Somewhat unusually the area beneath the veranda at the front of the house has been planted, save for a path that leads to the front door.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling at 4 William Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 4 William Street and setting has overall significance to Banks Peninsula and Christchurch. The dwelling at 4 William Street and its setting has historical significance for its association with a number of early settlers in Akaroa including well known farmer and whaler Alexander Wright and motor mechanic Alfred Read. Research to date suggests that the dwelling was built by Read c1908. The dwelling at 4 William Street has cultural significance as a demonstration of the way of life of an Akaroa family in the early 20th century Akaroa. It has architectural significance as a modest bay villa from the turn of the 20th century clad in timber weatherboards with a corrugated iron roof, a projecting bay with a gable end and a triple sash window.. 4 William Street has contextual significance for the contribution it makes to the historic residential character of William Street and in relation to other listed dwellings in the street. The dwelling at 4 William Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Daisley, Simon, *Background Information Listed heritage Place, 4 William Street*, 2013

REPORT DATED: 20 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 707
*DWELLING AND SETTING - 15 WILLIAM STREET, AKAROA***



PHOTOGRAPH: S. Daisley, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

15 William Street has historical and social significance as an early workman's dwelling in Akaroa and for its long association with the Staples and Pool families.

The address was originally part of a rural section owned by Reverend William Aylmer who arrived in Akaroa in 1851. In 1879 Aylmer sold a section to John Frederick Staples who had emigrated to New Zealand with his parents and family in 1858. Staples worked in Garwood's Store in Akaroa for twenty years, and later was a market gardener. Research to date suggests the dwelling was built in 1880 by John's brother, Edward Staples for John and his family. Following John's death in 1923 the house was sold to Charles Pool, a local boat operator. The dwelling remained in the Pool family until 1957. Since the mid 1970s it has changed hands several times and appears to have been primarily a holiday home.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling has cultural significance as a tangible reminder of the colonial settlement of Akaroa. It conforms to the cultural mores of the time, with a small frontage providing space for an ornamental garden setting, but with a larger area at the rear for a productive garden.

The dwelling also has cultural significance as an illustration of the way in which Akaroa dwellings commonly remained in the same families as permanent residences until the mid twentieth century, when they transitioned to become retirement and/or holiday homes.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The one and a half storey colonial cottage has architectural significance as it retains the basic form of a nineteenth century colonial cottage with the original layout, interior features and fabric in place. The cottage has undergone some transformation including the alteration of the original scullery to a kitchen in the mid twentieth century and the addition of two dormer windows to the front elevation in 1969. While based on Akaroa precedent and therefore not inappropriate, the windows have altered the original appearance of the dwelling.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling has technological and craftsmanship significance as it retains evidence of mid to late nineteenth century construction and detailing. The use of local timber was widespread in Akaroa by this time due to the plentiful supply from the many sawmills operating on Banks Peninsula.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has contextual significance on its site, in its setting and within its wider context. The setting consists of the immediate parcel, a long narrow rectangular block. The dwelling is located at the front of the section, with a small garden at the front and a much larger area at the rear. It is a landmark because of its location close to the street. The dwelling is situated in an area of Rue Jolie and Percy Street that has a concentration of listed heritage residential buildings dating from the nineteenth and early twentieth centuries. These dwellings present a comprehensive collection of New Zealand architectural styles from the colonial period to mid-twentieth century which collectively play a large part in defining Akaroa's character.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 15 William Street, Akaroa, has overall heritage significance to the Christchurch district including Banks Peninsula. It has historical significance as a mid to late nineteenth century cottage built for shop assistant and market gardener John Staples, and which has remained a residential building since that time. The dwelling has cultural significance as a tangible reminder of the colonial settlement of Akaroa. It has architectural significance as it has retained the broad form and features of a colonial cottage. The dwelling has technological and craftsmanship significance as it retains evidence of mid to late nineteenth century construction and detailing. The dwelling has contextual significance on its site and as part of a broader group of listed heritage residential buildings in the area which collectively play a large part in defining Akaroa's character.

REFERENCES:

Background Information Listed Heritage Place, 15 William Street. 2013

Christchurch City Council Heritage File – 15 William Street.

REPORT DATED: 05/01/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1187
*DWELLING AND SETTING – 3 WINCHESTER STREET,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 3 Winchester Street has high historical and social significance as an early colonial dwelling, and for its association with first owners Henry and Hannah Derry, and prominent later owners George and Charles Agar, and William Lester.

Lyttelton Town Section 61 was part of a portfolio of land purchased from the Canterbury Association by Dr William Draper in 1851. Draper was the brother-in-law of first Superintendent of Canterbury Province, James Fitzgerald. The following year Draper sold TS 61 to London merchant Frederick Smith. Smith retained the section until October 1858, when he sold it to blacksmith Henry Derry for £150.

Henry William Derry had arrived in Lyttelton with the First Four Ships in 1850, and established a forge on London Street. Shortly after purchasing TS 61 in 1858, Derry drew a large £600 mortgage on local merchant John Thomas Peacock. Research suggests that this was used to build the house at 3 Winchester Street, which Derry called *Lentonville* after his wife Hannah's maiden name (Lenton), and a Livery and Bait Stables nearby. In late 1864

Henry and Hannah separated and Derry placed the property in trust for the benefit of his wife and three children. The next years however the mortgage was defaulted on and *Lentonville* passed to J T Peacock. Merchant David Davis (who had a warehouse on the Gladstone Quay/Oxford Street corner that later became the British Hotel) took a 21 year lease on the property in June 1865, but was himself bankrupt in 1869. In 1870 the house narrowly survived the destruction of the Great Fire, which wiped out Lyttelton's commercial centre. In 1871 Peacock subdivided off and sold the property at 5 Winchester Street. 3 Winchester Street on its remaining land was sold to waterman George Agar in 1878 for £405. Agar renamed the property *Trevor House*.

George Agar established himself as a boatman in Lyttelton in 1863, moving goods from ships in the roadstead to the wharves. As the wharf facilities in the port improved, there was less demand for boatmen, and Agar moved to the West Coast. Later he returned to Lyttelton and initiated a steam launch service in 1877 which proved very successful. Agar was genial, public-spirited and well-regarded in the port town. He died on a visit to London in 1898 aged 61. Later *Trevor House* became the home of George's son Charles Havelock Agar. After working for his father, Charles (1857-1931) became proprietor of a grocery business in Lyttelton and of the New Brighton pier. He served as a member of the Lyttelton Borough Council and was a keen bowler, representing New Zealand. He had *Trevor House* auctioned in 1919. The property was purchased by William Thomas Lester.

W T (Bill) Lester (1878-1960) was a painter and Lyttelton's undertaker. A popular man and an excellent speaker, Lester was involved in many organisations and served three terms as Mayor (1917-25, 1933-35 and 1944-47). Bill and his wife Mary Ann called their home *Teynham* after Mary Ann's home village in Dorset. After her husband's death, Mary Ann lived on in the house until her own death in 1967. The dwelling has had only two owners in the intervening years.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

3 Winchester Street has cultural significance for its ability to demonstrate the way of life of early settlers in colonial Lyttelton and as a home that has longevity of ownership and been retained in near original form.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

3 Winchester Street has high architectural and aesthetic significance as a large early colonial vernacular dwelling that retains a high degree of integrity and authenticity.

