

STAGE 3 - SECTION 32

CHAPTER 9

NATURAL AND CULTURAL HERITAGE

APPENDIX 8.2 - HERITAGE STATEMENTS OF SIGNIFICANCE -  
CHRISTCHURCH

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 31  
*ABBERLEY PARK - 23 ABBERLEY CRESCENT,*  
**CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 24/12/2014**

**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.*

Abberley Park has social and historical significance for its association with a number of early Christchurch identities and Christchurch Reserves Department senior staff who redeveloped the grounds for use as a suburban park. In addition, the park illustrates contemporary town planning theory in its acquisition as a suburban park, provision of play facilities for children, and its response to the 1937 Physical Welfare and Recreation Act.

In 1863 businessman Thomas James Maling purchased 4.5 acres of land from George Gould and built his family residence Abberley, which he named after Abberley in Worcestershire. The Maling family returned to England in 1864 and leased the property until their return to New Zealand at the beginning of 1873. Five years later Abberley transferred to Frederick Delamain, an early settler and horse breeder who owned the home for five years. Following Delamain the property passed briefly to Edward Hatfield Brown of Mt

Thomas and Henry Samuel Brown before being variously leased and owned until 1905 when the last private owner, Alice Annie Kirk purchased the property. Alice, together with her husband John Hobbs Kirk, a retired wool merchant, added a ballroom and games room to the residence. Alice died in 1933 and John in 1938. One year after John's death the Trustees of the Alice Annie Kirk estate offered Abberley for sale to the city. At this time it was a ten-roomed dwelling with stables, a fowl house, garden sheds, a horse paddock, tennis court, rose garden, vegetable garden and extensive caged cherry orchid.

The property was purchased by the city in 1939 for £4250 as part of the Council's Centennial Observations Programme. As part of Abberley's conversion to a public park with an emphasis on children's play facilities, the residence was removed from the site except for part of the building which had formerly been used as a ballroom and games room. Additions were made to this structure and it was converted for use as a pavilion. Areas within the grounds were redesigned by Reserves Superintendent Morris Barnett including the formation of new paths, removal of outbuildings, additional planting and the grassing of the vegetable garden and orchard. Abberley Park was officially opened in February 1942.

In the mid-1950s, the park's proximity to the Institute of the Blind hostel, 'Fernwood', prompted Huia Gilpin, Director of Botanic Gardens, Parks and Reserves to lay out a scented garden for the Institute's residents. This opened in 1964 and was the forerunner of other scented gardens for the sight-impaired in Auckland and Wellington.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Abberley Park has cultural significance for its role as a passive recreation area and its association with Christchurch's sight-impaired community. The park has a commemorative value by virtue of its purchase to mark the New Zealand Centennial.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Abberley Park has architectural and aesthetic significance as an example of the conversion of an established private Victorian garden into a public park at the beginning of World War II. Consequently it combines garden aesthetics of both these periods. Many original elements of the garden's design and planting scheme, parts dating to the 1860s, were retained during the initial redevelopment in 1939-41, and survive today. The combination of open grassed areas, mature trees and plantings, St Albans Stream and the network of paths contribute to the particular character of this park. The park also has some architectural value for its community facility which dates from the early 20<sup>th</sup> century and is a remnant of the former Abberley residence, although a later addition to the original building. The building references the park's former role as a family home and its late 1930s modifications reflect its mid 20<sup>th</sup> century function as a park pavilion.

The park represents a number of garden styles and planting fashions including extant early plantings of predominantly exotic deciduous tree species; remnant garden bed systems and distinctive garden styles e.g. woodland, stream-edge, rose, shrubberies and evidence of the growing popularity and fashion for Australian species in the 1950s. Remnant elements of

Huia Gilpin's 'Garden for the Blind' reflect a considered use of materials and a modernist influence in the design and layout. The surviving portion of the Abberley residence, now known as the Abberley Park Hall, references the park's residential past and was the central feature around which the garden was organised.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Abberley Park has technological and craftsmanship significance for the evidence it may contain relating to past landscape fabric and horticultural practices. As an early residential landscape with remnant plantings from the mid-19<sup>th</sup> century Abberley Park contains significant arboricultural evidence of historic plant availability and planting fashions.

### **CONTEXTUAL SIGNIFICANCE**

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

Abberley Park has contextual significance within St Albans and Merivale, as its scale and established appearance link it to the traditionally large, verdant gardens of this suburb. With residential intensification however, the park has largely become an historic remnant of this earlier pattern of suburban development. The park is one of a small number of neighbourhood parks which were originally designed as private gardens and continue to reflect aspects of their residential history. This can be seen in their planted and memorial fabric and remnant traces of dwelling imprints and circulation patterns. This is particularly true of the gardens around the remaining portion of the residence, now operating as the Abberley Park Hall, where vegetation and the form of garden beds survive from the property's days as a residence. The park relates to other suburban parks in Christchurch created from the grounds of former homes, such as Risingholme, Elmwood, Woodham, Beverley and Burnside Parks.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Abberley Park is of archaeological significance for the potential to provide archaeological evidence of human activity, including that which pre dates 1900. The site functioned as a private residence and ornamental grounds from the early 1860s.

### **ASSESSMENT STATEMENT**

Abberley Park is of overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as the site of an early colonial home and for its association with the Maling family who established the grounds, the Kirk family who further developed



the Abberley landscape and senior Reserves staff who directed the early design of the park and its features. The transformation of the garden into a park in the years that followed reflects the town planning theories of the period regarding the distribution of green space in residential areas. Abberley Park has cultural significance for its genesis as a 1940 New Zealand Centennial project and its subsequent role as a passive recreation area, especially for Christchurch's sight-impaired community and local children. The park has architectural and aesthetic significance as an established private Victorian garden reworked as a public park at the beginning of WWII and the Abberley Park community facility has architectural value as a remnant of the former Abberley residence modified for mid-20<sup>th</sup> park use. Abberley Park has technological and craftsmanship significance for the evidence it may contain relating to past landscape and horticultural practices. The park has contextual significance as a suburban park within the context of St Albans and Merivale. The park has archaeological significance as the former site of a pre-1900 dwelling.

**REFERENCES:**

CCC heritage files, Abberley Park

Clearing Sale of Furniture: Abberley, *Lyttelton Times*, 29 November 1864, p 7

Louise Beaumont, *Abberley Park Historical Investigation and Assessment*, (Christchurch, August 2010)

[http://chchkete.peoplesnetworknz.info/streets\\_and\\_places/topics/show/15-abberley-park](http://chchkete.peoplesnetworknz.info/streets_and_places/topics/show/15-abberley-park)

*St Albans: from swamp to suburbs: an informal history* (Christchurch, 1989)

<http://www.ccc.govt.nz/cityleisure/communityservices/facilitiesforhire/abberleyparkhall.aspx>

**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 27  
*FORMER DWELLING AND SETTING, MIDDLETON – 30 ACACIA  
AVENUE, 74 MIDDLETON ROAD, 47A ARTHUR STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 20/01/2015**

**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.*

The former Middleton Homestead has high historical and social significance as once home of two of the city's early settlers: Thomas Rowley, who gave the estate its name, and Sir Charles Bowen and as a significant building within the Middleton Grange School complex.

Rowley arrived in Canterbury in 1853 and is believed to have built the first stage of the house in c.1854. He was a runholder, politician and active supporter of the Anglican Church in Christchurch before he returned England in 1864.

Sir Charles Christopher Bowen (1830-1917) arrived in Canterbury with his parents aboard the *Charlotte Jane* in December 1850. Thereafter he became secretary to Canterbury Agent, John Godley. Bowen later filled a number of political and civil service positions at both provincial and central government level, including Minister of Justice and Speaker of the Legislative Council. He was knighted in 1910 and retired four years later from the post of Speaker of the Legislative Council. In the same year he was made KCMG.

Whilst he was travelling overseas Bowen married Georgina Markham in England in 1861. The couple returned to New Zealand early in the following year and set up home at *Middleton*. Georgina Bowen was the sister of the explorer Clements Markham and the Bowens' daughter Gertrude was married to Robert Scott, a cousin of polar explorer Robert Falcon Scott. Thanks to these family connections the Antarctic explorers Scott, Ernest Shackleton and Edward Wilson were guests of the Bowens at *Middleton*. Charles Bowen had a particular interest in education, and whilst in government he introduced the 1877 Education Act, which established free, compulsory education in New Zealand. Sir Charles died at his home *Middleton*, survived by his wife and six of their seven children. According to his *Dictionary of New Zealand Biography* entry, Bowen 'was not a key political figure, but he played a significant part in the making of nineteenth century New Zealand society' (*Te Ara*, see below).

Middleton Grange School, an interdenominational Christian school, opened on this site in February 1964. It became an integrated special character school in 1996. The school caters for both primary and secondary school pupils and the former homestead is used in part to accommodate the Primary Library on the ground floor. The building received minor damage in the 2010/11 Canterbury earthquakes and 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.*

The former Middleton homestead has high cultural and spiritual significance for its association with Middleton Grange School and education in this city since 1964. It reflects the cultural societal habit of the later use of large homes and sites by private educational institutes in Christchurch such as St Andrew's, St Margret's and Rangi Ruru schools, with these dwellings and their history providing a focal point for the school. The house and its setting has some additional cultural significance as a tangible reminder with the culture and way of life of early Christchurch settlers who developed estates in the 19<sup>th</sup> century in outlying areas of the new 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 former Middleton homestead has architectural and aesthetic significance as a mid-19<sup>th</sup> century Gothic Revival house, with its asymmetrical plan, jettied half-timbered gables, dormer windows and bell-cast roof. Part of the dwelling is cob construction and the remainder is timber construction with the entire building is rendered in stucco. It has been suggested that the original portion of the dwelling dating from c1854 may have been designed by either Benjamin Mountfort or Robert Speechley, but its designer is currently unknown. Although the house was altered and extended on a number of occasions, most notably in 1875 and 1930, each of these additions has been sympathetic to the original 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 former *Middleton* homestead is of technological and craftsmanship significance for what it can reveal of nineteenth century building construction particularly the sections remaining in cob. While craftsmanship detail is apparent externally it has limited craftsmanship detail internally due to changes overtime to accommodate the school use in particular the recent refurbishment and alteration to accommodate a library. The building is one of a small collection of cob constructed dwellings, that remain in Christchurch. Apart from the similarly scaled and contemporary Englefield Lodge (c.1855/56), other dwellings of its type are to be found on the western periphery of the city, including Chokebore Lodge and Tiptree 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.*

The former *Middleton* homestead has contextual significance for its setting which to some extent reflects the fact that it was once located on a large site. It is now a landmark within the school grounds. A large group of mature trees remain around the house. The unbuilt areas of the school grounds reflect the land which was once associated with 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.*

The former *Middleton* homestead 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 *Middleton* homestead has overall significance to Christchurch, including Banks Peninsula. The former dwelling has historical and social significance as the former home of early settlers Thomas Rowley and Sir Charles Bowen and their families. The house has cultural and spiritual significance as a key feature within the grounds of *Middleton Grange School* since 1964 and as a tangible reminder with the culture and way of life of early Christchurch settlers who developed estates in the 19<sup>th</sup> century in outlying areas of the new settlement. The house has architectural and aesthetic significance for its picturesque Gothic Revival styling and technological and craftsmanship significance as a rare surviving example of a nineteenth century home built partly from cob. The former *Middleton* homestead 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:**

Christchurch City Council Heritage Files – 30 Acacia Avenue

'Obituary of Sir Charles Bowen' *The Press* 13 December 1917, p. 7.

Biography of Sir Charles Bowen *Te Ara The Encyclopedia of New Zealand*  
<http://www.teara.govt.nz/en/biographies/1b26/bowen-charles-christopher>

**REPORT DATED: 14 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 326  
*ELMWOOD SCHOOL WAR MEMORIAL AND SETTING –*  
**33 AIKMANS ROAD, CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 18/12/2014**

**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 Elmwood School War Memorial has historical and social significance as one of Christchurch's early memorials to those who served in the First World War. Many more were to follow during the 1920s and 1930s. The memorial was created by sculptor William Trethewey and unveiled by the Minister of Education, Hon. CJ Parr, on 26 February 1921. It is inscribed with the names of 157 old boys of Elmwood Normal School. By the early 1990s the monument was in poor condition, and the school expressed its intention to remove it. After a concerted campaign was undertaken by the Merivale Precinct Society in 1993, however, funding was raised to have it restored. A rededication by local MP Philip Burdon took place on 15 February 1995. During the earthquake of 22 February 2011 the shaft of the



obelisk sheared off the base and broke into four pieces. The newly restored memorial was unveiled on 20 July 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 Elmwood School War Memorial has high cultural significance as an expression of the need of the community soon after the First World War to commemorate the service and loss of many of their young men. The memorial remains significant for the families of those commemorated by it, and for the Elmwood School community. The memorial was also esteemed by the members of the Merivale Precinct Society who initiated its 1994-1995 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.*

The Elmwood School War Memorial has architectural and aesthetic significance as an early work and the first war memorial designed and executed by eminent public sculptor William Trethewey. The Christchurch-born Trethewey (1892-1956) began his career early in the twentieth century as a wood carver. Although he studied briefly at the Canterbury College School of Art and in Wellington, the sculptor was largely self-taught. In the wake of the First World War, Trethewey set himself up in business as a public sculptor. Following the Elmwood Memorial, he was to gain a number of high profile commissions, including the Cook Statue in Cathedral Square (1930). Trethewey's career culminated with the Citizens' War Memorial in Cathedral Square (1937) and the sculptures for the Centennial Exhibition in Wellington (1939-40). Although Trethewey was New Zealand's pre-eminent interwar sculptor, the work brought him little money, and standard monumental masonry remained his bread and butter. The Elmwood Memorial is a classical obelisk, mounted on a three-step pedestal, and surmounted with a chastely decorated square cap and a fleur-de-lis finial. A drinking fountain was originally a feature of the base.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Elmwood School War Memorial has craftsmanship significance as a minor work of eminent sculptor William Trethewey. The memorial is constructed of Timaru bluestone on a concrete base, and was originally set with white marble plaques. By the early 1990s however, these plaques had eroded badly, and were replaced with black granite during the 1994-95 restoration. Some of the plaques were again replaced after vandalism in 2007.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Elmwood School War Memorial has contextual significance because it sits within the grounds of the school whose former pupils are commemorated by it. It is located on a small square grassy plot in the north east corner of the school grounds, between the school pool and Leinster Road. A contemporary rubble stone wall and a chain link fence separate the memorial from Leinster Road. Immediately to the east of the memorial are residential 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 setting of the Elmwood School War Memorial is of archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site before 1900. The school is named for the former Rhodes's estate which was developed in the area from the mid-1860s.

### **ASSESSMENT STATEMENT**

The Elmwood School War Memorial is of overall significance to Christchurch, including Banks Peninsula. The memorial has historical significance as a school war memorial and as one of the city's earlier First World War memorials. It has high cultural significance as a focus of remembrance for wartime sacrifice. The memorial has architectural and aesthetic significance as an early work by prominent Christchurch sculptor William Trethewey and technological and craftsmanship significance for its stone column and restrained decoration. It has contextual significance through its association with the school. The memorial's setting has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site before 1900.

### **REFERENCES:**

CCC Heritage File *Elmwood School War Memorial: 33 Aikmans Rd*

C Maclean & J Phillips *The Sorrow and the Pride: New Zealand War Memorials* Wellington, 1990, pp. 130-135.