The dwelling was constructed in c1859 for Henry and Hannah Derry. The house is a square-plan two-storeyed building with a twin gabled roof end-on to Winchester Street. The house originally had a single level verandah across the north elevation, but this was replaced with the present galleried verandah during the period of Agar family ownership. The first floor windows were also replaced with French doors, and a bay window added in this period. The rear of the property has been extensively altered with an extension to accommodate a kitchen and the original fenestration replaced. The building was strengthened by the current

owner in 1999. The property sustained moderate damage in the Canterbury Earthquakes of 2010-2011. The large central chimney was subsequently removed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

3 Winchester Street has technological and craftsmanship significance for its ability to demonstrate construction techniques and the use of materials from the mid nineteenth century, and for its decorative glass and ironwork.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

3 Winchester Street has high contextual significance as a well-known domestic residence in the historic centre of Lyttelton. It is located on a street that contains a number of nineteenth and early twentieth century houses, including the adjacent former Lyttelton Gaol's Warder's House (c1875) and a number of other listed heritage buildings. The setting of the dwelling consists of its immediate land parcel, a suburban section which slopes downhill from Winchester Street. The house is set back from the road with a large informal garden at the front and a small court at the rear.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

3 Winchester Street and its setting are of archaeological significance because have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The present dwelling dates from c1859, but it is possible that there were earlier buildings on the site.

ASSESSMENT STATEMENT

3 Winchester Street and its setting are of high overall heritage significance to the Christchurch district including Banks Peninsula. The building has high historical and social significance as an early colonial dwelling, and for its association with first owners Henry and Hannah Derry, and prominent later owners George and Charles Agar, and William Lester. The building has cultural significance as a demonstration of the way of life of its former inhabitants. The building has high architectural and aesthetic significance as a large early colonial vernacular dwelling that retains a high degree of integrity and authenticity. The building has technological and craftsmanship significance for its ability to demonstrate construction techniques and the use of materials in the mid nineteenth century, and for its decorative ironwork and glass. 3 Winchester Street has high contextual significance as a

well-known domestic residence in the historic centre of Lyttelton and it is located on a street that contains a number of 19th century timber houses, large and small. The building and its setting are of archaeological significance because have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council, *Heritage File, 3 Winchester Street*

Daisley, Simon, *Background Information Listed Heritage Place, 3 Winchester Street* - 2013

REPORT DATED: 03/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1117
*DWELLING AND SETTING – 13 WINCHESTER STREET,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The dwelling at 13 Winchester Street has historical and social significance as a late 19th century dwelling that was associated with the families and firm of Hollis and Brown for over half a century. It was built on a site that previously belonged to Dr William Donald, an active member of the early Lyttelton community who was resident in Lyttelton by 1853. In 1896 the property was transferred to Emily Elizabeth Brown, wife of William Brown, a local builder. Current research suggests that the present house was built at this time.

William Brown was a partner in the Lyttelton building firm Hollis and Brown. His wife was the daughter of William Hollis, his business partner. Hollis and Brown also built the former Kilwinning Lodge on Canterbury Street, the former Catholic presbytery in Exeter Street and were involved in many other building projects in the town, particularly square villas such as this one. The dwelling remained in Emily Brown's name until 1952 when it was transferred to Alice Brown, a widower of Lyttelton. The building has had several owners since then, among

them Phillip Heath, and subsequently his widow, owned the property for over 40 years until 2003. Since then the property has remained with the same owners.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

13 Winchester Street has cultural significance for its ability to demonstrate the way of life of Lyttelton residents in the late 19th century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 13 Winchester Street has architectural and aesthetic significance as an example of a square-plan, twin bay villa from the 1890s, constructed of timber framing and weatherboards with a metal roof. The façade is symmetrical with two box bay windows, containing large double hung sash windows, on either side of a central recessed entry. The roof is hipped with a central gutter and prior to the Canterbury earthquakes it had four decorative chimneys. There are carved modillions below the roof line and beneath these at the front runs another straight roof covering the two bay windows and the recessed porch. Carved modillions support this roof also. The porch is framed by two decorative carved brackets and the front door features ornate stained glass panes on either side. There is a return veranda on the east and south sides of the building, which was enclosed on the south side in 1973 when an access ramp was also erected. In 1961 a new window was installed in the lounge and alterations were made the bathroom in 1998.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

13 Winchester Street has technological and craftsmanship significance for its ability to demonstrate local construction techniques in Lyttelton in the late 19th century. Its construction, materials and detailing evidence the period in which it was built.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling and its setting have contextual significance for the contribution it makes to the historic character of Winchester Street, in which there are a number of 19th century timber dwellings, both large and small. The gate to the property is consistent with its late 19th century origins and opens onto a decorative mosaic terrazzo tile pathway. The setting consists of the immediate land parcel, which remains large and has not been subdivided. The house is set back from the roadway, allowing for gardens at the front and rear of the property. There is a single-car garage immediately adjacent to the footpath in the north-west corner of the property.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling at 13 Winchester Street and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 13 Winchester Street and its setting has overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as a late 19th century villa associated with the families and firm of Hollis and Brown for over half a century. The dwelling has cultural significance as a demonstration of the way of life of its former inhabitants and architectural and aesthetic significance as a square-plan, twin bay villa from the 1890s. 13 Winchester Street has technological and craftsmanship significance for its ability to demonstrate local construction techniques in Lyttelton in the late 19th century and for its use of machine produced mouldings such as the modillions and porch brackets. The dwelling and its setting have contextual significance on its large un-subdivided section and as part of the streetscape containing a number of 19th century timber dwellings, both large and small. The dwelling at 13 Winchester Street and its setting has archaeological significance in view of the age of the dwelling and the site's earlier ownership by Dr William Donald.

REFERENCES:

Christchurch City Council Heritage files, *13 Winchester Street*
Daisley, Simon, *Background Information Listed Heritage Place, 13 Winchester Street* - 2013

REPORT DATED: 3 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1331
ST SAVIOUR’S CHURCH AND SETTING - 17
WINCHESTER STREET, LYTTTELTON**



PHOTOGRAPH: B. SMYTH 09/01/2015

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

St Saviour's Church (now known as St Saviour's Church at Holy Trinity) has high historical and social significance as the former Anglican parish church in West Lyttelton for ninety years, for its former role as the dedicated seaman's church in the port town – and for its particular associations with the heroic period of Antarctic exploration, for its long association with prominent clergyman Rev. E. Elliott Chambers, as the chapel for Cathedral Grammar School for thirty five years, and (as the last survivor of Lyttelton's historic churches and the new Anglican parish church in the town) as a symbol both of continuity and renewal in the post-earthquake town.

Until the 1880s, Holy Trinity Anglican Church in Winchester Street ministered to the whole of Lyttelton. In 1883 former Lyttelton minister Archdeacon Benjamin Woolley Dudley proposed that the parish be split and a new church founded to minister both to the people of West Lyttelton and visiting seafarers. To expedite the proposal, Dudley provided an endowment to assist with building and the provision of a minister. The new church, St Saviours, was constructed on a triangular site at the intersection of Brittan Terrace and Simeon Quay and consecrated in October 1885.

The first vicar, Rev. E. Elliott Chambers, had been a lieutenant in the Royal Navy before his ordination, and was a noted naval historian. He served the West Lyttelton parish for thirty six years until his death in 1921. Grateful parishioners dedicated a stained glass window to his memory. Ministering to seamen was an important part of Chamber's work, and church

parades where the companies of visiting warships would march up to St Saviours headed by their bands were long remembered by townspeople. The Antarctic explorer Captain Robert Falcon Scott and the crews of the *Discovery* and *Terra Nova* also worshipped at the church.