Comm. Merivale Precinct Society to CCC, 27 January 1995

<http://www.teara.govt.nz/en/biographies/4t26/trethewey-william-thomas>

**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 28  
*DWELLING AND SETTING – 63 ALDWINS ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH : 2004**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 63 Aldwins Road has historical and social significance as the former home of William Rennie, senior partner in the building firm of Rennie and Pearce and its generational ownership by the Rennie family. Established in 1888, Rennie and Pearce were responsible for the construction of a number of prominent buildings in Christchurch, including Canterbury Hall on Manchester (later the City Council building and demolished after the Canterbury earthquakes) and Holly Lea (the McLean's Mansion). The dwelling was constructed c.1898 and remained in the family's ownership until 1935. The dwelling has several owners since then, including Frederick Fitz Henry, accountant (1935-1951), and the current owner's family have owned the property since 1963. The building was 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.*

63 Aldwins Road has some cultural value for its ability to demonstrate the way of life of a successful tradesman from the late 19<sup>th</sup> 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.*

63 Aldwins Road has architectural and aesthetic significance as a good example of a standard small square villa in terms of scale, layout and general design, however it has unusually been built of stone. Current research suggests that the house was designed and built by William Rennie himself. Some original window frames have been replaced in aluminium. A sunroom extension has been added sympathetically to the rear of the house at a later date, but is clearly distinguishable from 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 technological and craftsmanship significance both for its unusual materials, and for the quality of its construction. Although a modestly scaled dwelling, the villa form and detailing are rendered atypically in stone. Of particular note are the neat squared basalt rubble walls, and finely executed dressed stone door and window reveals. A fanlight above the front door is also an unusual feature.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 very small number of modest stone dwellings found in Christchurch and within the Aldwins Road neighbourhood, and also as one of a number of dwellings of a similar vintage in the area. Such houses are more typically found in other regions, particularly South Canterbury and Otago. The setting of 63 Aldwins Road 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.*

63 Aldwins Road and its setting have archaeological significance because they are on a site which has the potential to provide archaeological evidence relating to past human activity on the site which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The dwelling at 63 Aldwins Road and its setting are of overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance as the former home of William Rennie and his family until 1935. William was a senior partner in the building firm of Rennie and Pearce. 63 Aldwins Road has architectural and aesthetic significance as a good example of a standard small square villa in terms of scale, layout and general design that has been built unusually of stone. The dwelling has technological and craftsmanship significance both for its materials, unusual for its style, and for the quality of its construction. The dwelling has contextual significance as one of a very small number of modest stone dwellings found in Christchurch and within its neighbourhood, and as part of an area which contains other dwellings of a similar vintage. The dwelling 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 pre-dates 1900.

**REFERENCES:**

Christchurch City Council, *Heritage File, 63 Aldwins Road*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Dwelling – 63 Aldwins Road - 2011*

**REPORT DATED:** 5 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 351  
*TE ANA O HINERAKI/MOA BONE POINT CAVE AND SETTING  
– 8A&B BALMORAL LANE, REDCLIFFS***



**PHOTOGRAPH : CCC HERITAGE FILES, PRE 2011(LEFT); JENNY MAY, 9.4.2015 (RIGHT)**

### **HISTORICAL AND SOCIAL SIGNIFICANCE**

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

Te Ana o Hineraki/Moa Bone Point Cave has high historical and social significance because of its intermittent use by Māori as a shelter, place of food preparation, and manufactory from c700 years ago until historic times and for the cave being the scene of an early archaeological excavation in 1872.

Māori initially used the cave primarily for the preparation, cooking and eating of food, including moa, seals, rats and shellfish. Areas within the cave appear to have been used for manufacturing artefacts of stone, bone and shell. Occupation of the cave is associated with occupation of Redcliffs flat, now occupied by Redcliffs School and housing, and of Monck's Cave at the foot of Monck's Spur.

Early European settlers also occupied the cave and it was used as shelter by lime burners, fishermen and road parties. The cave was the site of one of the earliest scientific archaeological excavations in New Zealand, undertaken by Julius Von Haast in 1872. The history of excavations in the cave itself and on the nearby flat extends into the second half of the 20th century. The cave has a nationally important place in the ongoing story of the piecing together of the history of Māori occupation and settlement of the country. This and subsequent excavations by a number of noted archaeologists have provided important insights into the Māori settlement of New Zealand.

Te Ana o Hineraki is part of a group of sites that have provided the most important and substantial body of evidence about the 'archaic' or 'moa-hunter' period of Māori culture in the area. Significant names in the history of archaeology in Canterbury are associated with the

cave – Haast, Skinner, Meeson, Duff, Trotter and Jacomb. In the case of Haast, his work in the cave links to his work at Rakaia mouth and Weka Pass and in the case of Duff to his work at Wairau Bar in Marlborough. When the cave was originally excavated, fragments of moa eggshell and cooked moa bones were found on the floor.

The cave has been fenced off by containers since the Canterbury earthquakes as a safety measure due to the potential for rock falls from the cliff face above 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.*

Te Ana o Hineraki/Moa Bone Point Cave has high cultural and spiritual significance for its importance to Tangata Whenua, for the manner in which it illustrates past ways of the life of Māori, for the period it was inhabited, and what this can demonstrate about early Maori society in the region. The site comes under the takiwā of Rāpaki Rūnanga. During early excavations, taonga were removed from the 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.*

Te Ana o Hineraki/Moa Bone Point Cave has some aesthetic value for its form and appearance; however the extent of the cave has been much reduced from its original three chambers - one of which was over 30 metres long - as a result of road works.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 a natural feature, Te Ana o Hineraki/Moa Bone Point Cave does not have significance under this criterion.

### **CONTEXTUAL SIGNIFICANCE**

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

Te Ana o Hineraki/Moa Bone Point Cave is of high contextual significance in relation to the adjacent Redcliffs flat and nearby Monck's Cave and to other early sites of Maori habitation across Christchurch and Canterbury. The cave also has contextual significance as one of several caves and other rock formations that constitute major features of the Port Hills coast. The cave now abuts the footpath of Main Road. The setting includes the area of road reserve in front of the cave.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Te Ana o Hineraki/Moa Bone Point Cave is of high scientific (geological) interest as a 'bubble' cave formed in lava and later enlarged by wave action. Te Ana o Hineraki has high archaeological significance as a relatively rare Māori archaeological site in the Christchurch area. Although already excavated, the cave still has potential to hold evidence of human occupation including that which pre dates 1900.

## **ASSESSMENT STATEMENT**

Te Ana o Hineraki/Moa Bone Point Cave and its setting are of overall high significance to Christchurch, including Banks Peninsula. The cave has high historical and social significance because of its intermittent use by Māori as a shelter, place of food preparation, and manufactory from c. 700 years ago until historic times and for the cave being the scene of early and pivotal archaeological excavations from 1872. Te Ana o Hineraki has high cultural and spiritual significance for its significance to Tangata Whenua, the manner in which it illustrates past ways of life of Māori, for the period it was inhabited and what this can demonstrate about early Maori society in the region. The cave has high contextual significance in relation to the adjacent Redcliffs flat and nearby Monck's Cave and to other early sites of Maori habitation across Christchurch and Canterbury. The cave also has contextual significance as one of several caves and other rock formations that constitute major features of the Port Hills coast. Te Ana o Hineraki has high archaeological and scientific significance as natural cave, and a relatively rare Māori archaeological site in the Christchurch area.

## **REFERENCES:**

Christchurch City Council, *Heritage File, Moa Bone Cave, 8a & 8b Balmoral Lane*  
Ohs, Amanda, *Heritage Assessment Listed Heritage Place, Te Ana o Hineraki/Moa Bone Cave/Moa Bone Point Cave, 8a and 8b Balmoral Lane*, 2010  
<http://christchurchcitylibraries.com/TiKoukaWhenua/Hineraki/>

**REPORT DATED:** 22/08/2014

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 51  
*DWELLING AND SETTING – 14 BASS STREET,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 6/1/2015**

**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 14 Bass Street and its setting has historical and social significance for its connection to Scotsman William Rennie, a well-known building contractor in early Christchurch, whose firm Rennie and Pearce (est. 1888) were responsible for the construction of Holly Lea (McLean's Mansion). The cottage stood on one of three adjacent residential lots that Rennie purchased in 1892 from the unsold sections within Sproul's Township. This 'township' had been subdivided out the estate of Alexander Sproul (1811-1888), the original purchaser of Rural Section 99.

The age of the dwelling at 14 Bass Street is not known, although its similarity in design and positioning with another dwelling that was at 12 Bass Street suggests that the two were built at the same time. A former owner of 12 Bass Street asserted that Rennie shifted the dwellings to their present site from Moorhouse Avenue, but this has not been confirmed.

by research to date. It is known that Rennie lived briefly in Bass Street around 1900, before moving into a house he had built nearby in Aldwins Road. After William Rennie's death in 1908, the dwelling remained in the possession of members of the Rennie family as a rental property, with the labourer Charles Coutts being a long-term tenant during the 1920s. In the early 1930s, however, the three sections were offered for sale (this time as four sections), with the eventual purchaser of Lot 4 (on which 14 Bass Street was located) in 1934 being the poultry farmer George Heath. Thereafter it continued to be let until hospital porter John Wood purchased it in 1946. Wood remained there until his death in 1978. Since then, the property has changed hands several times.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 illustrates the way of life of its previous inhabitants in a part of the city where many early industries were situated and housing provided accommodation for those working in local industry. It is also reflective of the societal habit of generational ownership of properties.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 colonial cottage, few of which now remain intact in Christchurch. The dwelling is a one-and-a-half storey vernacular cottage with two gabled dormers above a slightly flared verandah, which is carried on timber posts with bentwood brackets. The dwelling is clad in weatherboards with a corrugated iron roof and is lit by a mixture of sash and casement windows. The layout of the rooms is four downstairs not including the hallway, and two upstairs. In the wake of the 2010-2011 earthquakes its brick chimney was taken down.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 demonstration of standard construction methods, materials and detailing for the time. It remains, for example, on stone piles.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 14 Bass Street and its setting has contextual significance as one of a number of colonial timber dwellings in the area. It is a local landmark as it makes a notable contribution to the streetscape due to its proximity to the street and distinctive design.

The setting of the cottage is a long and narrow parcel of land which is grassed and planted with a small area to the front and larger private area to the rear of the property. A driveway at the side of the house gives access to a garage at the rear which was constructed in the late 1990s, replacing one from the 1950s.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 as they have potential to hold evidence of human activity on the site, including early construction methods and materials, and including evidence which pre-dates 1900. The residential history of the property dates back to the 1890s, while if relocated the house would necessarily be even older

### **ASSESSMENT STATEMENT**

The dwelling and its setting at 14 Bass Street have overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its early date of construction and association with colonial builder William Rennie and his family who retained ownership of the property until 1934. The dwelling has cultural significance as an evocation of the way of life of Woolston residents in the 19<sup>th</sup> century. It has architectural significance. The dwelling has architectural and aesthetic significance as a typical colonial cottage, few of which now remain intact in Christchurch. The dwelling is a one-and-a-half storey vernacular cottage with two gabled dormers above a slightly flared verandah. The cottage has technological and craftsmanship significance as a demonstration of 19<sup>th</sup> century construction methods and techniques. The dwelling at 14 Bass Street and its setting has contextual significance as one of a number of colonial timber dwellings in the area. It is a local landmark as it makes a notable contribution to the streetscape due to its proximity to the street and distinctive design. The dwelling and its setting are of archaeological significance as they have potential to hold evidence of human activity on the site, including early construction methods and materials, and including evidence which pre-dates 1900.

### **REFERENCES:**

CCC Heritage files – 14 Bass Street – Dwelling and Setting

Historic place # 1876 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1876>

Christchurch City Libraries Index of Street Names

<http://christchurchcitylibraries.com/Heritage/PlaceNames/ChristchurchStreetNames-B.pdf>

*Cyclopedia of New Zealand – Canterbury Provincial District* (Christchurch, 1903)

<http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc03Cycl-t1-body1-d3-d36-d8.html>



**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.

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**District Plan – Listed Heritage Place**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 62**  
***DWELLING AND SETTING, SPRING GROVE – 12 BLAKES***  
***ROAD, CHRISTCHURCH***



**PHOTOGRAPH : CCC HERITAGE FILES, PRE FEBRUARY 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 Spring Grove property has high historical and social significance for its associations with farmer and politician Edwin Blake; with farmer and proprietor of the nearby Kaputone Wool Scouring Co, William Nicholls, who built the present house, and with Canterbury Frozen Meat and their successor companies, who owned the house for over 80 years. The house is significant as a large home of a local businessman at the turn-of-the century and for its on-going connection with the stock processing industry, particularly important to the development of Belfast.

The dwelling was constructed c1896 for William Nicholls, whose wife purchased the property from William Blake. Blake was involved in politics being elected to the Avon Roads Board in

1886 and the Avon seat a year later. Blakes Road is named after him. Nicholls, the owner of Kaputone Wool Scouring Company, removed the existing dwelling from the property and built a new homestead, the current dwelling. In 1903 the Kaputone Wool Scouring Company, which had grown up around the frozen meat industry in Belfast, employed 70 workers. Nicholls moved away from the property to Mona Vale in 1917 and his son Aubrey remained at Spring Grove, breeding race horses, until 1922. After William Nicholls died Aubrey sold Spring Grove to the Canterbury Frozen Meat Company to be used as accommodation for its senior managers.

At the turn of the 20<sup>th</sup> century Belfast was an important industrial area for Canterbury and rich land for agricultural purposes. A catalyst for the development of the town was the establishment of the Frozen Meat Company in 1881. A number of industries arose in conjunction with this in the 1880s, such as fellmongery, wool scouring and fiddle-string works. In later years the company leased the property. Taking their lead from the NZ Provision and Produce Co and the Kaputone Wool Works, the Canterbury Frozen Meat Company, formed November 1882, opened the Belfast Freezing Works on Factory Road in February 1883. William Nicholls initially took on supervision of their fellmongery. This was the first freezing works in Canterbury and only the second in New Zealand after the Burnside Works in Dunedin (the historic first shipment of frozen meat from NZ to the UK had taken place in early 1882). The Belfast Works became PPCS in 2002 and Silver Fern Farms in 2008. In later years the Canterbury Frozen Meat Company leased the dwelling.

The property has recently been subdivided and now belongs to the same company as the surrounding land which has been zoned for residential development. The dwelling suffered damage in the Canterbury earthquakes, but repair is proposed.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Blakes Road and its setting has high cultural and spiritual significance as does the wider area of Belfast. Ngāi Tahu have identified an area, which includes Spring Grove, as Silent file 015 (Belfast) in the Mahaanui Iwi Management Plan 2013. The dwelling itself also has cultural significance for its ability to demonstrate the taste and lifestyle of a late 19<sup>th</sup>, early 20<sup>th</sup> century businessman.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Spring Grove has high architectural and aesthetic significance as an example of a substantial late Victorian 'Queen Anne' villa, employing arts and crafts detailing and Victorian decorative embellishment. The dwelling is a two storey timber building constructed of kauri, with a double height verandah along the north east and north western sides, with cast iron balustrades on the upper level and detailed cast iron work below the roof. The western end of the verandah on the north western side has been enclosed on the first floor. The roof is metal and is a mix of gable and hipped forms with one gable end having fretted bargeboards with decorative 'Stick' style board below. There is a turret above the verandah on the northern corner. The windows are a mix of double hung sashes and timber casements. The

dwelling has a single storey element on the north western side and a lean-to extension on the south western side.

Internally the dwelling has many areas with tongue, groove and reeded sarking on the walls and floors are a mix of kauri and rimu. There is a kauri staircase in the main hallway. All the fireplaces on the ground floor have been replaced and they have all been removed on the first floor except for one. Renovations were undertaken in 1996 under the architect Chris Prebble, including the lean-to containing the bathroom and alterations to the family room to incorporate 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.*

Spring Grove has technological and craftsmanship significance for the richness of its timber, cast iron, glass and plaster embellishment, both inside and out and for what it may reveal about nineteenth century construction methodologies, 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.*

Spring Grove and its setting has high contextual significance and consists of the immediate land parcel, and land proposed for reserve to the north to Kaputohe Stream and to the west to Blakes Road. Spring Grove was located in extensive grounds containing listed trees, historic farm and other ancillary buildings, and the Kaputohe Stream - from which the property derived its name. The property has now been subdivided and the surrounding land is zoned residential with part of the former setting of Spring Grove being intended to create the Spring Grove reserve. The dwelling still retains contextual significance sitting within an area of listed trees and open space, with associated outbuildings. The dwelling and its immediate setting currently remain within their original dual contexts: the rural and the industrial, although now subdivided off from the historic farm. However, this will change with the development of the rural land around now zoned residential and the construction of the Northern Arterial route to the west.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Blakes Road 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 before 1900

### **ASSESSMENT STATEMENT**

The Spring Grove dwelling at 12 Blakes Road Belfast has high overall significance to Christchurch, including Banks Peninsula. It has high historical and social significance for its associations with farmer and politician Edwin Blake; with farmer and proprietor of the nearby Kaputone Wool Scouring Co, William Nicholls, who built the present house; and with Canterbury Frozen Meat and their successor companies, who owned the house for over 80 years. The house is significant as a large, home of a local businessman at the turn-of-the century, expressing William Nicholl's prosperity, and for its on-going connection with the stock processing industry, particularly important to the development of Belfast. Spring Grove has high cultural and spiritual significance to Ngāi Tahu who have identified an area, which includes Spring Grove, as Silent file 015 (Belfast) in the Mahaanui Iwi Management Plan. The dwelling itself also has cultural significance for its ability to demonstrate the taste and lifestyle of a late 19<sup>th</sup>, early 20<sup>th</sup> century businessman. Spring Grove has high architectural and aesthetic significance as an excellent example of a substantial late Victorian 'Queen Anne' villa, employing arts and crafts detailing and Victorian decorative embellishment. Spring Grove has technological and craftsmanship significance for the richness of its timber, cast iron, glass and plaster embellishment, both inside and out and for what it may reveal about nineteenth century construction methodologies, materials, fixtures and fittings. The dwelling has high contextual significance sitting within an area of listed trees and open space, with associated outbuildings. The dwelling 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 before 1900.

#### REFERENCES:

Christchurch City Council, *Heritage File, Spring Grove, 8 Blakes Road*  
 Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance – Spring Grove – 8 Blakes Road - 2010*

**REPORT DATED: 5.3.2015**

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 591  
*DWELLING AND SETTING, FERRYMEAD HOUSE – 285  
BRIDLE PATH ROAD, CHRISTCHURCH***



**PHOTOGRAPH : CCC HERITAGE FILES, PRE FEBRUARY 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.*

285 Bridle Path Road, also known as Ferrymead House, has high historical and social significance for its associations with early settler James Townsend, for the period of time it served as a hotel, post office and store at what was the Ferrymead Railway Wharf and for the 80 years it was owned by the Buntings family. Townsend purchased the property in 1851 initially calling it Greenlands - the dwelling was built the same year. Townsend later renamed the property Ferrymead, after the adjacent Heathcote ferry. On the route to Christchurch, the Townsend family home was an early social centre. For a short period in the 1860s the property was leased and served as a hotel, post office and store at what was then the Ferrymead Railway Wharf.

A ferry service had opened in May 1851 and the quay opened in the Woolston Loop later that year. Coupled with the various wharves on the Heathcote, the area became Christchurch's



trade entrance. Construction of a railway was undertaken in 1861 and by 1863 it was sufficiently advanced that a temporary rail link between Ferrymead and Christchurch. Goods could then be delivered by boat to the new Railway Wharf at Ferrymead, and taken directly by train to Christchurch. The Ferrymead terminus was rendered redundant after only four years when the Heathcote (Moorhouse) Rail Tunnel opened in late 1867, although the remains of the railway embankment and wharf can still be seen. With the advent of the railway, river traffic dried up and the Heathcote wharves became largely superfluous, although some survived into the 1890s as depots for local industry.

In 1886 Ferrymead House was purchased by the Bunting family, who developed a large commercial tomato growing business on the property. The family retained ownership until 1893 when it was sold on. The current owner purchased the property in 1972. The house remains, although modified during the 1920s, one of Christchurch's earliest dwellings, and the only remaining building of the Ferrymead Wharf 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.*

Ferrymead House and its setting is of cultural and spiritual significance for its value as a reminder of the role of the area as a significant colonial transport hub. For early European colonists, the location was important as the transport hub of their new settlement, as discussed above and *Ferrymead House* has cultural significance as a reminder of the former role of Ferrymead as a significant colonial transport hub.

The setting and wider area has high cultural and spiritual significance to Māori. Ngā-pākihi-whakatekateka o-Waitaha, the wetlands of the estuary of the Ōtākaro (Avon) and Ōpāwaho (Heathcote) Rivers provided Māori with a valuable source of kai. The mudflats at Ferrymead were named Ohika paruparu or 'women gathering shellfish often sank to their thighs in mud'.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 285 Bridle Path Road is of architectural and aesthetic significance as the only surviving building, though altered over time, of the important early structures from the mid-19<sup>th</sup> century in the area. The original building is difficult to read due to the considerable alterations in the 1920s, but elements do remain within the building externally and internally. The original design was characterised by paired gables on the first floor. The 1920s alterations, undertaken when the Bunting family owned the property, involved the insertion of a mansard roof, which obscures the original gable forms, along with new windows and a porch. Alterations around and over the original form has resulted in a dwelling with a very distinctive form and one which tells of its changes of use 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.*

285 Bridle Path Road has some technological and craftsmanship value for its ability to demonstrate construction techniques and materials from the mid-19<sup>th</sup> and early twentieth 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.*

285 Bridle Path Road and its setting has high contextual significance due to its location within a wider historical landscape and with the immediate land parcel, a plot of just over 1.1ha, that includes outbuildings, large glass houses and mature plantings. Located at a former transport hub for Christchurch, Ferrymead House has contextual significance for its relationship to the adjacent Heathcote River and remnants of the former Ferrymead railway embankment, wharf, and ferry crossing. Further afield, the house also has a contextual relationship with the Moorhouse Rail Tunnel, and the present rail corridor to Christchurch, the Bridle Path and Ferry Road; and the former sites of the Bricks and Steamer wharves and Christchurch Quay on the Heathcote River.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 at 285 Bridle Path Road have archaeological significance as an early 1850s dwelling, and the only extant part of the once extensive former Ferrymead Railway Wharf complex, and for the potential they have to provide archaeological evidence relating to past construction methods and materials, and human activity on the site including that which occurred before 1900.

### **ASSESSMENT STATEMENT**

285 Bridle Path Road and its setting has overall significance to Christchurch, including Banks Peninsula. The dwelling also known as Ferrymead House, has high historical and social significance for its associations with early settler James Townsend, for the period of time it served as a hotel, post office and store at what was the Ferrymead Railway Wharf and for the 80 years it was owned by the Bunting family. Ferrymead House has cultural and significance as a reminder of the former role of Ferrymead as a colonial transport hub. The setting and wider area has high cultural and spiritual significance to as the wetlands of the estuary of the Ōtākaro (Avon) and Ōpāwaho (Heathcote) Rivers provided Māori with a valuable source of kai. The dwelling at 285 Bridle Path Road has architectural and aesthetic significance as the only surviving building, though altered over time, of the important early structures from the mid-19<sup>th</sup> century in the immediate area. The dwelling has some technological and craftsmanship value for its ability to demonstrate construction techniques and materials from the mid-19<sup>th</sup> and early 20<sup>th</sup> centuries. Ferrymead House has high contextual significance for its relationship to the adjacent Heathcote River and remnants of the former Ferrymead railway embankment, wharf, and ferry crossing. The dwelling and setting at 285 Bridle Path Road have archaeological significance for the potential they have

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, Ferrymead House – 285 Bridle Path Road*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Ferrymead House – 285 Bridle Path Road - 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 68  
*KING EDWARD VII CORONATION MEMORIAL LAMP  
AND DRINKING FOUNTAIN AND SETTING – 230  
BROUGHAM STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 Coronation Memorial Lamp, Drinking Fountain and setting has historical and social significance for its association with the Sydenham Borough Council and as a monument to commemorate the coronation of King Edward VII. It was unveiled by Mayoress Sim on 9

August 1902. The erection of the lamp and fountain was part of a nationwide programme of erecting permanent memorials to mark the coronation, encouraged by government subsidies available for such structures. The memorial is associated with the full day of celebration, including memorial plantings, foundation stone layings and memorial unveilings, which took place on the day of the Coronation.

A drinking fountain had been needed in the Sydenham Borough for some time and thus the memorial was both practical and commemorative. An oak was planted in Sydenham Park after the unveiling, at which the Mayor also announced that the council was also intending to erect a band rotunda in the park. In 1978 the Memorial Lamp and Drinking Fountain was altered and relocated to the northeast corner of Sydenham Park when Brougham Street was widened. It sustained no notable damage in 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 Coronation Memorial Lamp and Drinking Fountain has cultural significance because it commemorates the coronation of King Edward VII and symbolises contemporary feelings of civic pride and loyalty to England.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Memorial Lamp and Drinking Fountain has architectural and aesthetic significance for its design by George Parsons, who was both a Sydenham Borough councillor and a monumental and general mason. Parsons established GWJ Parsons in Sydenham in 1877 and was considered to be the leading monumental mason in the city by 1898. Examples of his monumental masonry work can be found in Addington Cemetery. Parsons also undertook decorative carving for churches and buildings and manufactured marble tops for washstands and restaurant tables. His Honeyfield Drinking Fountain in New Plymouth (1907) appears almost identical in style and form to the Sydenham fountain.

In 1978 the structure was relocated to its present site to accommodate the widening of Brougham Street. Previously the structure had been placed directly at the intersection of Brougham and Colombo streets and aligned so that it was facing the Sydenham Post Office on the opposite corner of the crossing. At the time a number of stone components, including the podium, sandstone stone bases to the granite columns, the sandstone capitals and the sandstone arch of the fountain, were replaced with cast concrete. The lamp fitting has also been changed over the years. Tiling around the memorial structure was laid and the park fencing was set back to allow direct access to the fountain from the footpath.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Memorial Lamp and Drinking Fountain has some technological and craftsmanship value however this has now been limited in view of the relocation of the memorial in 1978 and the replacement of piping and stonework 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.*

The Coronation Memorial Lamp and Drinking Fountain and its setting has contextual significance as a local landmark situated near a major city intersection at the north edge of Sydenham Park. The prominence and accessibility of the monument is important in order to fulfil its intention both as a public monument and drinking fountain. With the post-quake demolition of both the former Sydenham Post Office and the Sydenham Heritage Church the memorial is the only historic structure left at this intersection. A small paved area forms the immediate setting for the monument.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Memorial Lamp and Drinking Fountain and its setting have archaeological significance because of the potential to provide evidence of human activity on the site, including construction methods and materials that predate 1900. The site of the memorial was purchased by the Canterbury Agricultural and Pastoral Society in 1863 and redeveloped as Sydenham Park in 1894.

## **ASSESSMENT STATEMENT**

The King Edward VII Coronation Memorial Lamp and Drinking Fountain and its setting has overall significance to Christchurch, including Banks Peninsula. The structure has historical and social significance for its association with the Sydenham Borough Council and as a commemoration of the coronation of King Edward VII in 1902. The structure has cultural significance as a memorial and instance of civic pride. The Coronation Memorial Lamp and Drinking Fountain has architectural and aesthetic significance for its design by local councillor and monumental mason George Parsons. It has contextual significance as local landmark which is an ornamental feature of Sydenham Park but has lost its streetscape context with the demolition of two neighbouring heritage buildings. The Coronation Memorial

Lamp and Drinking Fountain and its setting are of archaeological significance as they have potential to provide evidence of human activity on the site, including construction methods and materials that predate 1900.

**REFERENCES:**

Christchurch City Council Heritage files *Brougham Street - Coronation Memorial Lamp and Drinking Fountain*

Conservation Plan for Linwood Cemetery (CCC, 2005)

<http://christchurchcitylibraries.com/Heritage/Cemeteries/Linwood/DraftConservationPlanLinwoodCemetery.pdf>

Historic place # 894 [Honeyfield Drinking Fountain, New Plymouth] – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/894>

**REPORT DATED: 26 FEBRUARY, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 70  
*DWELLING AND SETTING, CHIPPENHAM LODGE – 51  
BROWNS ROAD, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 20/01/15**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

51 Browns Road, known as Chippenham Lodge has historical and social significance for its associations with prominent early businessman and politician John Thomas Peacock, farmer and politician John Evans Brown, Peacock's American brother-in-law, and noted soldier surgeon Sir Hugh Acland. During the last forty years, the house has been significant as the site of a long-standing urban commune, members of which were active in social and political issues, with initial meetings of Halt All Racist Tours (HART) and Greenpeace NZ being held there.

Chippenham Lodge was built c1862 by the Goldney brothers who owned Cora Lynn Station in Arthur's Pass. The building was named for their birthplace in Wiltshire. The dwelling was sold in 1865 when George Goldney decided to return to England, and an extension was

added at this point. The dwelling was sold again in 1875 to the Hon. John Thomas Peacock, a wealthy Australian born shipping merchant and former Lyttelton MP and Provincial Councillor. Chippenham was transferred to John Evans Brown in 1879. Browns Road is named after him and as well as being MP for Ashley, Brown was also chairman of the Canterbury Tramway Company and represented St Albans in the General Assembly from 1881-1884. Although Brown left the house in 1880 when his wife died and moved back to America at the end of the 1880s, the property remained part of his estate until 1902. During this time it was let. In 1902 the house was sold to W J Moore, an accountant and estate agent, and in 1924, after further subdivision, Chippenham was sold to H T D (later Sir Hugh) Acland. Sir Hugh Acland was a prominent surgeon who served in both the Boer War and World War I and the property remained in his family's ownership until 1961.

After two further owners the property was sold in 1971 to the commune Community Assistance Incorporated. The following year the community bought an adjoining house on Mansfield Avenue as well. The community was active in social and political issues of the time – the anti-Vietnam war movement, the anti-apartheid movement and environmental and education issues. Initial meetings of HART and Greenpeace NZ were held at Chippenham. The commune today is known as the Heartwood Community Te Ngaku o te Raka Inc and they still own the property. The building was severely damaged in the Canterbury earthquakes and stabilisation works have been undertaken.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

As well as cultural significance as an early run-holder's town house, expressing the values and aspirations of colonial Canterbury, Chippenham Lodge also has cultural significance as a commune since 1971, for its embodiment of some strong cultural values and a distinctive way of communal living that emerged in the 1960s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Chippenham Lodge has architectural and aesthetic significance as a fine and rare example of a picturesque brick gothic-revival house, from the mid-19<sup>th</sup> century. Built c1862, originally as a six bedroom cottage, the design has been attributed to prominent gothic-revival architect, Benjamin Mountfort. However, only the 1865 extension, which altered the six room cottage into a 10 room dwelling, can be attributed to Mountfort and his partner Maxwell Bury with any certainty. In the early 20<sup>th</sup> century the verandah on the north-east elevation was truncated and a bay window installed to match the existing bay window on the north-western side. The verandah on the north-western side was also altered and small timber extensions added to the south-east elevation containing the laundry and water tower. The timber bargeboards were replaced in the late 1970s and the slate roof was replaced with a metal roof in 1987.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Chippenham Lodge has technological and craftsmanship significance as one of Christchurch's earliest masonry homes, constructed using triple brick walls and decorative brickwork.