The fortunes of St Saviours as an independent parish waxed and waned until 1964 when urban Lyttelton was permanently reunited. In 1975 parishioners gave the redundant church to the Christchurch Diocese with the request that a new home be sought for it. The successful applicant was the Cathedral Grammar School in Christchurch. Although founded in 1881, the school did not have a dedicated place for worship. St Saviours was subsequently relocated to a new site on the corner of Park Terrace and Chester Street West, where it served the school community for thirty five years.

During the 2000s Cathedral Grammar began discussions about enlarging the church to provide for the school's growing roll. In the Canterbury Earthquakes of 2010-2011 however, all three of Lyttelton's remaining historic churches, including Holy Trinity, were destroyed. Rather than repair and extend St Saviours therefore, Cathedral Grammar decided on a new build and offered the old church back to Lyttelton's Anglicans as an appropriate replacement for their lost building. After an absence of thirty eight years, St Saviour's church returned to the port town in 2013 and was reinstated on the former Holy Trinity site to become 'St Saviours at Holy Trinity'. The church will be re-consecrated on its new site in 2015. The Holy Trinity Vicarage remains on an adjacent site.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

St Saviours Church has high cultural and spiritual significance as a place of Anglican worship and fellowship for the last 130 years. The building served as West Lyttelton's parish church and the port town's seafarer's chapel for ninety years before being relocated in 1975 to become the chapel for Cathedral Grammar School. After serving the school for thirty five years, St Saviours has recently been relocated back to Lyttelton to again become a parish church in the town. Lyttelton sustained significant damage in the Canterbury Earthquakes of 2010-2011 and lost many of its landmark heritage buildings. The decision to bring St Saviours home, whilst informed by pragmatic considerations, was seen as an opportunity to restore a valued heritage item back to the town and make a positive contribution to Lyttelton's recovery.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

St Saviour's Church has architectural and aesthetic significance as a Gothic Revival design by prominent turn-of-the-century architect Cyril Mountfort. Cyril was the second son of renowned Canterbury architect, Benjamin Mountfort, who specialised in the Gothic Revival. He worked with his father from the 1870s and took over the practice following Benjamin's death in 1898. Cyril Mountfort's ecclesiastical designs were similar to those of his father but considered less successful. They included the Church of St Luke the Evangelist (1908), Christchurch, and St John's (1910), Hororata, and alterations to the Church of the Good Shepherd Phillipstown, and St Peters Riccarton.

St Saviours is in style an Early English Gothic Revival church. It shares many features with Benjamin Mountfort's churches, including paired lancets, bracketed gable ends and board-and-batten cladding. Cyril's original plan was for a larger building, to be completed as the parish grew and funds permitted. The chancel and transepts were built according to the original plan, but the nave was never completed to its full length, nor the proposed tower added. Alterations in the early twentieth century included a vestry.

When relocated to Christchurch in 1975, the church was reconstructed to its (incomplete) West Lyttelton specifications. This meant that the chancel was considerably longer than the nave, and that the transepts therefore were employed for seating. The opportunity was taken in the 2013 relocation however to make the building more functional by altering the internal arrangement. The altar is now at the opposite end of the building, with the former entry closed off and a new doorway let through the wall in the former location of the altar. The window above the new altar has also been altered to allow the installation of some of the stained glass salvaged from the former Holy Trinity. The former porch of Holy Trinity was also salvaged and has been located over the new entry into St Saviours.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St Saviour's Church has technological and craftsmanship significance as a large timber church, constructed in a particular manner to suit the tight sloping site, and exhibiting evidence of the skill of the carpenters and other tradesmen who constructed and embellished it. The contractors who won the tender to build the church, for £673, were Sutton and Weastall. They reputedly built the church in sections and then assembled it on its constrained site by bolting the sections together. This method of construction apparently made it simpler to remove the building to Christchurch in 1975 (Press 11/07/1975). The craftsmanship of the building is evident in the timber-truss ceiling and interior woodwork. The one original stained glass window, *Christ Calming the Waters*, was commissioned by the parish to commemorate Rev. Chambers, and produced by Smith and Smith of Christchurch in 1922.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

St Saviours Church has contextual significance in its setting and within its wider Lyttelton context. The setting of the building is its immediate parcel, a large level rectangular section at the south east corner of Canterbury and Winchester Streets. Although this setting is not the original setting for St Saviours, it was previously the site of an Anglican church (Holy Trinity), and is less than a kilometre from St Saviour's original site in West Lyttelton. St Saviours is located on the eastern side of the section exactly on the former site of Holy Trinity; the large two-storey Holy Trinity vicarage (dating from the 1870s) is on the western side. Both buildings front onto a large lawn and are surrounded by mature trees. The wider context of the church is the heritage and character streetscape of Winchester and Canterbury Streets. To the immediate south is the listed former Kilwinning Masonic Lodge; to the east is a listed villa. There are a significant number of listed houses on Winchester Street. The church has landmark significance on its large site. It is clearly visible from Winchester Street, but also because of the topography of Lyttelton, also visible from many other parts of the township.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

St Saviours Church is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site including that which occurred prior to 1900. Holy Trinity Church was located on the site from 1860 until its destruction by earthquake in 2011, and was archaeologically investigated when it was demolished.

ASSESSMENT STATEMENT

St Saviour's Church and its setting has overall heritage significance for the Christchurch district including Banks Peninsula. The church has high historical, social and cultural significance as a place of Anglican worship and fellowship for the last 130 years – as the former parish church in West Lyttelton and Lyttelton's dedicated seaman's church for ninety years (with particular associations with the heroic period of Antarctic exploration), for its long association with prominent clergyman Rev. E. Elliott Chambers, as the chapel for Cathedral Grammar School for thirty five years, and as Lyttelton's new Anglican parish church. As both the newest church in Lyttelton and the last survivor of the town's historic churches, St Saviours is a symbol of continuity and renewal in the post-earthquake town. The church has architectural and aesthetic significance as a Gothic Revival design by prominent turn-of-the-century Christchurch architect Cyril Mountfort. The church has technological and craftsmanship significance as a large timber church, constructed in a particular manner to suit its original tight sloping site, and exhibiting evidence of the skill of the carpenters and other tradesmen who constructed and embellished it. The church has contextual significance in its setting – the large established section formerly occupied by Holy Trinity Church - and within its wider Lyttelton context, which includes a large number of character and heritage buildings. The church has landmark significance as a highly visible building. The church is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Holy Trinity Church was located on the site from 1860 until its destruction by earthquake in 2011, and was investigated archaeologically when it was demolished.

REFERENCES:

CCC Heritage Files: Anglican Church, 17 Winchester Street
Former St Saviour's Church Lyttelton, 26 Park Terrace

REPORT DATED: 07/04/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1115
*DWELLING AND SETTING – 23 WINCHESTER STREET,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

23 Winchester Street has historical and social significance as a modest late nineteenth century cottage that has been home to a succession of working families since its construction in c1893.

In 1874 Lyttelton cabinet maker John Smith Wilcox purchased TS 56 at the intersection of Winchester and Canterbury Streets and undertook a subdivision. The northern third of the section was sold to hotel keeper George Morton Warne. Warne divided his parcel in half in 1879 and sold the western portion (the site of 23 Winchester Street) to mariner Gilbert Hutton for £100. A decade later Hutton sold the site to carter William Kennell and his wife Catherine for £80. The price suggests bare land. In 1893 the Kennells drew a £100 mortgage, and it is likely to be at this time that the cottage was constructed.