### **CONTEXTUAL SIGNIFICANCE**

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

Chippenham Lodge has contextual significance for its setting in its mature grounds and its relationship to other 19<sup>th</sup> and early 20<sup>th</sup> century dwellings in the area, particularly the other remaining former homes of the extended Peacock family, Amwell, Te Wepu and the McDougall House, which are also listed heritage buildings. The setting of 51 Browns Road 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**

51 Browns Road, known as Chippenham Lodge has heritage significance to Christchurch including Banks Peninsula. The building has historical and social significance for its associations with prominent early businessman and politician John Thomas Peacock, farmer and politician John Evans Brown, Peacock's American brother-in-law, and noted soldier surgeon Sir Hugh Acland. During the last forty years, the house has been significant as the site of a long-standing urban commune, members of which were active in social and political issues, with initial meetings of Halt All Racist Tours (HART) and Greenpeace NZ being held there. As well as cultural significance as an early run-holder's town house, expressing the values and aspirations of colonial Canterbury, Chippenham Lodge also has cultural significance as a commune since 1971, for its embodiment of some strong cultural values that emerged in the 1960s. Chippenham Lodge has architectural and aesthetic significance as a fine and rare example of a picturesque brick Gothic Revival house, from the mid-19<sup>th</sup> century. Chippenham Lodge has technological and craftsmanship significance as one of Christchurch's earliest masonry homes, constructed using triple brick walls and decorative brickwork. Chippenham Lodge has contextual significance for its setting in its mature grounds and its relationship to other 19<sup>th</sup> and early 20<sup>th</sup> century dwellings in the area, particularly the other remaining former homes of the extended Peacock family, Amwell, Te Wepu and the McDougall House. 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, Chippenham Lodge, 51 Browns Road*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Chippenham Lodge – 51 Browns Road - 2010*

**REPORT DATED:** 13/10/2014

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 71**

***ST JOHN'S METHODIST CHURCH, Lychgate and  
SETTING – 49 Bryndwr Road, Christchurch***



**PHOTOGRAPH : M. VAIR-PIOVA, 24/12/2014**

**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 John's Methodist Church, lychgate and setting has high historical and social significance as it was built to provide a place of worship for local Methodists in a part of the city that experienced population growth during the 1920s. The church's foundation stone was laid on 3 September 1927 and the church was dedicated on 3 November 1928. Previously the Bryndwr Methodist Sunday School had opened in May 1925 and services for Bryndwr Methodists were being held at Fendalton School by August of the same year. St John's was described as a combined church and Sunday School at the time of its construction. Local people contributed their time, skills, materials and money to realise the construction of the new church. A lychgate to commemorate the Canterbury pioneers was unveiled in 1929.

A new Sunday School opened in May 1950 and by 1955 there were 350 families associated with the church. The Peace Memorial Hall was built in 1950 and extended in 1957, while parsonages were built first in 1954 and then in 1968. The Church is now part of the Christchurch West Methodist Parish, which includes St Stephen's Church in Russley and the Upper Riccarton Methodist Church. St John's is also the home church for the Moraia Fijian Congregation.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 John's Methodist Church and lychgate has high cultural and spiritual significance as a place of Methodist Christian worship that is valued by the church community. At the time the foundation stone was laid J A Flesher, vice-president of the New Zealand Methodist Conference, said that the church would stand as a monument to the Rev L B Neale, who had worked hard to make the church a reality. A memorial tablet inside the church commemorates parishioner Frank McKenzie and others from the congregation who served during World War II. Donated stained glass windows in the sanctuary commemorate families from the congregation and within the setting the lychgate (1929) commemorates the pioneers of the St Albans district.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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's Methodist Church and lychgate has high architectural significance as an example of the work of local architect Roy Lovell-Smith. Lovell-Smith (1884-1972) was born and educated in Christchurch and served his articles with A H Hart. In 1905 he established his own practice and was the youngest associate member of the NZ Institute of Architects in the same year. Between 1933 and 1939 he also worked for the Valuation Department and the State Advances Corporation, a career move prompted by the impact of the Depression. Lovell-Smith also designed St Ninian's Presbyterian Church, Riccarton (1926), St Paul's Presbyterian Church, Timaru (1926-27), the Kaiapoi Methodist Co-operating Church (1934) and St Andrew's Presbyterian Church in Hokitika (1931-35). The latter is similar in style to St John's but built with concrete cavity walls to resist earthquakes.

St John's is an Early English Gothic Revival style church with gabled roof forms, buttresses, paired lancet windows, and a square, flat-roofed entrance tower. Doors are also set within lancet arched openings and the door and window surrounds in contrasting Oamaru stone feature quoins. Plaster has been used for the walls and ceilings of the accessory rooms, but the nave and chancel has an exposed diagonal timber tongue and groove ceiling, together with an internal arch wall over the altar. In the grounds of the church the random rubble Halswell stone walls are laid with a high degree of uniformity.

The lychgate has a traditional form, an arched timber gable forming a roof between two stone walls. Lychgates are generally a porch-like structure, generally over a gate with a pitched roof covered. Their original use was as part of funerary rites – lych being the Old English or Saxon word for corpse.

During the course of the 2010-2011 Canterbury earthquakes the church suffered widespread damage. Cracking occurred in both external stonework (particularly around windows and in the north and east walls of the church tower), and in interior concrete walls, and there was also extensive cracking and spalling of the internal plasterwork. The chimney above the vestry also toppled over at roof level, a number of roof slates were damaged, and there was a slight separation between the roof and northern gable. In the wake of the earthquakes, strengthening of the building was carried out by installing steel framing and reinforced concrete tie beams, and a fibre reinforced concrete skin was added to the north vestry. Damaged slates, masonry and plasterwork was also repaired or replaced, the chimney breast was reconstructed, and plaster ceilings in accessory rooms were relined with Gib board.



## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 John's Methodist Church and lychgate has technological and craftsmanship significance for its masonry construction and timber detailing. It was built by Sylvester and Co. from Halswell and Oamaru stone. It has technological and craftsmanship significance for what it may reveal of construction methods, materials of the 1920s and also for what it may reveal of 21<sup>st</sup> century seismic retrofitted construction. The lychgate has craftsmanship significance for the detail in the exposed timber beams and trusses and the church also features decorative leadlight windows and timber panelling, pews and other church furniture inside 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.*

St John's Methodist Church, lychgate and setting has high contextual significance as a local landmark on a corner site (the intersection of Bryndwr and Jeffreys Roads). The unimpeded view of the church from the street gives the church prominence within the streetscape, while the open space on each side of the church allows it to be viewed in the round and appreciated visually. It relates to the Bryndwr Road lychgate through the common use of stone and the Gothic Revival design. A low stone wall along the street boundary is contemporary with the church and is also constructed of Halswell stone. The other buildings included in the setting are a church hall, dedicated in 1950, along the western boundary of the original property, while on the northwest diagonal from the church is first a garage (erected in 1970) and behind that the church's parsonage (1968). The triangular-shaped area of land projecting out from the corner which the parsonage sits on is the rear half of a Verran Place section the Methodist Church purchased in 1953. A parsonage was built on this section in 1954, but the Church then subdivided off the front half of the section, including this parsonage, in the 1960s.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 John's Methodist Church, lychgate and setting has some archaeological value as they have the potential to provide evidence of human activity on the site, including construction methods and materials, which occurred before 1900.

## **ASSESSMENT STATEMENT**

St John's Methodist Church, lychgate and setting has high overall significance to Christchurch, including Banks Peninsula. The church has high historical significance as a place of worship built in 1927-28 to serve church members in a part of the city experiencing

growth through the 1920s. St John's has high cultural significance as a place of Christian worship and commemoration. It has high architectural and aesthetic significance for its Early English Gothic Revival style and association with Canterbury architect Roy Lovell-Smith. The lychgate is of a traditional form with an arched timber gable forming a roof between two stone walls. St John's Methodist Church has technological and craftsmanship significance for its masonry construction and timber detailing. The lychgate has craftsmanship significance for the detail in the exposed timber beams and trusses and the church also features decorative leadlight windows and timber panelling, pews and other church furniture inside the building. It was built by Sylvester and Co. from Halswell and Oamaru stone. It also has technological and craftsmanship significance for what it may reveal of construction methods, materials of the 1920s and also for what it may reveal of 21<sup>st</sup> century seismic retrofitted construction. The church has high contextual significance as a suburban church located prominently on a corner site and complemented by a contemporary stone wall and slightly later lychgate. St John's Methodist Church and its setting has some archaeological value as they have the potential to provide evidence of human activity on the site, including construction methods and materials, which occurred before 1900.

**REFERENCES:**

CCC Heritage files, 49 Bryndwr Road

**REPORT DATED: 11.3.2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1367  
*MONCK'S CAVE AND SETTING, 2A CAVE TERRACE,  
REDCLIFFS, CHRISTCHURCH***



**PHOTOGRAPH: JENNY MAY, 9.4.2015**

**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.*

Monck's Cave has high historical and social significance for its use by early Maori as a place of habitation. It has revealed much about the material culture of the late Archaic (or Moa Hunter) period. The site also has significance as a site of early archaeological investigation.

Providing both good shelter and rich food-gathering opportunities, the Avon-Heathcote estuary (Te Ihutai) and adjacent Redcliffs (Raekura) area were intermittently inhabited by Maori for over six hundred years, from within a century of first arrival in Aotearoa to historic times. Extensive archaeological investigation of three associated Redcliffs settlement sites (Monck's Cave, Moa Bone Point Cave, and Redcliffs Flat) has revealed nationally significant information about the Archaic (or Moa Hunter) phase and its transition into Classical Maori culture, and insights into the chronology of Moa extinction.

Moa Bone Point Cave/Te Ana o Hineraki has a history of on-going Maori habitation extending from about the late fourteenth century until the 1840s, and was first scientifically excavated in 1872 by Julius von Haast. By contrast, nearby Monck's Cave was buried by rockfall in the fifteenth century, and not disturbed until discovered by road workers in 1889. Consequently it has provided a unique time capsule of the late Archaic period, containing an assemblage of what is amongst the oldest, rarest (and consequently most-treasured) taonga in New Zealand. Of particular importance was the survival of quantities of perishable material such as fishing net fragments, a canoe paddle, a canoe float, a canoe bailer and an iconic carved wooden dog (rei kuri). The site was first archaeologically investigated soon after discovery, and has been periodically re-investigated in the 125 years since - most recently in 1998.

Post the 2011 earthquakes the cave has been closed off to the public because of the risk of rockfall.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Monck's Cave has high cultural and spiritual significance for what it and its former contents reveal about the way of life of Maori in the late Archaic period, and particularly the

development of their artistic and material culture. It is also of significance to Maori as part of the cultural landscape of the Ihutai/Raekura area, and as the former repository of treasured taonga that provide a direct connection between manawhenua and their tipuna. The site comes under the takiwā of Rāpaki Rūnanga.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Monck's Cave has some aesthetic value for its form and appearance. The entry has been modified over time by excavation and cliff collapse.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 a natural feature, Monck's Cave does not have significance under this criterion.

### **CONTEXTUAL SIGNIFICANCE**

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

Monck's Cave is of high contextual significance as a key site in an important area of early Maori settlement centred on Redcliffs/Raekura. The area also includes the adjacent Redcliffs Flat and nearby Moa Bone Cave/ Te Ana o Hineraki.

The setting of the cave is its immediate land parcel, a plot defined on three sides by Main Road, Cave Terrace and Monck's Spur Road. At the intersection of Main Road and Cave Terrace is a large area of level threshold. This contains a utility building and is planted with native vegetation. Behind this is the cliff face containing the cave entry.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Monck's Cave has archaeological and scientific significance as the location of the discovery of an outstanding archaeological assemblage which has made a substantial contribution to the understanding of Archaic-period Maori culture and society. The cave has also contributed important information on the pre-history of Aotearoa - particularly on the chronology of Moa extinction - and played a role in the development of archaeology as a discipline in this country. Although the site has been extensively excavated over 120 years, there is still the potential for it to reveal further insights.

### **ASSESSMENT STATEMENT**

Monck's Cave and its setting have high overall heritage significance to the Christchurch district including Banks Peninsula. The cave has high historical and social significance for its use by early Maori as a place of habitation, revealing much about the material culture of the late Archaic (or Moa Hunter) period. The site also has significance as a site of early archaeological investigation. The cave has high cultural and spiritual significance for what it has revealed of the way of life and material culture of Maori in the late Archaic period, and to modern Maori as part of the cultural landscape and the repository of important taonga that provide links to tipuna. The cave has high contextual significance as a key site in an

important area of early Maori settlement centred on Redcliffs/Raekura. The area also includes the adjacent Redcliffs Flat and nearby Moa Bone Cave/ Te Ana o Hineraki. The cave has archaeological and scientific significance as the location of the discovery of an outstanding archaeological assemblage which has made a substantial contribution to the understanding of Archaic-period Maori culture and society. The cave has also contributed important information on the pre-history of Aotearoa - particularly on the chronology of Moa extinction - and played a role in the development of archaeology as a discipline in this country.

### REFERENCES:

New Zealand Historic Places Trust Pouhere Taonga [Heritage New Zealand Pouhere Taonga] *Registration Report for an Historic Place: Monck's Cave, Redcliffs, Canterbury* 2007.

**REPORT DATED: 26/03/15**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 110  
*DWELLING AND SETTING – 66 CHANCELLOR STREET,  
CHRISTCHURCH***



**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.*

This former Workers' Dwelling Act dwelling has historical and social significance as one of seven houses built on the east side of Chancellor Street in 1914 as part of the Chancellor Street Settlement under the Workers' Dwellings Act 1905. The act and its successors established the first programme of public housing provision in New Zealand by central government. By June 1913 51 workers' dwellings were occupied in Christchurch and the land for the Chancellor Street Settlement had been acquired. At the same time all seven sections had been taken up and house designs approved. In 1914 the occupations of the first purchasers of the Chancellor Street Settlement dwellings were: a driver, fitter, joiner, gardener, biograph-operator, houses-enumerator, and a brass-finisher. The land had previously been owned by the Anglican Church Property Trustees, who named the street after the title given to the church's legal adviser.



New Zealand Premier 'King' Dick Seddon's Liberal Government (1893-1906) wanted architectural variety, rather than uniformity, in the design of the workers' dwellings. Local architects submitted entries to design competitions held throughout New Zealand and the dwellings were built by local contractors. Despite the intentions of the scheme it was not very successful. The houses that were built passed fairly quickly into private ownership as the Reform Government privatised the workers' dwellings and used the 1906 State Advances Act to encourage home ownership over rental housing.

In 1924 the dwelling at 66 Chancellor Street was privately sold. After reasonably long periods of stable ownership up until the mid-1980s, the property then changed hands frequently and quickly. The dwelling continues to be used as 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 former Workers' Dwelling Act dwelling at 66 Chancellor Street has cultural significance for its association with the foundation of New Zealand's social welfare system and the policies and practices of Richard Seddon's Liberal Government, which earned New Zealand the reputation as being the 'social laboratory of the world'. Workers' dwellings, female suffrage, old age pensions, labour arbitration and land tenure reform were all part of the modernisation of the state by Seddon's government as the country moved towards Dominion status in 1907. The Workers' Dwellings Act instituted a building programme that was to become the precursor of the State Housing scheme of the first Labour Government in the 1930s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Workers' Dwelling Act dwelling at 66 Chancellor St has architectural significance as one of Christchurch's earlier state houses. Care was taken to differentiate the houses built under the Workers' Dwelling Acts from each other, so as to avoid any air of mass-produced worker housing. The designer of this model of Workers' Dwelling is currently unknown.

This dwelling is a transitional villa with the influence of the California bungalow evident in the casement and fanlight type bay windows, panelled entrance door with glass insert and treatment of the veranda balustrade and supports. The single-storey dwelling resembles a square plan villa in its overall form and street alignment. The Canterbury earthquakes of 2010/11 caused some cracking of the concrete foundations and the collapse of the brick chimney collapsed, which was subsequently replaced by 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.*

The former Workers' Dwelling Act dwelling has technological and craftsmanship significance as a demonstration of the construction methods and architectural detailing applied to a Workers' Dwelling Act dwelling in the early 1910s. It also has the potential to provide information on timber construction, materials, fixtures and fittings that were used in the early Edwardian period in New Zealand. It has some craftsmanship value for decorative detail employed on the veranda and timber detail 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.*

The former Workers' Dwelling Act dwelling and its setting have contextual significance in association with the six other houses in Chancellor Street constructed under the Workers' Dwelling Act; particularly those at 70 and 72 which are also listed heritage items. The group share a similar scale, style, form, detailing and materials. Elsewhere in the city workers' dwellings were also built at the Walker (Mandeville Street, Riccarton), Camelot (Longfellow & Seddon Streets, Sydenham) and Hulbert (Linwood) Settlements. Houses from all three settlements are still extant; those of the contemporary Hulbert Settlement resemble those of the Chancellor Settlement most closely. All of Christchurch's Worker's Dwelling Act houses relate to those constructed across the country under the scheme. The Chancellor Street houses also form part of New Zealand's heritage of state housing generally. The setting is the original 1914 rectangular land parcel with a small garden between the house and the roadway and a larger open space with a single-car garage 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.*

66 Chancellor Street and its setting have archaeological significance because of the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

## ASSESSMENT STATEMENT

The former Workers' Dwelling Act dwelling at 66 Chancellor Street and its setting has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as a dwelling built under the auspices of the Workers' Dwellings Act 1905. The dwelling has cultural significance as it demonstrates the social democratic policies and practices of the Liberal Government of the day. 66 Chancellor Street has architectural significance for its transitional villa design and individualised appearance in relation to its neighbours. 66 Chancellor Street has technological and craftsmanship significance as a demonstration of the construction methods and architectural detailing applied to a Workers' Dwelling Act dwelling in the early 1910s. The dwelling and its setting have contextual significance in relation to the other Workers' Dwelling Act houses in Chancellor Street and elsewhere in Christchurch. 66 Chancellor Street and its setting have archaeological

significance because of the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

**REFERENCES:**

Christchurch City Council Heritage files, *66 Chancellor Street, former Workers' Dwelling Act dwelling*

John Wilson et al *Contextual Historical Overview of Christchurch City* (Christchurch 2005)

<http://resources.ccc.govt.nz/files/ChristchurchCityContextualHistoryOverviewFull-docs.pdf>

*Auckland Star* 12 June 1913, p. 11.

Christchurch Libraries Street Names

WORKERS' DWELLINGS ACT: YEARLY STATEMENT BY THE RIGHT HON. THE MINISTER OF LABOUR *Appendix to the Journals of the House of Representatives* 1914 Session I, H-11b <http://atojs.natlib.govt.nz>

**REPORT DATED: 4 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 111  
*DWELLING AND SETTING – 70 CHANCELLOR STREET,  
CHRISTCHURCH***



**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.*

This former Workers' Dwelling Act dwelling has historical and social significance as one of seven houses built on the east side of Chancellor Street in 1914 as part of the Chancellor Street Settlement under the Workers' Dwellings Act 1905. The act and its successors established the first programme of public housing provision in New Zealand by central government. By June 1913 51 workers' dwellings were occupied in Christchurch and the land for the Chancellor Street Settlement had been acquired. At the same time all seven sections had been taken up and house designs approved. In 1914 the occupations of the first purchasers of the Chancellor Street Settlement dwellings were: a driver, fitter, joiner, gardener, biograph-operator, houses-enumerator, and a brass-finisher. The land had

previously been owned by the Anglican Church Property Trustees, who named the street after the title given to the church's legal adviser.

New Zealand Premier 'King' Dick Seddon's Liberal Government (1893-1906) wanted architectural variety, rather than uniformity, in the design of the workers' dwellings. Local architects submitted entries to design competitions held throughout New Zealand and the dwellings were built by local contractors. Despite the intentions of the scheme it was not very successful. The houses that were built passed fairly quickly into private ownership as the Reform Government privatised the workers' dwellings and used the 1906 State Advances Act to encourage home ownership over rental housing.

In 1925 the dwelling at 70 Chancellor Street was privately sold to Charlotte McKay, widow. McKay retained ownership from 1925 to 1970 when it was sold to Ian and Marie Wilson. From this time onwards it was not always occupied by its owners. The dwelling continues to be used as 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 former Workers' Dwelling Act dwelling at 70 Chancellor Street has cultural significance for its association with the foundation of New Zealand's social welfare system and the policies and practices of Richard Seddon's Liberal Government, which earned New Zealand the reputation as being the 'social laboratory of the world'. Workers' dwellings, female suffrage, old age pensions, labour arbitration and land tenure reform were all part of the modernisation of the state by Seddon's government as the country moved towards Dominion status in 1907. The Workers' Dwellings Act instituted a building programme that was to become the precursor of the State Housing scheme of the first Labour Government in the 1930s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Workers' Dwelling Act dwelling at 70 Chancellor Street has architectural significance as one of Christchurch's earlier state houses. Care was taken to differentiate the houses built under the Workers' Dwelling Acts from each other, so as to avoid any air of mass-produced worker housing. The designer of this model of Workers' Dwelling is currently unknown. This dwelling is a single-storey bay villa with the influence of the California bungalow evident in the treatment of the veranda posts and frieze. The roof is hipped with a gablet over the bay at the front of the house. Sash windows light 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.*

70 Chancellor Street has technological and craftsmanship significance as a demonstration of the construction methods and architectural detailing applied to a Workers' Dwelling Act

dwelling in the early 1910s. It also has the potential to provide information on timber construction, materials, fixtures and fittings that were used in the early Edwardian period in New Zealand. It has some craftsmanship value for decorative detail employed on the veranda and timber detail 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.*

The former Workers' Dwelling Act dwelling and its setting has contextual significance in association with the six other houses in Chancellor Street constructed under the Workers' Dwelling Act; particularly those at 66 and 72 which are also listed heritage items. The group share a similar scale, style, form, detailing and materials. Elsewhere in the city workers' dwellings were also built at the Walker (Mandeville Street, Riccarton), Camelot (Longfellow & Seddon Streets, Sydenham) and Hulbert (Linwood) Settlements. Houses from all three settlements are still extant; those of the contemporary Hulbert Settlement resemble those of the Chancellor Settlement most closely. All of Christchurch's Worker's Dwelling Act houses relate to those constructed across the country under the scheme. The Chancellor Street houses also form part of New Zealand's heritage of state housing generally. The setting is the original 1914 rectangular land parcel with a small garden between the house and the roadway and a larger open space 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 former Workers' Dwelling Act dwelling and its setting has archaeological value because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

## ASSESSMENT STATEMENT

The former Workers' Dwelling Act dwelling at 70 Chancellor Street and its setting has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as a dwelling built under the auspices of the Workers' Dwellings Act 1905. The dwelling has cultural significance as it demonstrates the social democratic policies and practices of the Liberal Government. The former Workers' Dwelling has architectural significance for its bay villa design and individualised appearance in relation to its neighbours. 70 Chancellor Street has technological and craftsmanship significance as a demonstration of the construction methods and architectural detailing applied to a Workers' Dwelling Act dwelling in the early 1910s. The former Workers' Dwelling Act dwelling and its setting has contextual significance in relation to the other Workers' Dwelling Act houses in Chancellor Street and elsewhere in Christchurch. The former Workers' Dwelling Act dwelling and its setting has archaeological value because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.



**REFERENCES:**

Christchurch City Council Heritage files, *70 Chancellor Street, former Workers' Dwelling Act dwelling*

John Wilson et al *Contextual Historical Overview of Christchurch City* (Christchurch 2005)

<http://resources.ccc.govt.nz/files/ChristchurchCityContextualHistoryOverviewFull-docs.pdf>

*Auckland Star* 12 June 1913, p. 11.

Christchurch Libraries Street Names

WORKERS' DWELLINGS ACT: YEARLY STATEMENT BY THE RIGHT HON. THE MINISTER OF LABOUR *Appendix to the Journals of the House of Representatives* 1914

Session I, H-11b <http://atojs.natlib.govt.nz>

**REPORT DATED: 4 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 112  
*DWELLING AND SETTING - 72 CHANCELLOR STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: B. 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.*

This former Workers' Dwelling Act dwelling has historical and social significance as one of seven houses built on the east side of Chancellor Street in 1914 as part of the Chancellor Street Settlement under the Workers' Dwellings Act 1905. The act and its successors established the first programme of public housing provision in New Zealand by central government. By June 1913 51 workers' dwellings were occupied in Christchurch and the land for the Chancellor Street Settlement had been acquired. At the same time all seven sections had been taken up and house designs approved. In 1914 the occupations of the first purchasers of the Chancellor Street Settlement dwellings were: a driver, fitter, joiner, gardener, biograph-operator, houses-enumerator, and a brass-finisher. The land had previously been owned by the Anglican Church Property Trustees, who named the street after the title given to the church's legal adviser.

New Zealand Premier 'King' Dick Seddon's Liberal Government (1893-1906) wanted architectural variety, rather than uniformity, in the design of the workers' dwellings. Local architects submitted entries to design competitions held throughout New Zealand and the dwellings were built by local contractors. Despite the intentions of the scheme it was not very successful. The houses that were built passed fairly quickly into private ownership as the Reform Government privatised the workers' dwellings and used the 1906 State Advances Act to encourage home ownership over rental housing.

In 1926, the dwelling at 72 Chancellor Street was sold to James Duncan, joiner, and was transferred upon his death in 1951 to James Gibson, a railway employee and his wife Hannah. The dwelling remained in the Gibson family's ownership until 1988 after which time the property changed hands frequently and quickly. The dwelling continues to be used as 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.*

72 Chancellor Street has cultural significance for its association with the foundation of New Zealand's social welfare system and the policies and practices of Richard Seddon's Liberal Government, which earned New Zealand the reputation as being the 'social laboratory of the world'. Workers' dwellings, female suffrage, old age pensions, labour arbitration and land tenure reform were all part of the modernisation of the state by Seddon's government as the country moved towards Dominion status in 1907. The Workers' Dwellings Act instituted a building programme that was to become the precursor of the State Housing scheme of the first Labour Government in the 1930s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Workers' Dwelling at 72 Chancellor St has architectural significance as one of Christchurch's earlier state houses. Care was taken to differentiate the houses built under the Workers' Dwelling Acts from each other, so as to avoid any air of mass-produced worker housing. The designer of this model of Workers' Dwelling is currently unknown. This dwelling is a bay villa with the influence of the California bungalow becoming evident in the panelled entrance door with glass insert and decorative scalloped treatment of the veranda frieze. The roof cladding was replaced with long-run corrugated steel 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.*

72 Chancellor Street has technological and craftsmanship significance as a demonstration of the construction methods and architectural detailing applied to a Workers' Dwelling in the early 1910s. It also has the potential to provide information on timber construction, materials, fixtures and fittings that were used in the early Edwardian period in New Zealand. It has some craftsmanship value for decorative detail employed on the veranda and timber detail 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.*

The former Workers' Dwelling and its setting has contextual significance in association with the six other houses in Chancellor Street constructed under the Workers' Dwelling Act; particularly those at 66 and 70 which are also listed heritage items. The group share a similar scale, style, form, detailing and materials. Elsewhere in the city workers' dwellings were also built at the Walker (Mandeville Street, Riccarton), Camelot (Longfellow & Seddon Streets, Sydenham) and Hulbert (Linwood) Settlements. Houses from all three settlements are still extant; those of the contemporary Hulbert Settlement resemble those of the Chancellor Settlement most closely. All of Christchurch's Worker's Dwelling Act houses relate to those constructed across the country under the scheme. The Chancellor Street houses also form part of New Zealand's heritage of state housing generally. The setting is the original 1914 rectangular land parcel with a small garden between the house and the roadway and a larger open space 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 former Workers' Dwelling and its setting has archaeological value because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

## ASSESSMENT STATEMENT

The former Workers' Dwelling Act dwelling at 72 Chancellor Street and its setting has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as a dwelling built under the auspices of the Workers' Dwellings Act 1905. The dwelling has cultural significance as it demonstrates the social democratic policies and practices of the Liberal Government. The former Workers' Dwelling has architectural significance for its transitional villa design and individualised appearance in relation to its neighbours. 72 Chancellor Street has technological and craftsmanship significance as a demonstration of the construction methods and architectural detailing applied to a Workers' Dwelling in the early 1910s. The former Workers' Dwelling and its setting has contextual

significance in relation to the other Workers' Dwelling Act houses in Chancellor Street and elsewhere in Christchurch. The former Workers' Dwelling and its setting has archaeological value because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

**REFERENCES:**

Christchurch City Council Heritage files, *72 Chancellor Street, former Workers' Dwelling Act dwelling*

John Wilson et al *Contextual Historical Overview of Christchurch City* (Christchurch 2005)

<http://resources.ccc.govt.nz/files/ChristchurchCityContextualHistoryOverviewFull-docs.pdf>

*Auckland Star* 12 June 1913, p. 11.

Christchurch Libraries Street Names

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 118  
*FORMER DWELLING AND SETTING, RISINGHOLME – 22  
CHOLMONDELEY AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 10/01/2015**

**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.*

Risingholme, which is said to have been named for the rise on which it was built, has historical significance for its connection with William Reeves (1825-91) and his family. Reeves arrived in New Zealand in 1857 and acquired land in Opawa in 1864. He was the managing director and editor of the *Lyttelton Times* and a central government politician between 1867 and 1875. Reeves commissioned local architects Bury and Mountfort to design his home, credit for the design being given to Maxwell Bury during the period in which Benjamin Mountfort would have been well occupied with the Canterbury Provincial Council buildings. William and his wife Ellen, who had 11 children in all, eight of whom survived infancy, were keen gardeners and they developed the extensive with tennis courts, an orchard and hothouse. William Reeves died at Risingholme, in 1891 and the house was then sold to pay his debts.

The house also has historical significance for its association with William and Ellen's son, William Pember Reeves, who became a prominent liberal politician and educationalist; businesswoman and philanthropist Eliza White, who owned the house from 1896 to 1911 but did not live there, and Mary and Frederick Anderson, who did. The Andersons extended the house in 1919 and were responsible for much of the later garden layout and planting that still forms a basis of the garden today. The Andersons subdivided the property in 1940 to give their daughter Margaret and her husband Otto Frankel a building site. In 1943 Risingholme, was gifted to the city by philanthropist Sir John McKenzie.

The purchase by McKenzie followed a petition by local residents that urged the council to 'buy the property and preserve it for the city'. Following a public meeting in St Mark's Schoolroom, Opawa, on 24 February 1944, the Risingholme Community Centre Incorporated Society was formed becoming one of the first community centres in the country. Its early activities included education programmes, a play centre, Plunket Society room, drama, play reading and study/discussion groups. A hall was built on the property in 1946-47. In 1954 the craft rooms adjacent to the hall were completed to accommodate the growing number of craft classes such as woodwork and pottery. Today the homestead is closed due to damage it sustained in the 2010/11 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.*

Risingholme, has high cultural significance as the hub of the Risingholme Community Centre since 1944. Risingholme is said to be one of New Zealand's earliest community centre, which gained in popularity as a civic amenity after World War II. The park also has cultural significance because it features a number of memorial plaques, including one dedicated to Dorothy Crumpton (Park Director 1947-55), and at least three commemorative trees. The house and grounds also provide an illustration of the culture and way of life of its former residents. Risingholme is also associated the culture of community interest in the preservation of its heritage as a reflection of past culture and the culture of philanthropy for community good in particular that of Sir John McKenzie, who is also associated with the McKenzie Residential School in Yaldhurst and the Children's Library at Upper Riccarton.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Risingholme, has architectural and aesthetic significance as a large two-storied Victorian gentleman's residence with Carpenter Gothic detailing. It is also significant as a residential building dating from the partnership of Maxwell Bury (1825-1912) and Benjamin Mountfort (1825-1898). Bury had previously worked in Nelson, where he designed the Nelson Provincial Council Buildings (demolished) and during his two-year partnership with Mountfort he also deigned Chippenham Lodge in St Albans. In the mid-1880s Bury did some work for the University of Otago, including the four professors' houses, which are also listed by Heritage New Zealand.



Risingholme in its original form was an asymmetrical carpenter gothic style house with a timber shingled roof, roof dormers with decorative barge boards, gables and finials. Later alterations to the house saw extensions at ground floor level an extension to one of the gables to provide a deep verandah on the first floor, and a new roof altering the original roof form. Some of the picturesque carpenter gothic detail was lost at this time. Re-roofing in the late 1990s revealed that the new roof had simply been built over the original shingled roof and much its detail including the dormers and shingles had been retained under this roof. Alterations undertaken for the community centre in 1944 included enclosing the ground floor porch and extending the house at the south-west corner. The latter alterations were designed by local architect GT Lucas.

Internally the house retains a mix of Victorian and later altered detail in its fire surrounds, stairs, and panelling and other decorative elements.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

*Risingholme* has technological and craftsmanship significance as a large timber framed and timber clad house with elements of decorative timber detail. It has the ability to provide information relating to construction and craftsmanship technologies and materials over several time periods due to its original construction and including the remnants of the roofing which remain and also including the later additions.