The Kennells retained their cottage until 1927, when it was subject to a mortgagee sale. The property was purchased by labourer John Blackler and his wife Annie. John died in 1937 and Annie in 1945. After Annie's death the property was sold to watersider John McGifford

and his wife Jane. John died in 1950, but Jane stayed on at the property until her own death in 1973. The property was then owned by painter Ross Newberry until his death in 1993. The present owner bought the property in 1994.

Nineteenth and early twentieth century Lyttelton was home to a large population of workers who laboured in low paid and insecure jobs on its wharves, railways and ships. Consequently there was a high demand for small, modestly-priced dwellings like 23 Winchester Street.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

23 Winchester Street has cultural significance for its ability to demonstrate the way of life of people of modest means in Lyttelton during the late nineteenth and early twentieth centuries.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

23 Winchester Street has architectural and aesthetic significance as a small colonial vernacular cottage. The dwelling appears to have originally consisted of just two rooms. Sash windows frame a central front door. The house was extensively altered in 1997. These alterations included the extension of a small existing basement and the addition of a deck.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

23 Winchester Street has technological and craftsmanship significance for its ability to demonstrate late nineteenth century construction methods and use of materials.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

23 Winchester Street has contextual significance as part of a historic streetscape containing a large number of nineteenth century and early twentieth century dwellings, a number of which are listed heritage buildings. The setting of 23 Winchester Street is its immediate land parcel, a very small, steeply-sloping section. The dwelling is located on the street frontage and extends across the width of the section. A right of way to the west gives access to the small back garden. To the east of the cottage is a small 1870s commercial building. To the west is the Lyttelton Recreation Centre complex. The small scale and street-side location of the property give it landmark significance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

23 Winchester Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The cottage was built in c1893; there is no evidence of an earlier building on the site.

ASSESSMENT STATEMENT

23 Winchester Street and its setting are of overall significance to the Christchurch district, including Banks Peninsula. The dwelling has historical and social significance as a modest late nineteenth century cottage that has been home to a succession of working families since its construction in c1893. The dwelling has cultural significance for its ability to demonstrate the way of life of people of modest means in Lyttelton during the late nineteenth and early twentieth centuries. The dwelling has architectural and aesthetic significance as a small colonial vernacular cottage. It appears to have originally consisted of just two rooms. The dwelling has technological and craftsmanship significance for its ability to demonstrate late nineteenth century construction methods and use of materials. The dwelling has contextual significance as part of a historic streetscape containing a large number of nineteenth century and early twentieth century dwellings, a number of which are listed heritage buildings. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The cottage was built in c1893; there is no evidence of an earlier building on the site.

REFERENCES:

Christchurch City Council *Heritage File* 23 Winchester Street

Daisley, Simon, *Background Information Listed Heritage Place, 23 Winchester Street* - 2013

REPORT DATED: 06/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1110
*DWELLING AND SETTING – 28 WINCHESTER STREET,
LYTTELTON***



PHOTOGRAPH: BRENDAN SMYTH 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

28 Winchester Street has high historical and social significance as a substantial late nineteenth century home and for its long associations with the Pre-Adamite settler David Dimond and his family, and with general practitioners Drs Thomas Guthrie and Charles Upham.

David Patton Dimond arrived in Wellington as a child with his parents and siblings in 1841. In 1849 he and his brother Charles relocated to Lyttelton to work as survey hands for the Canterbury Association. After the Association settlers arrived, David and another brother Sydney went into partnership in a store and carting business. David Dimond was a prominent member of Lyttelton's community in the nineteenth century, serving as chairman of the Lyttelton Permanent Land, Building and Investment Society and as a member of the Lyttelton Borough Council. About 1895 Dimond retired to Wellington where he died in 1899.

In April 1881, Dimond was reported as building a 'substantial eight-roomed dwelling house' (Star 14/04/1881) on his section (TS 71) at the corner of Winchester and Canterbury Streets. Presumably it was his own home to begin with, but in 1887 he leased it to Dr Thomas

Guthrie. Guthrie took over as Lyttelton's doctor and port health officer after the death of Dr Rouse in 1884 and remained until 1898. He was renowned for his wit and geniality, and was held in high esteem. After Dr Guthrie's departure, 28 Winchester Street was first leased and then purchased (in 1907) by his successor, Dr Charles Upham.

Dr Upham (1863-1950) served as Lyttelton's general practitioner for half a century. His work among poor families in the 1918 influenza epidemic and the 1930s depression was particularly noteworthy and he was a much-loved figure in the town. Upham Terrace was named after him, and a memorial clock tower was erected in his honour on the Lyttelton Gaol site in 1952. He lived at 28 Winchester Street for over fifty years until his death. Upham was the uncle and name-sake of prominent World War II soldier Charles Upham, VC and bar.

The property has had two owners since its sale in 1951, with the current owners having owned it since 1977.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

28 Winchester Street has cultural significance for its ability to demonstrate the way of life of some of the more prominent and prosperous citizens of Lyttelton in the late nineteenth and early twentieth centuries. In particular, the house may provide evidence of the lifestyle of a general practitioner at a time when it was common practise for the surgery to be accommodated in the doctor's residence.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

28 Winchester Street has architectural and aesthetic significance as a large two-storey Italianate villa from the late nineteenth century.

The house was built in 1881 for David Dimond and his family. The architect and builder have not been identified. In style the house is an Italianate villa, with the characteristic square form, hipped roof and large (sometimes multiple) sash windows. It lacks however some of the more typically-found ornamentation, such as modillions or quoins. The Italianate villa superseded the Carpenter Gothic 'cottage' as the predominant house style from the late 1870s. There are a number of similar homes in Lyttelton. The plan of 28 Winchester Street suggests it may have been extended at the rear in a similar style in the late nineteenth or early twentieth century. It was altered in 1997 when a sympathetic addition was made to the western elevation, and the verandah on the south elevation was 'returned' to meet it.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

28 Winchester Street has technological and craftsmanship significance for its ability to demonstrate construction methods and the use of materials in the later nineteenth century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

28 Winchester Street has contextual significance as an important element of Winchester Street's historic streetscape. There are many nineteenth and early twentieth century dwellings in the vicinity, a number of which are listed heritage items. The setting of 28 Winchester Street consists of its immediate land parcel, a large elevated established corner section. The house is centrally located on the sloping site. It is obscured from view by vegetation.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

28 Winchester Street and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There is no evidence of any building on the site before the present c1880 dwelling.

ASSESSMENT STATEMENT

28 Winchester Street and its setting are of overall significance to the Christchurch district, including Banks Peninsula. The dwelling has high historical and social significance as a substantial late nineteenth century home and for its associations with the Pre-Adamite settler David Dimond and his family, and with general practitioners Drs Thomas Guthrie and Charles Upham. The dwelling has cultural significance for its ability to demonstrate the way of life of some of the more prominent and prosperous citizens of Lyttelton in the late nineteenth and early twentieth centuries. In particular, the house may provide evidence of the lifestyle of a general practitioner at a time when it was common practise for the surgery to be accommodated in the doctor's residence. The dwelling has architectural and aesthetic significance as a large two-storey Italianate villa from the late nineteenth century. The dwelling has technological and craftsmanship significance for its ability to demonstrate construction methods and the use of materials in the later nineteenth century. The dwelling has contextual significance as an important element of Winchester Street's historic streetscape. The dwelling and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. There is no evidence of any building on the site before the present 1881 dwelling.