### **CONTEXTUAL SIGNIFICANCE**

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

Risingholme has high contextual significance for the house's relationship to its immediate setting, in which the original carriageway, landscaped grounds and many notable trees create a well-established garden park that still conveys the residential origins of the property. The house also relates to other notable dwellings in the suburb of Opawa, including *Merchiston*, the former home of Frederick Anderson's brother Andrew, and 9 Ford Road, the Ernst Plischke designed home of Margaret (nee Anderson) and Otto Frankel.

Risingholme also has contextual significance within the oeuvre of Maxwell Bury and for the 'private to public' history it shares with other significant Christchurch properties such as Riccarton House and Mona Vale.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Risingholme 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**

Risingholme has high heritage significance to Christchurch, including Banks Peninsula as a large early home and setting that is now in public ownership and valued as a community facility and park area. The former dwelling has historical significance for its association with William Reeves, Frank and Mary Anderson and Sir John McKenzie. The house has high cultural significance for its 70-year history as a Community Centre and its association with the culture of community interest in the preservation of its heritage as a reflection of past culture and the culture of individual philanthropy for community good. The house has architectural and aesthetic significance as a Carpenter Gothic style 'gentleman's' residence attributed to Maxwell Bury. Risingholme has high contextual significance in the immediate setting of its grounds, amongst the houses of Opawa. The house and its setting have archaeological significance in view of the mid-19<sup>th</sup> century development of the property.

## **REFERENCES:**

Louise Beaumont 'Risingholme Park Historical Investigation and Assessment' (for CCC, 2010)

Historic place # 3131 – Heritage New Zealand List  
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**REPORT DATED: 15 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***CHURCH OF ST MARY THE VIRGIN, – 30, 30E CHURCH***  
***SQUARE, CHRISTCHURCH***

Research to date suggests that the group of buildings – the Church of St Mary the Virgin (St Mary's Church), the bell tower and the lychgate – within their own substantial square are unique in New Zealand. The group reflects the efforts of the early Canterbury settlers to recreate the village landscapes they left behind.

Prominent early Cantabrian, Henry Sewell, played a major role in the church, from his donation of the land in 1863, when he subdivided his land to create the suburb of Addington and set aside land for an Anglican church, until his death in 1879. Richard John Seddon, Premier of New Zealand from 1893 was also closely associated with the church until his sudden death in 1906

The group of church buildings is situated in the midst of the mature trees of Church Square, the only parish church in the city to occupy its own square. The belltower and lychgate are also within the original square. The square provides an important focal point for the Addington Anglican community.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1300  
CHURCH OF ST MARY THE VIRGIN AND SETTING –30, 30E  
CHURCH SQUARE, CHRISTCHURCH**



**PHOTOGRAPH : M.VAIR-PIOVA, 23/12/2014**

**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 Church of St Mary the Virgin (St Mary's Church) (1867-1900) has high historical and social significance as the Anglican parish church for Addington since 1867, as one of the oldest surviving timber churches in Christchurch city and for its association with prominent early Cantabrian Henry Sewell and New Zealand Premier Richard John Seddon. The only timber church within Christchurch city that is older is St Mary's Church Heathcote. Intended as a temporary structure it has been extended and altered over the years, and this incremental growth reflects the frequently straitened circumstances and changing requirements of the parish. The church commemorates the work of clergy and laity, who have contributed to the development and maintenance of the building and parish. Particularly notable were early Canterbury settler Henry Sewell, through whose efforts the church was founded, and the long ministry of Rev. Walter Bean from 1892 until 1933, who was married to Richard Seddon's daughter. In more recent years, the church is linked to the Taizé Community, an ecumenical monastic order from Taizé, Saône-et-Loire, Burgundy, France

which has more than one hundred brothers, from Protestant and Catholic traditions, originating from about thirty countries across the world.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Mary's Church has cultural and spiritual significance as a spiritual and social hub for Addington's Anglicans that has provided a place of spiritual worship for the community for nearly 150 years. The creation of the lychgate and bell tower memorials can be perceived as a reflection of the centrality of the site in the social and religious lives of its working class congregation. The church and its grounds remain central in the life of the Addington Anglican community, who hold it in high regard.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Mary's Church has high architectural and aesthetic significance as one of Christchurch city's few remaining early timber churches and for its association with many notable Canterbury architects – Speechly and Crisp, Benjamin Mountfort, Frederick Strouts and more recently Don Donnithorne. The original St Mary's, opened in 1867, was the work of early Canterbury architects Speechly and Crisp, whilst the building took its present form under the guidance of pre-eminent Canterbury architect Benjamin Mountfort in 1880 when he doubled the building's length and added vestries each side of the chancel. The 1880 extension is demarcated by the diagonal sarking of the roof structure, versus the plain sarking that was used previously. Later Frederick Strouts further extended the nave with a gabled south aisle in 1893, following a plan indicated by Mountfort back in 1880.

Examples of Speechly and Crisp's work are relatively rare as they were not in Canterbury for long. Robert Speechly came to Christchurch in 1864 to oversee the construction of ChristChurch Cathedral. This came to a halt later that year, with the result that he acted as architect to the Church Property Trustees for the next few years. He was assisted by William Crisp who was his pupil until 1866 and his partner until May 1868. As well as St Mary's they also designed Christ's College Chapel and St Luke's Vicarage.

Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort emigrated 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 buildings at Canterbury College (later the Christchurch Arts Centre). Strouts also came from England, arriving in New Zealand in 1859, having trained with several English architectural firms. In 1867 he commenced a long association with the prominent Canterbury family, the Rhodes and was a prolific architect in Canterbury over his 40 year career. He also designed, among many other commissions, Ivey Hall which is now part of Lincoln University, Otahuna Lodge at Tai Tapu and the Rhodes Convalescent Home in Cashmere. The convalescent home was demolished following the Canterbury earthquakes.

Don Donnithorne is a noted Christchurch architect whose practice, Don Donnithorne Architects has received widespread recognition for his achievements in designing a variety of buildings. In 1987 he received an MBE for his services to architecture in Canterbury. Donnithorne designed the new entry porch on the north façade, the new lobby interior wall and new kitchen facilities which were added in 1996.

The accretive form of the building was characteristic of many early city churches, whose expansion reflected that of their finances and congregations. Subsequent additions to the original church have produced an idiosyncratic but integrated building, with a separately gabled nave and aisles. The timber structure was stuccoed in 1960 and retains this finish. The interior of the church is also noteworthy, particularly the exposed trussed 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.*

St Mary's Church has technological and craftsmanship significance for its timber construction and joinery, its fixtures and fittings, and interior features. The timber roof structure is particularly noteworthy. The church features a number of stained glass windows, including three by notable English firm Lavers and Barraud dating from 1875. It also houses other features of craftsmanship significance including lecterns, a font, timber pews and an organ.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 has high contextual significance as a church situated in the midst of the mature trees and open grassed space of Church Square, the only parish church in the city to occupy its own square, in a location which suggests an English village setting associated with the bell tower and lychgate. The setting of St Mary's Church consists of the surrounding square, including the surrounding roads extending in a cruciform shape beyond the immediate square. The grassed areas extend informally beyond the tree lined perimeter of the church square, into road reserve land. Simple paths cross through the square on the north-south axis from the lychgate and on the east to west axis. The square provides a major focus for the suburb of Addington. As one of the city's few remaining early timber churches, St Mary's has a relationship with buildings such as St Mary's Heathcote, St Mary's Halswell, and St Paul's Papanui. The original core of the building is also part of the small group of works of Speechly and Crisp, which includes the chapel at Christ's College and St Saviour's Templeton; and the works of Benjamin Mountfort and Frederick Strouts. More broadly, the church is part of Christchurch's Gothic Revival heritage.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Mary'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.

### **ASSESSMENT STATEMENT**

The Church of St Mary the Virgin (St Mary's Church) and its setting are of overall high significance to Christchurch, including Banks Peninsula. St Mary's Church has high historical and social significance as the Anglican parish church for Addington since 1867, as one of the oldest surviving timber churches in Christchurch city and for its association with prominent early Cantabrian Henry Sewell and New Zealand Premier Richard John Seddon. It has cultural and spiritual significance as a spiritual and social hub for Addington's Anglicans that has provided a place of spiritual worship for the community for nearly 150 years. St Mary's Church has high architectural and aesthetic significance as one of Christchurch city's few remaining early timber churches and for its association with many notable Canterbury architects – Speechly and Crisp, Benjamin Mountfort, Frederick Strouts and more recently Don Donnithorne. St Mary's Church has technological and craftsmanship significance for its timber construction and joinery, its fixtures and fittings, and interior features. The church has high contextual significance as a church situated in the midst of the mature trees and open grassed space of Church Square, the only parish church in the city to occupy its own square, in a location which suggests an English village setting associated with the bell tower and lychgate. St Mary'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.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1301  
*CHURCH OF ST MARY THE VIRGIN BELL TOWER AND  
SETTING - 30, 30E CHURCH SQUARE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 23/12/2014**

**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 church bell tower, built in 1907, has historical and social significance for its association with Richard 'King Dick' Seddon, the Liberal premier who died in office in 1906, and whose daughter was Rev. Walter Bean's wife. Seddon is New Zealand's longest serving prime minister to date. His nickname of 'King Dick' was engendered through his autocratic approach to the position and he is seen as the originator of the populist style of prime ministerial leadership in New Zealand. Of the various reforms undertaken by the Liberal government at the time, the one most closely associated with Seddon was the Old-Age Pensions Act. Of 1898, but he was also interested in workers' housing and the welfare of teachers. Seddon had left some money just before his death, for some bells for the church. This became the start of a fund to erect a belfry with a set of bells as a memorial for him.

Other than the belfry Seddon is known to have a prominent statue outside Parliament Buildings in Wellington, as well as another in Hokitika. There is a formal memorial in Wellington at the Kinross Street entrance to the Bolton Street Cemetery which has the Seddon family tomb located below it and a memorial in St Paul's Cathedral London. The belfry at Addington is unusual in that it is a memorial erected by a local community, rather than a national memorial.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 bell tower has cultural and spiritual significance for its commemoration of Richard Seddon. Locating such a memorial in the church square is a reflection of the centrality of the site in the social and religious lives of its congregation and the community. Bell ringing has been a part of church traditions since a hand bell was first used to call people to worship by the early missionaries in Britain. Change ringing became popular in the 17<sup>th</sup> century and flourished for two hundred years before deteriorating in the early 19<sup>th</sup> century and then regaining popularity in the mid 19<sup>th</sup> century. Church bells were silenced during World War II in Britain which had the effect of reviving interest in the art once peace returned. The bell tower along with the lychgate, church and grounds remain central in the life of the Addington community, who hold it in high regard.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 bell tower has architectural and aesthetic significance as a Gothic Revival styled belfry designed by engineer Augustus Schwartz and architect Joseph Maddison. Schwartz's original design was considered too plain and simple by the Church Property Trustees, in relation to the church, and so Maddison, who had designed the associated vicarage in the late 1870, suggested some modification. The design adopts a simple architectural form that is square in shape, tapering slightly towards the apex of the roof. There is a blind arcade of lancets on the central section, with open quatrefoils screened by wire mesh at the upper level where the bells hang. The roof was originally shingles but was replaced with metal.

Schwartz was churchwarden at St Mary's and was also an engineer and the Inspector of Public Works for Canterbury. Schwartz had supervised the construction of the northern aisle of the church in 1900. Maddison was primarily a commercial and industrial architect, designing the Clarendon and Carlton Hotels, Wood's Mill, the 1906-7 International Exhibition Buildings and the Government Building in Cathedral Square. Maddison was particularly well-known as a designer of freezing works, and designed the Belfast Freezing Works for CFM Company.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 bell tower has technological and craftsmanship as an example of early 20<sup>th</sup> century timber construction, for the craftsmanship of its detailing, and for the eight bells purchased from James Barwell of Birmingham.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 bell tower consists of the surrounding square, including the surrounding roads extending in a cruciform shape beyond the immediate square. The bell tower has high contextual significance for its position adjacent to the church situated in the midst of the mature trees of Church Square, in a location which suggests an English village setting. The square provides a major focus for the Addington community.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 bell tower at St Mary'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.

### **ASSESSMENT STATEMENT**

St Mary's Church bell tower and its setting are of overall significance to Christchurch, including Banks Peninsula. The church bell tower, built in 1907, has historical and social significance for its association with Richard 'King Dick' Seddon, the Liberal premier who died in office in 1906, and whose daughter was Rev. Walter Bean's wife. It has cultural and spiritual significance for its commemoration of Richard Seddon. Locating such a memorial in the church square is a reflection of the centrality of the site in the social and religious lives of its congregation and the community. The church bell tower has architectural and aesthetic significance as a Gothic Revival styled belfry designed by engineer Augustus Schwartz and architect Joseph Maddison. The bell tower has technological and craftsmanship as an example of early 20<sup>th</sup> century timber construction, for the craftsmanship of its detailing, and for the eight bells purchased from James Barwell of Birmingham. It has high contextual significance for its position adjacent to the church situated in the midst of the mature trees of Church Square, in a location which suggests an English village setting. The bell tower at St Mary'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.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1302  
*CHURCH OF ST MARY THE VIRGIN Lychgate AND SETTING  
–30, 30E CHURCH SQUARE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 23/12/2014**

**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 lychgate at St Mary's Church, constructed in 1921, has historical and social significance for its association with the parishioners of Addington who died in the First World War and, although small in scale, as a reflection of the impact that the war had on the community. After the Great War over 500 public memorials were built around New Zealand to honour the soldiers who died and they are still an integral part of the fabric of 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 lychgate as a memorial to the Addington parishioners who died in World War I has cultural and spiritual significance as a reflection of the centrality of the site in the social and religious lives of its congregation. Lychgates were traditionally the place where corpse bearers carried the body of a deceased person and laid it on a communal bier, with part of the a burial ceremony being carried out under the shelter of the lychgate's roof. As such they were classed as part of the church. In more recent times they are more commonly used as places to rest – where they have built in bench seats – and to shelter from the weather. The church and its grounds remain central in the life of the Addington community, who hold it in high regard.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 lychgate has architectural and aesthetic significance as an Arts and Crafts styled gate, demonstrating the continued influence of the Arts and Crafts movement at this time. Current research suggests that the design may have been from a contemporary pattern book. The gate was constructed by J&W Jamieson & Co. It is constructed of timber on a stone base with Gothic Revival forms which reflect elements of the church and belfry, with the flattening of the main arch and the detailing of the timberwork, particularly the stop chamfering and dentillation, illustrating the Arts and Crafts influence.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 lychgate has technological and craftsmanship significance as an example of Arts and Crafts style timberwork, particularly evident in the stop chamfering and dentillation.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 lychgate consists of the surrounding square, and includes the surrounding roads extending in a cruciform shape beyond the immediate square. The lychgate has high contextual significance for its position centrally along the north boundary of the square, providing a strongly accented entrance to the church grounds. The square provides a major focus for the suburb of Addington.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 lychgate at St Mary'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.