REFERENCES:

Christchurch City Council, *Heritage File, 28 Winchester Street*

Daisley, Simon, *Background Information Listed Heritage Place, 28 Winchester Street* - 2013

REPORT DATED: 05/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1111
*DWELLING AND SETTING – 32 WINCHESTER STREET,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

32 Winchester Street has historical and social significance as an Edwardian dwelling, home to shipping company foreman Charles Anderson and his wife Edith for more than forty years.

David Patten Diamond (or Dimond) a carrier, was renting a cottage on Town Section 72 in the 1860s and early 1870s. Later he purchased that section and the adjacent TS 71, where he built a large home (now 28 Winchester Street). In 1891 Dimond subdivided TS 72 in two lengthways. He died in 1899, but his heirs did not dispose of the property until 1904 when the western half of the subdivision was sold to butcher James Bundy and his wife Rosa, who lived in Exeter Street. In 1908 the Bundys subdivided the property again, selling the rear and front sections separately, with a right of way providing access to the rear. The front section was purchased by Charles Anderson. Research suggests that it was Anderson who had the present house built in 1909.

Charles Oscar Frith Anderson, a stevedore, served as the Union Steamship Company's foreman in Lyttelton. He and his wife Edith lived together at 32 Winchester Street for more than forty years. Charles died in 1952 and Edith in 1954. The property has passed through

many owners in the intervening years. Most owners have had worked in the port in some capacity.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

32 Winchester Street has cultural significance for its ability to demonstrate the way of life of a resident of Lyttelton in the early twentieth century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

32 Winchester Street has architectural and aesthetic significance as a small early twentieth century bay villa, built in c1909 for Charles and Edith Anderson. Research to date has not identified the architect or builder.

The faceted front bay features an ornamental gable with decorative bargeboards, modillions, shingles and corbels. The modillions are continued under the eaves of the main roofline. The detail is typical of a late Edwardian villa. The verandah was partly filled in 1963 and consequently lacks the expected brackets or cast iron fringe. The building previously had two large painted brick chimneys, which have been removed since the Canterbury Earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

32 Winchester Street has technological and craftsmanship significance for its ability to demonstrate construction methods and the use of materials in the early twentieth century. By 1909, most decorative detail employed on villas was mass produced and able to be purchased from catalogues.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

32 Winchester Street has contextual significance as one of a cluster of timber dwellings, dating from the nineteenth and early twentieth centuries that form part of Winchester Street's historic streetscape. The setting of 32 Winchester Street consists of the immediate land parcel, a small narrow section. The house is located on the street frontage of the property and extends to both the east and west boundaries. A short flight of concrete steps lead up to the front door. A pedestrian right of way extends down the length of the eastern boundary

giving access both to the larger rear garden and an otherwise land-locked house beyond it. The house's location on its Winchester Street frontage gives it landmark significance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

32 Winchester Street and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Research to date suggests the presence of a dwelling on the site from the early 1860s.

ASSESSMENT STATEMENT

32 Winchester Street and its setting are of overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance as an Edwardian residence, home to shipping company foreman Charles Anderson and his wife Edith for more than forty years. The dwelling has cultural significance for its ability to demonstrate the way of life of a resident of the port town in the early twentieth century. The dwelling has architectural and aesthetic significance as a typical ornamental small early twentieth century bay villa, built in c1909 for the Anderson family. The dwelling has technological and craftsmanship significance for its ability to demonstrate construction methods and the use of materials in the early twentieth century. By 1909, most decorative detail employed on villas was mass produced and able to be purchased from catalogues. The dwelling has contextual significance as one of a cluster of timber dwellings, dating from the nineteenth and early twentieth centuries that form part of Winchester Street's historic streetscape. The house has landmark significance in its street-front location. The dwelling and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Research to date suggests the presence of an earlier dwelling on the site before 1900.

REFERENCES:

Christchurch City Council, *Heritage File, 32 Winchester Street*

Daisley, Simon, *Background Information Listed Heritage Place, 32 Winchester Street* - 2013

REPORT DATED: 04/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1112
*DWELLING AND SETTING – 34 WINCHESTER STREET,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

34 Winchester Street has historical and social significance as a modest Edwardian home, and for its 75 year association with railwayman Morris Green, his wife Louisa and their family.

Samuel Pearson and his wife Harriet arrived in Lyttelton in 1851. Samuel worked initially as a carpenter and later as a carrier. In 1860 he purchased Town Section 73 and two years later applied for a wine and beer licence for a hotel he called the Oddfellows' Arms. Doyle's 1867 Lyttelton map shows a building on the street frontage of what is now 34 Winchester Street. Evidence suggests that this was the hotel. A building adjacent the hotel is likely to be the house at 36 Winchester Street. The Oddfellows' Arms closed in c1872 when Samuel built a new hotel (the Crown) at the corner of Winchester and Oxford Streets. This was where he died in 1874.

In 1882 the trustees of Samuel's estate subdivided TS 73 into two sections and transferred them to his widow. Following Harriet's death in 1904, the eastern section was sold to Morris Gananoque Green. It is not known if the old hotel building was still extant at this time, but evidence suggests that the present dwelling was built for Green in c1905.

Morris Gananoque Green (1860-1943) was born to Samuel and Susan Green on board the *Gananoque* whilst the family were emigrating to Canterbury in 1860. The ship was commanded by Captain Archibald Morris. Morris Green spent his working life with NZ Railways, working as a storeman and porter in Lyttelton. There was a large railways workforce in the port town. Green married in 1884. The couple were living in the Sumner Road before they purchased their Winchester Street property in 1905. After Morris's death, his widow Louisa remained in their home until her death in 1951. The property was then transferred to her daughter Violet Smith, who owned it until her own death in 1981. The property has changed hands a number of times in the intervening thirty years.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

34 Winchester Street has cultural significance for its ability to demonstrate the way of life of Lyttelton residents in the early twentieth century. The house's ownership also reflects a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late nineteenth to the mid twentieth centuries. This dwelling remained in the Green family from 1905 to 1981.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

34 Winchester Street has architectural and aesthetic significance as a typical square-plan Edwardian villa.

The characteristic house form in New Zealand between 1880 and 1920 was the villa – identifiable by its broad proportions, square footprint, symmetrical plan, hipped roof and often one or more bays. Lyttelton grew rapidly in the decades leading up to WWI, and consequently there are many villas in the town. Most villas in the town were single storied, but the narrow steep sections in Lyttelton encouraged those with more resources to add a second floor.

This typical late villa was built for railways employee Morris Green and his wife Louisa in c1905. The wide paired sash windows without glazing bars and the cast iron verandah brackets point to an Edwardian provenance for the house. In 1982 the appearance of the dwelling was modified when a first floor with dormer windows was inserted into the roof space. Other internal alterations were executed at this time.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

34 Winchester Street has technological and craftsmanship significance for its capacity to demonstrate construction methods and the use of materials in the early twentieth century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

34 Winchester Street has contextual significance as one of a cluster of timber dwellings in a variety of styles and dating from the 1850s to the early twentieth century that constitute the heritage streetscape of Winchester Street. The setting of 34 Winchester Street consists of its immediate land parcel, a long narrow section. The house is located close to the street frontage and across the width of the section. A large garden stretches up the hillside behind the house. The proximity of the house to the street gives the house landmark significance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

34 Winchester Street and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The section was the site of a hotel, the Oddfellows Arms, between 1862 and 1872. It is not known when the former hotel was demolished.

ASSESSMENT STATEMENT

34 Winchester Street and its setting are of overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as a modest Edwardian home, and for its 75 year association with railwayman Morris Green, his wife Louisa and their family. The dwelling has cultural significance for its ability to demonstrate the way of life of Lyttelton residents in the early twentieth century. The house's ownership also reflects a characteristic feature of Lyttelton life, where properties were commonly retained in and passed down through families from the late nineteenth to the mid twentieth centuries. The dwelling has architectural and aesthetic significance as a typical square-plan Edwardian villa. The dwelling has technological and craftsmanship significance for its capacity to demonstrate construction methods and the use of materials in the early twentieth century. The dwelling has contextual significance as one of a cluster of timber dwellings in a variety of styles and dating from the 1850s to the early twentieth century that constitute the heritage streetscape of Winchester Street. The dwelling and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The section was the site of a hotel, the Oddfellows Arms, between 1862 and 1872.

REFERENCES:

Christchurch City Council, *Heritage File, 34 Winchester Street*

Daisley, Simon, *Background Information Listed Heritage Place, 34 Winchester Street* - 2013

<https://bdmhistoricalrecords.dia.govt.nz/>

REPORT DATED: 09/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 113
*DWELLING AND SETTING – 36 WINCHESTER STREET,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

36 Winchester Street has historical and social significance for its association with early settlers Samuel and Harriet Pearson, and mariner Captain Frederick Hutchinson, and as an early Lyttelton home updated in the Edwardian period.

Samuel Pearson and his wife Harriet arrived in Lyttelton in 1851. Samuel worked initially as a carpenter and later as a carrier. In 1860 he purchased Town Section 73 and applied for a wine and beer licence for a house on the section in 1862. By 1865 this had evolved in a hotel called the Oddfellows' Arms. In 1872 Samuel built a new hotel (the Crown) on the north-west corner of Winchester and Oxford Streets. This was where he died in 1874. In 1882 the trustees of Samuel's estate subdivided the western half of TS 73 (now 36 Winchester Street) from the eastern half and transferred it to his widow. Harriet died in 1904. In 1908 the section was resurveyed for master mariner Frederick Arnott Hutchinson preparatory to his purchase of the property from the Pearson family. The footprint of the

present dwelling is clearly shown. The first certificate of title was issued the following year in the name of Frederick Hutchinson's wife Frances. A mortgage was drawn shortly afterwards.

Captain Frederick Hutchinson (1865-1920) came to New Zealand from Liverpool in c1890. He commanded vessels for the Blackball Coal Company before coming ashore to be the company's marine superintendent in Lyttelton. Hutchinson resigned from the position due to ill-health in 1919.

In 1920 Mrs Hutchinson sold her home to London Street-based aerated water manufacturer John Wyatt, who held on to it for a short period before selling it in 1926 to builder John Davies and his wife Bertha. By 1945 the couple had passed on, and the Public Trustee sold the property to clerk Reginald Rhind. Rhind died in 1959, but the house stayed with his family until 1971. After briefly passing through the hands of bar manager Graeme Monk, the property was purchased by draughtsman Peter Tallott and his wife Iris in 1972. The present owners purchased the house from the Tallotts in 1999.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

36 Winchester Street has cultural significance for its ability to demonstrate the way of life of residents of Lyttelton in the early twentieth century. It also illustrates the manner in which Lyttelton families commonly held on to properties for long periods.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

36 Winchester Street has architectural and aesthetic significance as an 1860s dwelling that was extensively altered and updated in the early twentieth century to reflect the tastes of the later period.

A modest hotel, the Oddfellows', was opened by Samuel Pearson in 1862 on the street frontage of what is now 34 Winchester Street. The hotel closed in 1872 when Pearson built new premises elsewhere. DoYLES' 1867 map of Lyttelton shows a dwelling adjacent the hotel on TS 73 at what is now 36 Winchester Street. The core of the present dwelling is likely to be this 1860s house as its scale and form suggests a building of the 1860s or 1870s. In 1908-1909 new owner Frederick Hutchinson extensively renovated and updated the old building. The ornamental front elevation with its large square bay window is clad in rusticated weatherboard and has Stick-Style decoration in its gable build-out (shingles and spindles) and porch (a slatted frieze) typical of the late Edwardian period.

Internal alterations were made in the 1960s. External alterations in the 1970s saw the front elevation partly reclad and the bullnose roof removed. A renovation in the 2000s restored the 1909 appearance of the house.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

36 Winchester Street has technological and craftsmanship significance for its ability to demonstrate construction methods and the use of materials in Lyttelton in both the mid nineteenth and early twentieth centuries. The decorative details of the front elevation were being mass-produced by the turn of the century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The dwelling has contextual significance as one of a diverse cluster of timber dwellings, dating from the nineteenth and early twentieth centuries, which form a consistent heritage streetscape along Winchester Street. The setting of 36 Winchester Street consists of the immediate land parcel, a long narrow section. The house is located towards the front and across the width of the section, leaving only narrow alleys along the eastern and western elevations. There is a small front and a large back garden. The proximity of the house to the street gives it landmark significance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

36 Winchester Street and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A dwelling has occupied this site since the early 1860s.

ASSESSMENT STATEMENT

36 Winchester Street and its setting are of overall significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance for its association with early settlers Samuel and Harriet Pearson, and mariner Captain Frederick Hutchinson, and as an early Lyttelton home updated in the Edwardian period. The dwelling has cultural significance for its ability to demonstrate the way of life of residents of Lyttelton in the early twentieth century. It also illustrates the manner in which Lyttelton families commonly held on to properties for long periods. The dwelling has architectural and aesthetic significance as an 1860s dwelling, which was extensively altered and updated in the early twentieth century to reflect the tastes of the later period. The dwelling has technological and craftsmanship significance for its ability to demonstrate construction methods and the use of materials in Lyttelton in both the mid nineteenth and early twentieth centuries. The decorative details of the front elevation were being mass-produced by the turn of the century. The dwelling has contextual significance as one of a diverse cluster of timber dwellings, dating from the nineteenth and early twentieth centuries, which form a

consistent heritage streetscape along Winchester Street. The dwelling and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A dwelling has occupied this site since the early 1860s.

REFERENCES:

Christchurch City Council, *Heritage File, 36 Winchester Street*

Daisley, Simon, *Background Information Listed Heritage Place, 36 Winchester Street* - 2013

REPORT DATED: 06/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1114
*DWELLING AND SETTING – 38 WINCHESTER STREET,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

38 Winchester Street has historical and social significance as a turn of the century house associated with former Lyttelton Town Clerk George Lewin and the Returned Serviceman's Association (RSA).

George Lewin was born in Lyttelton in 1867 to harbour pilot Captain John Lewin. He worked initially as a journalist, serving as correspondent for the Lyttelton Times. Lewin began working for the Lyttelton Borough Council in 1896 and was appointed Town Clerk in 1899. In 1900 he purchased the site of 38 Winchester Street, and built the dwelling shortly after. The villa remained Lewin's home until 1911 when he was appointed Dunedin's Town Clerk. He then sold the property to shipping clerk John Eli Wilson.