### **ASSESSMENT STATEMENT**

St Mary's Church lychgate and its setting are of overall significance to Christchurch, including Banks Peninsula. The lychgate at St Mary's Church, constructed in 1921, has historical and social significance for its association with the parishioners of Addington who died in the First World War and, although small in scale, as a reflection of the impact that the war had on the community. The lychgate as a memorial to the Addington parishioners who died in World War I has cultural and spiritual significance as a reflection of the centrality of the site in the social and religious lives of its congregation. The lychgate has architectural and aesthetic significance as an Arts and Crafts styled gate, demonstrating the continued influence of the Arts and Crafts movement at this time. The lychgate has high contextual significance for its position centrally along the north boundary of the square, providing a strongly accented entrance to the church grounds. The lychgate at St Mary'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.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 120  
*CHURCH SQUARE AND SETTING - 30, 30E CHURCH  
SQUARE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 23/12/2014**

**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 Mary's Church Square has high historical and social significance for its demonstration of the efforts of the early Canterbury settlers to recreate the village landscapes they left behind, as the only square specifically to contain a parish church in the city, other than Cathedral Square and for its association with prominent early Cantabrian, Henry Sewell who set aside the land for the square and church from his own estate. Research to date suggests that the substantial square with its group of buildings – the Church of St Mary the Virgin, the bell tower and the lychgate – is unique in New Zealand. The planting of the lawns and holly trees for the square began in 1870 and continued for the next three years. The Domain Board donated the trees which began the establishment of a fine collection. Pathways were created through the grounds. The group of church buildings is situated in the midst of the open grassed area surrounded by mature trees of Church Square. The church is on the eastern side of the square, rather than central, balanced by the bell tower to the west. The lychgate is

on the north side of the square and to the east and west there are small memorial gates, erected to commemorate former parishioners. The square provides a major focus for the suburb of Addington.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Church Square has cultural and spiritual significance as a reflection of the centrality of the site in the social and religious lives of its congregation and for the various structures it contains that commemorate former parishioners – the small east and west memorial gates, the lychgate which commemorates those lost in World War I and the bell tower which commemorates Richard John Seddon. The square provides a place for church activities and for church and community to gather together for activities such as the annual fair. The square and the buildings it contains remain central in the life of the Addington community, who hold it in high regard.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Church Square has aesthetic significance as a planned square containing the parish church, bell tower and gates associated with the church. The square is an open grassed space, with a perimeter of mature trees, many remaining from the trees donated by the Domain Board in the 1870s. Pathways were created through the grounds. The group of church buildings is situated in the midst of the open grassed area. The church is on the eastern side of the square, rather than central, balanced by the bell tower to the west. The lychgate is on the north side of the square and to the east and west there are small memorial gates, erected to commemorate former parishioners. The early holly hedge in the square became difficult to maintain and in the 1990s the square was upgraded with the hedge being removed and replaced by a post and chain fence. The road on the southern half of the square was narrowed and closed to through traffic, and was landscaped as part of the reserve. In the 1980s a sculpture by artist Lou Summer was set up in the square near the lychgate, being a model for a larger work commissioned for the Timaru Public Library.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Technological and craftsmanship significance related to Church Square are associated with the structures within the square, rather than the square 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 setting for St Mary's Church Square consists of the surrounding roads extending in a cruciform shape beyond the immediate square. This area provides for views to the square from the approaching streets, and recognises the role of the surrounding streets in helping to define and maintain the square's form. The square has high contextual significance as a major focus for the suburb of Addington, including being the focal and finishing point of views from the surrounding streets. A key part of the square and its setting is the ratio of green open space to built and paved areas.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Church Square has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

Church Square and its setting are of overall high significance to Christchurch including Banks Peninsula. It has high historical and social significance for its demonstration of the efforts of the early Canterbury settlers to recreate the village landscapes they left behind, as the only square specifically to contain a parish church in the city, other than Cathedral Square and for its association with prominent early Cantabrian, Henry Sewell who set aside the land for the square and church from his own estate. The square has cultural and spiritual significance as a reflection of the centrality of the site in the social and religious lives of its congregation and for the various structures it contains that commemorate former parishioners – the small east and west memorial gates, the lychgate which commemorates those lost in World War I and the bell tower which commemorates Richard John Seddon. Church Square has aesthetic significance as a planned square containing the parish church, bell tower and gates associated with the church. The square has high contextual significance as a major focus for the suburb of Addington, including being the focal and finishing point of views from the surrounding streets. Church Square has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

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**REPORT DATED:** 03/12/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 96  
*FORMER ADDINGTON RAILWAY WORKSHOPS WATER  
TOWER AND SETTING – 66H CLARENCE STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/2014**

**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 Addington Railway Workshops' Water Tower has high historical and social significance as the only surviving structure from what was once the largest railway workshops complex in New Zealand. The city's first railway workshops were established at the Christchurch Railway Station site in 1863 but by the late 1870s these were too small and their location at the station was intrusive. Addington was the site chosen for new workshops and a rail line was built to link the two sites. The workshops opened in 1880 and at the turn of the 20<sup>th</sup> century about 550 men were employed there. The former Water Tower (1882-83) was built to provide a high-pressure water supply for the workshops and four faces of the steel water tank bore health and safety slogans until these were overpainted in the mid-1990s.

The Addington Railway Workshops closed in 1990, after which time the site was redeveloped as the Tower Junction retail centre and also became the site of the new Christchurch Railway Station (Warren & Mahoney, 1993). The tower also has historical significance as a reminder of the central place once occupied by rail transport in New Zealand. In 1990 an IPENZ plaque was installed on the tower to acknowledge its engineering heritage significance. Although the tower was specifically designed to withstand earthquakes, it suffered some damage in the 2010-11 Canterbury earthquakes and is currently 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 former Addington Railway Workshops' Water Tower has cultural significance as a tangible reminder of the significant role that the railway workshops once played in Christchurch, not only as a provider of skills and employment, but as a social and economic focus for the communities that once surrounded them.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Addington Railway Workshops' Water Tower has architectural and aesthetic significance as a finely crafted piece of reinforced concrete construction. Although primarily an engineered utilitarian structure, the tower conveys a sense of classical monumentality by virtue of its symmetry and the treatment of the reinforced concrete base. The tower was designed by Peter Ellis, the Chief Draughtsman of New Zealand Railways, who later worked for the Wellington Harbour Board.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Addington Railway Workshops' Water Tower has high technological significance as one of the earliest reinforced concrete structures in the world (Thornton, p. 66). Designed to resist earthquakes, the tower was considered an innovative and daring structure at the time of its construction, the more so for its shallow raft-type foundations. An article about the tower published in *New Zealand Building Progress* in 1906 noted that the Public Works Department was sceptical about the nature of Peter Ellis's design, making him alone responsible for its success. Addington Prison inmates built the tower, which predates the first reinforced concrete water tower in Britain by 18 years.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of*



*consistency in terms of type, scale, 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 Addington Railway Workshops' Water Tower has contextual significance, despite the demolition of the railway workshops that once surrounded the centrally located tower. The tower is a local landmark and retains its sense of context with the relocation of the central railway station from the central city to Addington in 1993 to a new purpose built station building and the railway line that serves it. The tower also has contextual significance in relation to other 19<sup>th</sup> century rail heritage items in the city, such as the Lyttelton Rail Tunnel (1867), and to other early concrete structures, such as Addington Jail (1870-75). The Water Tower also has contextual significance in relation to the Walker Settlement Workers' Dwellings in Mandeville Street, Riccarton (1909), which were built in the vicinity of the workshops with the housing needs of their employees in mind.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Addington Railway Workshops' Water Tower 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 Addington Railway Workshops' Water Tower has high heritage significance to Christchurch, including Banks Peninsula, and nationally. The tower has high historical significance for its construction to serve the country's largest railway workshops and for its association with the history of the railways in Canterbury. The structure has cultural significance as it marks the site of one of the city's most significant 19<sup>th</sup> and early 20<sup>th</sup> century employers. The former Addington Railway Workshops' Water Tower has architectural significance for the quality of its design and high technological significance for its reinforced concrete construction. The tower has contextual significance in relation to the city's rail heritage. The former Addington Railway Workshops' Water Tower and its setting have archaeological significance in view of the age of the structure and the size and scale of industrial activity on the site since c1880.

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Press 14 August 1909, p. 12

**REPORT DATED: 15 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 125  
*DWELLING AND SETTING – 3 CLIFTON BAY, CHRISTCHURCH***



**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 dwelling at 3 Clifton Bay (1914-15) has historical and social significance for its association with the Adams family for around fifty years. This area of land was originally owned by AJ White, the Christchurch furniture manufacturer. In 1911 the Trustees of the White estate subdivided the property at the foot of the Spur creating the four lots that became Clifton Bay. No. 3 was built by Frederick Adams, a bicycle and motorcar importer, in 1915. Adams (c.1867-1929) was the founder of Adams Ltd, a motor dealership that by the time of Adams' death had achieved success as a nationally recognised business. He never married and lived at Clifton with two of his sisters. The property remained in the Adams family until 1971. The house had sat empty for over twenty years before its purchase by SA Summerton in 1971. The current owners purchased the property in 1978.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 3 Clifton Bay has cultural significance as a reflection of the lifestyle of a well-known businessman in the early decades of the 20th century. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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 an example of a large Arts and Crafts style dwelling with English Domestic Revival style sources. It is a two-storey, single-family weatherboard house with a steeply pitched terracotta tile gable roof with decorative ridge. The façade is asymmetrical with a large half-timbered cross gable at the west end. There are bell-cast shingled gable ends to the main gable fronts and additional rear gables. A veranda extends to the cross gable with a balcony above (now glazed, c.2000). This house is particularly important as the interior is in near original condition; the original bathroom and cloakroom fittings, and some furniture, for example, remain extant. Architect Edward England, of the prominent Christchurch firm England Bros. has often been credited with the design of this dwelling.

The dwelling at 3 Clifton Bay sustained some damage in the 2010/2011 Christchurch earthquakes. Repair work is yet to be identified, scoped and completed.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 high level of exterior and interior craftsmanship involved in its construction and detailing, and the extent of original features remaining. Features include stained glass windows, timber panelling and built-in furniture, fire surrounds, and original bathroom tiles 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 and its setting at 3 Clifton Bay have high contextual significance for its setting and due to it being situated in proximity to several other Arts and Crafts and Domestic Revival homes of a similar vintage. The houses are setback from Main Road behind the

Coronation Reserve which limits public access, creating a secluded enclave. The setting includes the large established garden setting with mature palms, which were planted by Frederick Adams in 1916, behind medium height stone fence with picket insets. Further up the hill to the rear of the house are the well-known, architecturally innovative bungalows of Clifton Spur, designed and developed from 1902 by Samuel Hurst Seager – one of New Zealand's leading domestic style architects.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 at 3 Clifton Bay has archaeological significance because of the potential to provide archaeological evidence relating to past construction methods and materials, and human activity, on the site prior to 1900. Evidence of mid-19th century structures erected in Clifton Bay may still exist. Day's Hotel (pre-1859) may have been situated on the site of 3 Clifton Bay.

### **ASSESSMENT STATEMENT**

The dwelling at 3 Clifton Bay and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with the Adams family for approximately fifty years and cultural significance as a demonstration of the way of life of its former residents. The dwelling has architectural and aesthetic significance as a large Arts and Crafts bungalow that retains a high level of integrity. The dwelling has high technological and craftsmanship significance for the quality of its construction and architectural detailing, and extent of remaining original features. The dwelling and its setting at 3 Clifton Bay have high contextual significance due to it being situated in proximity to several other Arts and Crafts and Domestic Revival homes of a similar age, most notably the Hurst Seager designed dwellings of Clifton Spur. The dwelling and its setting at 3 Clifton Bay has archaeological significance because of the potential to provide archaeological evidence relating to past construction methods and materials, and human activity, on the site prior to 1900.

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**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 127  
*DWELLING AND SETTING - 83 CLYDE ROAD,*  
**CHRISTCHURCH****



**PHOTOGRAPH: CCC, 8/3/2011**

**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 83 Clyde Road is of high social and historical significance as the former residence of New Zealand's leading suffragist Kathryn (Kate) Wilson Sheppard, who is internationally recognised for her work in the fight for women's suffrage between 1887 and 1893. Sheppard (1847-1934) and her husband Walter built their villa in 1888, following the example of Kate's brother Frank Malcolm and her sister Isabel who also had properties on Clyde Road. During Sheppard's time at Clyde Road the residence would have been visited by a number of prominent women who worked to secure the franchise for women. As part of this campaign Kate Sheppard was a prolific speaker and writer, and also editor of *The White Ribbon* from 1895 until 1903. This journal of the Women's Christian Temperance Union was the first New Zealand periodical to be started, owned, edited and published entirely by women. In 1990 Kate Sheppard's historic contribution was recognised by the Reserve Bank's decision to use her image on the New Zealand ten dollar banknote.

The dwelling was the venue for Sheppard's many visitors, including leading feminists such as Margaret Sievwright, Amey Daldy, Marian Hatton and Jessie MacKay. Sheppard also assembled several petition rolls at the villa, most notably the Women's Suffrage Roll of 1893, which contained almost 32,000 signatures and is currently on display in the Constitution

Room of Archives New Zealand's Wellington offices. The dwelling was subsequently the venue for celebrations hosted by the Sheppards after New Zealand women were given the right to vote on 19 September 1893. Three years later, when the National Council of Women was founded in Christchurch, Kate Sheppard became its first President.

The Sheppards sold the property in 1902 to John Joseph Dougall, a prominent barrister and solicitor and city councillor who was elected Mayor of Christchurch in 1916. It remained in the Dougall family until 1939. The property was then subdivided in 1944, but common ownership of most of the subdivision meant that the property remained largely intact. Under the ownership of Dr Anthony Dallison from the 1950s to 1980s the house was used as both a residential dwelling and medical surgery. It remains a private residence today, although one that often hosts social functions, such as weddings and commemorations associated with the work of Kate Sheppard.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 83 Clyde Road is of high cultural significance because of its association with the women's suffrage campaign led by Kate Sheppard. New Zealand was the first nation state in the world to grant women the franchise and the dwelling is associated with an event of international significance that arose out of the belief that women should be free to participate in civic and political life..

The dwelling is also illustrative of the way of life of those who took up residence in Christchurch's fashionable inner suburbs in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The Sheppards moved to Fendalton from their previous home in Kilmore Street to take advantage of the cleaner air and more generous garden space.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Clyde Road is of architectural and aesthetic significance as an example of the villas that were built in suburban areas such as Fendalton during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The single storey, north-facing bay villa is of weatherboard construction with a grey slate roof. On the northern side, its prominent bay windows are connected by a wide verandah. Originally the dwelling's main entrance was on the east side of the house off the driveway, although after it was sold in 1902 this was replaced by a north-facing entrance sheltered by the verandah. Further additions have been made to the dwelling since the 1980s. The interior was built in kauri with rooms opening off a wide central hallway which included an ornamental archway. The designer of the dwelling is currently unknown.

After the 2010-2011 earthquakes the two decorative brick chimneys were taken down to ceiling level and replica chimney tops were then erected. Repiling was also carried out, with new treated timber piles being installed between the existing stone and concrete piles.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**



*Technological and craftsmanship values that demonstrate or are associated 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 Clyde Road has technological and craftsmanship significance because of its extensive use of kauri, which was unusual in Christchurch homes of this period. Likewise it provides an example of the use of slate roofing techniques in a domestic 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 at 83 Clyde Road and its setting is of contextual significance as one of a number of heritage listed buildings, predominantly large residential dwellings, on and near Clyde Road. These contribute to the well-established character of the area.

The setting consists of an area of land that is one of the largest parcels still in residential use in the area. The house is set back from the road and located to the south-west corner of the property. While the setting now includes the tennis court and pool, which are later additions, the large garden reflects the generous size of the residential sections that were developed in Fendalton in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Mature trees are a feature of the setting, including two oaks trees along the northern boundary, a cypress tree at the front of the property and a mature golden ash tree to the rear.

The dwelling at 83 Clyde Road also has contextual significance in relation to another listed building, the dwelling known as Midway at 7 Middleton Road. Midway was built in 1920 for William and Jennie Lovell-Smith and Sheppard. Sheppard helped to fund the two-storey home and occupied two rooms in the western wing, until her death in 1934.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 at 83 Clyde Road are of archaeological significance because they have the potential to 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 83 Clyde Road is of high heritage significance to the Christchurch District, including Banks Peninsula. It has high historical and social significance as the home of Kate Sheppard during the period when she spearheaded the campaign for women's suffrage in New Zealand, assembled the Women's Suffrage Roll of 1893, and became first President of the National Council of Women in 1896. It was also the residence of John Joseph Dougall when he became Mayor of Christchurch in 1916. It has high cultural

significance because of the importance of the campaign for women's suffrage to the subsequent lives of women in New Zealand. It has architectural significance as a late Victorian villa and technological and craftsmanship significance because of its kauri and slate construction. The dwelling has contextual significance as an example of the late 19<sup>th</sup> and early 20<sup>th</sup> century villas built in Fendalton and archaeological significance as a dwelling that predates 1900.