In 1930 38 Winchester Street was purchased by plumber William Carson and his wife Laura. After William died in 1946, Laura rented rooms to District Nurse, Nurse Schen. In 1964 Mrs Carson sold the property to the Lyttelton RSA. The RSA was founded on a national basis in 1916 to advocate for and support soldiers returning (initially) from the First World War. An important element of support provision was the establishment of clubrooms where former soldiers could gather and relax. The Winchester Street house served as Lyttelton's RSA clubrooms for nearly forty years until declining membership forced a sale in 2001. 38 Winchester Street was then purchased by a development company who applied for consent

to demolish the building. There was considerable opposition in Lyttelton to the application and the consent was declined. The property was sold again in 2003, and has since been subdivided with a new house constructed to the rear.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

38 Winchester Street has cultural significance for its ability to demonstrate aspects of the way of life of a professional Lyttelton resident in the early twentieth century, and cultural and spiritual significance for its association with the RSA. The members of the RSA shared a close and exclusive bond forged in the extra-ordinary experience of warfare. In addition to advocating for and supporting former soldiers, the RSA has also played a central role in safeguarding the memory of those who did not return.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

38 Winchester Street has architectural and aesthetic significance as an example of a single-storey square-plan timber villa from the early twentieth century, designed and constructed by prominent local building firm Hollis and Brown.

The house was built for George Lewin by Hollis and Brown in 1900. The firm was also responsible for the former Kilwinning Lodge on Canterbury Street, the former Catholic Presbytery in Exeter Street and many other residential and commercial buildings in Lyttelton.

The house is in most regards a typical square-plan villa, although the room at the north-west corner has been extended out to form a bay. It is not clear if this was part of the original plan. The house's front elevation has two box bay windows framing a distinctive trapezoid porch with decorative cast iron and a triangular pediment. There is also a row of modillions immediately below the eaves. The interior was altered in the 1960s to accommodate the needs of the RSA. Further internal alterations were executed in 2005. Internally the original layout is still visible in retained elements, such as returns showing where walls were previously. The glazed doors inserted by the RSA have been replaced with a replica of the original front door. In 2012 the original sashes were replaced with double glazed timber windows with outwards top-opening lights.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

38 Winchester Street has technological and craftsmanship significance for its ability to demonstrate construction methods and the use of materials at the turn of the century. The cast iron fringe on the porch is particularly noteworthy.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

38 Winchester Street has contextual significance as one of a cluster of timber dwellings, dating from the nineteenth and early twentieth centuries that form part of Winchester Street's historic streetscape. The setting of 38 Winchester Street consists of the immediate land parcel, a small subdivided section. The house retains a front garden, but has no side or rear grounds. An original wall borders the street.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

38 Winchester Street and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Research to date does not indicate if there were buildings on the site before the existing house.

ASSESSMENT STATEMENT

39 Winchester Street and its setting are of overall significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as a turn of the century house associated with former Lyttelton Town Clerk George Lewin and the Returned Serviceman's Association (RSA). The dwelling has cultural significance for its ability to demonstrate aspects of the way of life of a professional Lyttelton resident in the early twentieth century, and cultural and spiritual significance for its association with the RSA. The dwelling has architectural and aesthetic significance as an example of a single-storey square-plan timber villa from the early twentieth century, designed and constructed by prominent local building firm Hollis and Brown. The dwelling has technological and craftsmanship significance for its ability to demonstrate construction methods and the use of materials at the turn of the century. The dwelling has contextual significance as one of a cluster of timber dwellings, dating from the nineteenth and early twentieth centuries, which form part of Winchester Street's historic streetscape. The dwelling and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Research to date does not indicate if there were buildings on the site before the existing house.

REFERENCES:

Christchurch City Council, *Heritage File, 38 Winchester Street*

Daisley, Simon, *Background Information Listed Heritage Place, 38 Winchester Street* - 2013

REPORT DATED: 04/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1188
*DWELLING AND SETTING – 39 WINCHESTER STREET,
LYTTELTON***



PHOTOGRAPH: SIMON DAISLEY 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

39 Winchester Street has historical and social significance as a modest late nineteenth century home, and for its associations with the owners and licensees of the adjacent former Cambridge Hotel, particularly mariner Captain Patrick McConville.

In c1872 the Duke of Cambridge Hotel (later the Cambridge Hotel) opened at the corner of Winchester and Dublin Streets. In 1877 Patrick Barry became licensee, purchasing the freehold of the property three years later. In 1882 Barry rebuilt the hotel and added an adjacent 'private cottage residence' (now 39 Winchester Street) for his family. Within a couple of years Barry was confined to Sunnyside Lunatic Asylum. The freehold of his hotel was purchased by Captain Patrick McConville in 1888. After a very brief period as licensee, McConville let the hotel until the license was declined in 1894 as part of the so-called 'general reduction' of that time. The hotel was not permitted to reopen and by the turn of the century had been converted into a general store.

Patrick McConville settled in Lyttelton in the mid-1870s and apart from short stints at the Cambridge Hotel and farming in Marshlands remained active in the coastal trade for over thirty years. In 1892 he became master of the steamer John Anderson, which serviced Banks Peninsula. He died suddenly aboard the vessel in Port Levy in 1906.

Between 1894 and 1920 the McConville family appear to have let the cottage at 39 Winchester Street. About 1920 they defaulted on the mortgage that Captain McConville had originally drawn in 1888 to purchase the larger property. The mortgagee, The Lyttelton Permanent Land, Building and Investment Society, subdivided the former hotel, the cottage and the section at 37 Winchester Street into three separate lots. The cottage and section (lots 2 & 3) were sold to (retired) mariner Alfred Varney in 1925. Varney lived nearby on London Street, and let 39 Winchester Street to tenants. In 1930 he transferred both lots to his daughter Ellen Benn. Later the same year Benn also purchased the narrow strip to the west of her cottage. In 1945 Benn sold the cottage (lot 2, its present section) to Mary Anderson. The cottage has changed hands regularly in the seventy years since. Most of its occupants have been workers in the port. The building sustained some damage in the Canterbury Earthquakes of 2010-2011.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

39 Winchester Street has cultural significance for its ability to demonstrate the way of life of the citizens of Lyttelton in the late nineteenth century, particularly that of a publican.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

39 Winchester Street has architectural and aesthetic significance as an early bay villa, dating from the period in which Carpenter Gothic transitioned into the more Italianate-style villa as the predominant house type.

The dwelling was constructed in 1882 for the publican of the adjacent Cambridge Hotel, Patrick Barry, by contractors Sutton and Weastell. The front of the house is clad in rusticated weatherboard and features two triple-sash windows and fretted barges and verandah brackets. The veranda has been partly enclosed. At some point (possibly as late as the 1930s), the alleyway between the cottage and the former hotel was enclosed and the space incorporated into the cottage. This alley is covered with an additional half-gable and a fretted barge to match the original cottage. The dwelling was later enlarged by the addition of a basement level. In 2002 major internal alterations were made, including the removal of parts of some internal walls. Moderate damage was sustained in the Canterbury Earthquakes of 2010-2011. The central chimney was subsequently removed and replaced with a metal flue.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

39 Winchester Street has technological and craftsmanship significance for its ability to demonstrate construction methods and the use of materials in Lyttelton in the late nineteenth century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

39 Winchester Street has contextual significance as part of the heritage streetscape of both Winchester and Dublin Streets, which together contain a number of nineteenth and early twentieth century dwellings of a variety of eras and scales. The setting of 39 Winchester Street consists of its immediate land parcel. This is a long narrow 'L' shaped section that descends to the south. The dwelling is located on and extending across the street frontage, leaving only a narrow alley on the eastern boundary to give access to the established back garden.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

39 Winchester Street and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Research to date does not indicate if there were earlier structures on the site.

ASSESSMENT STATEMENT

39 Winchester Street and its setting are of overall significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance as a modest late nineteenth century home, and for its associations with the owners and licensees of the adjacent former Cambridge Hotel, particularly mariner Captain Patrick McConville. The dwelling has cultural significance for its ability to demonstrate the way of life of Lyttelton residents in the late nineteenth century. The dwelling has architectural and aesthetic significance as an early bay villa, dating from the period in which Carpenter Gothic dwellings gave way to Italianate-style villas as the predominant house type. The dwelling has technological and craftsmanship significance for its ability to demonstrate construction methods and the use of materials in Lyttelton in the late nineteenth century. The dwelling has contextual significance as part of the heritage streetscape of both Winchester and Dublin Streets, which together contain a number of nineteenth and early twentieth century dwellings of a variety of eras and scales. The dwelling and its setting are of archaeological significance because they have the ability to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Research to date does not indicate if there were earlier structures on the site.

REFERENCES:

Christchurch City Council, *Heritage File, 39 Winchester Street*

Daisley, Simon, *Background Information Listed Heritage Place, 39 Winchester Street* – 2013

REPORT DATED: 05/03/2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1200
*LAMPSTAND AND SETTING – WOODILLS ROAD BETWEEN
LAVAUD-FELTHAMS, AKAROA***



PHOTOGRAPH: ROSEMARY BAIRD, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The lampstand, at the junction of Rue Lavaud and State Highway 75 as it enters the village, is of historical and social significance for its connection with the history of Akaroa's street lighting and council infrastructure projects and because it serves as a memorial to two of Akaroa's historical figures. The gas lamp was installed in 1907, four years before Akaroa began the transition to electricity with the opening of the Akaroa Hydro Electric Generator. The plaque on the lamp commemorates two historically significant Akaroa citizens: John

Donnet Bruce, Chairman of the Akaroa County Council, and George Armstrong, who was known as the 'Father of Akaroa' and was Mayor of the town three times with a total of 22½ years in office.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The lampstand is of cultural significance as a demonstration of a former way of life when gas lamps lit the village and as a commemorative structure that recognises the joint funding of this lamp by the Akaroa Borough and County Councils.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The lampstand has architectural and aesthetic significance as an Edwardian gaslight, comprising a decorative metal structure set upon a concrete plinth.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The lampstand has technological and craftsmanship significance as an example of Edwardian cast-iron work with ornamental trim and decorative metal crenulations. Research to date has not established where it was manufactured or by whom.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The lampstand has contextual significance as an ornamental structure that marks the entrance to Rue Lavaud and the town centre of Akaroa. It is a local landmark at the entry to the original 'French' town of Akaroa and is one of the first built heritage objects visitors to Akaroa encounter. It also has contextual significance as part of the historic streetscape of Rue Lavaud, in the immediate vicinity of Waeckerle's cottage and the Grand Hotel. Two iron bridges known as the Waeckerle bridges are also nearby meaning the lampstand is in close proximity to a cluster of heritage items that contribute to the historic environment of Akaroa.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Rue Lavaud lampstand and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Although the lampstand post-dates 1900 the roadway was developed prior to 1900 and the close proximity of Waeckerle's Cottage (c.1870) to the lampstand is one indication of the pre-1900 activity that would have occurred in this area.

ASSESSMENT STATEMENT

The Rue Lavaud lampstand is of overall significance to Banks Peninsula and Christchurch. It has historical and social significance for its association with Akaroa's early infrastructure development and two of Akaroa's important civic personages – John Donnet Bruce and George Armstrong. The lampstand has cultural significance as a demonstration of a former way of life and as a commemorative structure. It has architectural and aesthetic significance as an example of an Edwardian lampstand and technological significance for the methods and materials used in its construction. The lampstand has contextual significance as a landmark at the entrance to Akaroa and for its close proximity to other heritage items in the historic streetscape of Rue Lavaud. The Rue Lavaud lampstand and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Baird, Rosemary, *Background Information Listed Heritage Place. Rue Lavaud Lamp*, 2011
Akaroa Mail and Banks Peninsula Advertiser 17 June 1904, p. 3; 14 June 1907, p. 2; 14 April 1908, p. 2.

REPORT DATED: 27 FEBRUARY 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 668
*DWELLING AND SETTING - 80 WOODILLS ROAD, AKAROA***



PHOTOGRAPH : J. MAY, 26/11/14

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

80 Woodills Road has historical and social significance as an early Akaroa home, and for its connection with Mr and Mrs James Feltham, pioneering Akaroa educationalists and orchardists.

The land on which the cottage is located was purchased by French settler Jacques Benoit in 1860. Benoit subdivided a year later and ten acres were sold to Thomas Feltham in 1862. Feltham and his wife had arrived in Akaroa in 1854 and started the first school. After the family purchased their Woodill's Road block and built the cob cottage there, Mrs Feltham continued to teach, but James became a nursery and seedsman. He raised and sold apple, cherry and plum trees, but also created a significance walnut orchard on the property. After James Feltham died in 1898, the property was sold to Akaroa labourer John Glynan in 1899. Glynan owned it until 1904. In 1923 the property was purchased by Alfred Lelievre, a member of a prominent Akaroa French settler family. The Lelievre family owned the property until 1974.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the

symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The dwelling has cultural significance as it demonstrates the characteristics of the way of life of people in Banks Peninsula during the nineteenth century, particularly the association of income and living from small holdings as the house was immediately adjacent the orchard from which Feltham made his living.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

80 Woodills Road has high architectural and aesthetic significance as an earth building constructed in the mid nineteenth century on Banks Peninsula. The house is an earth building in a simple gable form, with a lean-to roof at the rear. The gable ends are clad in weatherboard and the roof is now galvanised steel. The walls are 450mm thick and the plan of the dwelling was typical of other settler dwellings of the time with four rooms at ground floor with a hallway stair accessing two attic-storey bedrooms. The dwelling is unusual in that earth buildings were less prevalent by the 1860s in Akaroa, especially as timber framed and clad houses were a signal of greater prosperity by this time. Alterations have been made to the building over time – the addition of a veranda being one of them. The greatest change has been the construction of an extension to the north-west of the original cottage in 2005 by Christchurch architect David Brocherie. This involved the removal of a small 1970s extension, the alteration of some doors, a new opening cut between the two buildings and the addition of two new windows. The original dwelling can still be easily recognised and retains its legibility.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 80 Woodills Road has technological and craftsmanship significance through its ability to demonstrate construction techniques in earth building in Akaroa, from the mid nineteenth century.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

80 Woodills Road has contextual significance in that it has not been subdivided and still retains its large, landscaped setting with wide views overlooking Akaroa and the harbour.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

80 Woodills Road has overall heritage significance to the Christchurch district, which includes Banks Peninsula. It has historical and social significance primarily as the property owned and built in the mid nineteenth century by nursery and seedsman Thomas Feltham. The dwelling has cultural significance as it demonstrates the characteristics of the way of life of people in Banks Peninsula during the nineteenth century, particularly the association of income and living from small holdings as the house was immediately adjacent the orchard from which Feltham made his living. The building has high architectural and aesthetic significance as a rare example of a 19th century Akaroa, earth building, which retains its original form and legibility in spite of later alterations. It has technological and craftsmanship significance as it can demonstrate earth building construction techniques from 19th century Akaroa. The building has contextual significance as it is still on a large, rural section that is not subdivided. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Kelly, Clare, *Background Information Listed Heritage Place, 80 Woodills Road, Akaroa*, 2013

REPORT DATED: 24/12/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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