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Historic place # 9325 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/9325>

**REPORT DATED:**

**15 FEBRUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***FENDALTON OPEN AIR SCHOOL CLASSROOMS, 68 CLYDE***  
***ROAD, CHRISTCHURCH***

In 1924 influential educationalist Professor James Shelley of Canterbury College and others founded the Open Air School League to promote the design of low-cost classrooms which maximised sunlight and ventilation in order to facilitate a healthier learning environment. The first Open Air Classroom prototype, designed at the instigation of the League and built with the support of local subscriptions, was opened at Fendalton School on 9 July 1924. The plan quickly captured the imagination of school authorities across the country, and by 1929, 27 schools contained open air classrooms. Variations on the basic design were constructed for the next thirty years and remain a ubiquitous feature of New Zealand schools today.

Five open air classrooms in total were erected during the 1920s at what was renamed Fendalton Open Air School in recognition of its seminal role in the development of the type. Four remain today, of which two are listed. The other was relocated to the new Christchurch Teachers' College at Ilam (now the University of Canterbury Dovedale Campus) in 1982 to serve as an education museum. Research to date has not identified which of the Fendalton classrooms was the 1924 prototype.

**CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 129  
*OPEN AIR CLASSROOM (WEST) AND SETTING, 168  
CLYDE ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 13/01/2015**

**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.*

The Open Air Classroom (east) at Fendalton School has high historical and social significance as one of the first 'open air' classrooms to be erected in New Zealand. This ground-breaking classroom type revolutionised school design across the country.

In 1924 influential educationalist Professor James Shelley of Canterbury College and others founded the Open Air School League to promote the design of low-cost classrooms which maximised sunlight and ventilation in order to facilitate a healthier learning environment. The first 'open air' classroom prototype, designed at the instigation of the League and built with the support of local subscriptions, was opened at Fendalton School on 9 July 1924. The plan quickly captured the imagination of school authorities across the country, and by 1929, 27 schools contained open air classrooms. Variations on the basic design were constructed for the next thirty years and remain a ubiquitous feature of New Zealand schools today.

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Teachers' College at Ilam in 1982 to serve as an education museum. Research to date has not identified which of the Fendalton classrooms was the 1924 prototype.

The classroom did not sustain damage in the 2010/2011 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 Open Air Classroom (east) at Fendalton School has cultural significance as a product of the social belief that developed in the early twentieth century that the buildings and physical surroundings of schools needed to be more conducive to the health of children. Older types of school buildings came to be regarded as old-fashioned and unhygienic. The new 'open air' classroom form and the parallel replacement of the traditional forms and benches with individual desks and chairs reflected a radical change in educational theory and practise.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

The Open Air Classroom (east) has high architectural and aesthetic significance as one of the first classrooms designed to reflect a radical and influential new educational philosophy of building schools to maximize sunlight and ventilation and thereby promote the health and well-being of children.

Until the advent of the 'open air' classroom form in 1924, school design remained relatively traditional. Late examples of this traditional form in Christchurch included Shirley (1915, demolished 2012) and Wharenui (1917) Schools. The first 'open air' prototype was a radical departure from school buildings such as these. The Fendalton building was apparently designed by Dr R. B. Phillips, Canterbury schools' medical officer, and A. R. (Ray) Blank, Fendalton's far-sighted headmaster, in conjunction with architects Ellis and Hall. Five 'open air' classrooms had been constructed at Fendalton by the end of the 1920s; research to date does not reveal which of these was the prototype.

The Open Air Classroom (east) features the characteristic 'open air' design elements that were to become almost universal in New Zealand schools for the next thirty years. These include large bi-fold doors that stretch along the front elevation and clerestory windows at the rear. Away from Fendalton, early local examples of the form were constructed at Linwood and Cashmere Schools in 1925. The heritage-listed Open Air Classrooms at Christ's College (1929) were also designed on the same principles. The Ilam classroom was extended in 1996 in a manner that reflected the building's original form and materials.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Open Air Classroom (east) has technological and craftsmanship significance through its potential to reveal information about 1920s timber institutional building construction in terms of its materials fixtures and fittings, including the elements of technological innovation to assist its radical educational agenda.

The classroom is constructed of timber with a corrugated iron roof. The door and window mechanisms are however of particular technological interest as they were developed specifically for this new building type to maximise air and sunlight and minimise wind and rain under a variety of weather conditions. Windows were pivot-mounted to enable them to be opened to a horizontal position to allow light and ultra-violet rays to enter without obstruction by glass.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

The Open Air Classroom (east) has contextual significance in its setting. The setting is the immediate parcel, the large and established Fendalton School site. The classroom is centrally located on the site. It sits to the north west of its identical listed twin and a short distance from two other un-listed open air classrooms. There are also a number of more modern classrooms on the site. Also included in the setting are grassed playing fields, hard surfaced sports courts, dedicated play equipment zones, paths and a carpark. Mature trees edge the School's Clyde Road boundary and are interspersed across the School's grounds in groups and as single specimens. This tree cover includes a group of 2 *Acer pseudoplatanus* (Sycamore), 1 x *Juglans regia* (Common Walnut), 2 x *Nothofagus fusca* (Red Beech), 1 x *Platanus x acerifolia* (London Plane), 3 x *Quercus robur* (English Oak), 2 x *Tilia x vulgaris* (Common Lime).

## ARCHAEOLOGICAL SIGNIFICANCE

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

The Open Air Classroom (east) 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. Although the oldest of its present school buildings date from the early twentieth century, Fendalton School has existed on the site since the 1880s.

## ASSESSMENT STATEMENT

The Open Air Classroom (east) at Fendalton School has overall heritage significance to the Christchurch district including Banks Peninsula. The Classroom has high historical and

social significance as one of the first 'open air' classrooms to be erected in New Zealand. This ground-breaking classroom type revolutionised school design across the country. The classroom has cultural significance as a product of the belief that developed in the early twentieth century that the buildings and physical surroundings of schools needed to be more conducive to the health of children. The classroom has high architectural and aesthetic significance as one of the first classrooms designed to reflect a radical and influential new educational philosophy of building schools to maximize sunlight and ventilation and thereby promote the health and well-being of children. The Open Air Classroom (east) has technological and craftsmanship significance through its potential to reveal information about 1920s timber institutional building construction in terms of its materials fixtures and fittings, including the elements of technological innovation to assist its radical educational agenda. The classroom has contextual significance in its setting, the large and established Fendalton School site, which contains a number of other 'open air' classrooms. The Open Air Classroom (east) 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.

## REFERENCES:

CCC Heritage File: 168 Clyde Rd: Open Air Classrooms

City of Christchurch City Plan, Volume 3: Part 10 Heritage and Amenities : Appendix 4 – Heritage/ Notable Trees, Updated 09 January 2015.

**DATE:** 5 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.

## CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING



**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 1284**  
***OPEN AIR CLASSROOM (EAST) AND SETTING, 168***  
***CLYDE ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 13/01/2015**

**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.*

The Open Air Classroom (west) at Fendalton School has high historical and social significance as one of the first Open Air Classrooms to be erected in New Zealand. This ground-breaking classroom type revolutionised school design across the country.

In 1924 influential educationalist Professor James Shelley of Canterbury College and others founded the Open Air School League to promote the design of low-cost classrooms which maximised sunlight and ventilation in order to facilitate a healthier learning environment. The first 'open air' classroom prototype, designed at the instigation of the League and built with the support of local subscriptions, was opened at Fendalton School on 9 July 1924. The plan quickly captured the imagination of school authorities across the country, and by 1929, 27 schools contained open air classrooms. Variations on the basic design were constructed for the next thirty years and remain a ubiquitous feature of New Zealand schools today.

Five open air classrooms were erected during the 1920s at what was renamed Fendalton Open Air School in recognition of its seminal role in the development of the type. Four remain today, of which two are listed. The other was relocated to the new Christchurch Teachers' College at Ilam in 1982 to serve as an education museum. Research to date has not identified which of the Fendalton classrooms was the 1924 prototype.

The classroom did not sustain damage in the 2010/2011 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 Open Air Classroom (west) at Fendalton School has cultural significance as a product of the social belief that developed in the early twentieth century that the buildings and physical surroundings of schools needed to be more conducive to the health of children. Older types of school buildings came to be regarded as old-fashioned and unhygienic. The new 'open air' classroom form and the parallel replacement of the traditional forms and benches with individual desks and chairs reflected a radical change in educational theory and practise.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

The Open Air Classroom (west) has high architectural and aesthetic significance as one of the first classrooms designed to reflect a radical and influential new educational philosophy of building schools to maximize sunlight and ventilation and thereby promote the health and well-being of children.

Until the advent of the 'open air' classroom form in 1924, school design remained relatively traditional. Late examples of this traditional form in Christchurch included Shirley (1915, demolished 2012) and Wharenui (1917) Schools. The first 'open air' prototype was a radical departure from school buildings such as these. The Fendalton building was apparently designed by Dr R. B. Phillips, Canterbury schools' medical officer, and A. R. (Ray) Blank, Fendalton's far-sighted headmaster, in conjunction with architects Ellis and Hall. Five 'open air' classrooms had been constructed at Fendalton by the end of the 1920s; research to date does not reveal which of these was the prototype.

The Open Air Classroom (west) features the characteristic 'open air' design elements that were to become almost universal in New Zealand schools for the next thirty years. These include large bi-fold doors that stretch along the front elevation and clerestory windows at the rear. Away from Fendalton, early local examples of the form were constructed at Linwood and Cashmere Schools in 1925. The heritage-listed Open Air Classrooms at Christ's College (1929) were also designed on the same principles. The Ilam classroom was carefully extended in 1996 in a manner that reflected the building's original form and materials.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Open Air Classroom (west) has technological and craftsmanship significance through its potential to reveal information about 1920s timber institutional building construction in terms of its materials fixtures and fittings, including the elements of technological innovation to assist its radical educational agenda.

The classroom is constructed of timber with a corrugated iron roof. The door and window mechanisms are however of particular technological interest as they were developed specifically for this new building type to maximise air and sunlight and minimise wind and rain under a variety of weather conditions. Windows were pivot-mounted to enable them to be opened to a horizontal position to allow light and ultra-violet rays to enter without obstruction by glass.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

The Open Air Classroom (west) has contextual significance in its setting. The setting is the immediate parcel, the large and established Fendalton School site. The classroom is centrally located on the site. It sits to the north west of its identical listed twin and a short distance from two other un-listed open air classrooms. There are also a number of more modern classrooms on the site. Also included in the setting are grassed playing fields, hard surfaced sports courts, dedicated play equipment zones, paths and a carpark. Mature trees edge the School's Clyde Road boundary and are interspersed across the School's grounds in groups and as single specimens. This tree cover includes a group of 2 *Acer pseudoplatanus* (Sycamore), 1 x *Juglans regia* (Common Walnut), 2 x *Nothofagus fusca* (Red Beech), 1 x *Platanus x acerifolia* (London Plane), 3 x *Quercus robur* (English Oak), 2 x *Tilia x vulgaris* (Common Lime).

## ARCHAEOLOGICAL SIGNIFICANCE

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

The Open Air Classroom (west) 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. Although the oldest of its present school buildings date from the early twentieth century, Fendalton School has existed on the site since the 1880s.

## ASSESSMENT STATEMENT

The Open Air Classroom (west) at Fendalton School has overall heritage significance to the Christchurch district including Banks Peninsula. The classroom has high historical and social significance as one of the first 'open air' classrooms to be erected in New Zealand. This ground-breaking classroom type revolutionised school design across the country. The classroom has cultural significance as a product of the belief that developed in the early twentieth century that the buildings and physical surroundings of schools needed to be more conducive to the health of children. The classroom has high architectural and aesthetic significance as one of the first classrooms designed to reflect a radical and influential new educational philosophy of building schools to maximize sunlight and ventilation and thereby

promote the health and well-being of children. The Open Air Classroom (east) has technological and craftsmanship significance through its potential to reveal information about 1920s timber institutional building construction in terms of its materials fixtures and fittings, including the elements of technological innovation to assist its radical educational agenda. The classroom has contextual significance in its setting, the large and established Fendalton School site, which contains a number of other 'open air' classrooms. The Open Air Classroom (west) 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.

## REFERENCES:

CCC Heritage File: 168 Clyde Rd: Open Air Classrooms

City of Christchurch City Plan, Volume 3: Part 10 Heritage and Amenities : Appendix 4 – Heritage/ Notable Trees, Updated 09 January 2015.

**DATE:** 5 March 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 126  
*DWELLING AND SETTING, KOORINGA – 88A  
CLYDE ROAD, CHRISTCHURCH***



**PHOTOGRAPH : CHRISTCHURCH CITY COUNCIL 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.*

This dwelling and its setting are of historical and social significance for its association with owners in particular John Clarkson, and as one of the earlier homes in Clyde Road. Originally named Kooringa the dwelling was built for stockdealer John Caygill Clarkson in 1901 and then extended in 1912. Clarkson was a son of William Boyes Clarkson, who also lived in Clyde Road, and was one of New Zealand's most successful stock dealers. The house also has historical and social significance for its association with other members of the Clarkson family, and as one of the earlier homes in Clyde Road. Clarkson lived with his wife Elsie Dora (nee Ballantyne) until the 1930s. In 1940 Johnathon Rennie, managing director was residing there, in 1950 Oscar Andersen, leather merchant lived there and in the 1960s and 70s Karl Scott, journalist is recorded as the resident. In 1980 W R Scott is listed as the resident.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*



*symbolic or commemorative 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 manner in which it reflects the lifestyle of a turn-of-the-century businessman. The 1912 billiard room is particularly evocative of recreational pursuits of the 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 dwelling is of architectural and aesthetic significance as a large corner-bay villa with a return veranda and as an example of the increasingly elaborate 'Queen Anne' style villas of the period. The dwelling also features elements of the Eastlake or 'Stick' style, popular in America. The 1912 billiard room has, by contrast, Arts and Crafts elements, and demonstrates the architectural transition taking place at that time. Research to date indicates that the dwelling may have been designed by prominent Edwardian architectural firm Clarkson and Ballantyne, as John Clarkson's wife Elsie was a sister of the firm's principal, Robert Ballantyne.

The dwelling is a triple bay gabled villa with a stick style veranda along two lengths. Attention to detailing is evident particularly in the veranda posts and frieze, bracketing and gable ends. The billiard room wing was added in 1912 to the north east corner of the house.

The dwelling incurred minor damage in the earthquakes. The chimneys have been removed to roof level, and minor repairs and an extension to the rear were underway in March 2015.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 construction method, materials and detailing, which is elaborate and in line with the period. The panelling and plasterwork of the billiard room are of particular note. The house also features decorative leadlight 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 dwelling and its setting are of contextual significance for the remaining grounds associated with the house and its stylistic association with other dwellings in the city. Although it has lost a good deal of its originally extensive grounds, it retains a connection with the major element of its location, the confluence of the Avon River and the Okeover Stream. The house has a contextual relationship with a number of other large villas of the same period along Clyde Road, particularly the neighbouring 83 - Kate Sheppard's former home; 109, a Clarkson and Ballantyne-designed residence built for Mrs Clarkson's mother in 1900; and Waipuna, the possibly Clarkson and Ballantyne-designed home of Mrs Clarkson's sister and her husband. The dwelling contrasts with the later and better-known Domestic Revival/Arts and Crafts designs of Clarkson and Ballantyne, such as Kilmead (265 Riccarton Road). The house relates closely to other contemporary dwellings which display elements of the Stick style, such as 66 Derby Street, which has similar turned verandah posts.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 value because it has the potential to provide archaeological evidence relating to past construction methods and materials, and to human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The dwelling and setting at 88A Clyde Road are of overall significance to Christchurch, including Banks Peninsula. This dwelling and its setting are of historical and social significance for its association with owners in particular John Clarkson, and as one of the earlier homes in Clyde Road. Originally named Kooringa the dwelling was built for stockdealer John Caygill Clarkson in 1901 and then extended in 1912. Clarkson was a son of William Boyes Clarkson, who also lived in Clyde Road, and was one of New Zealand's most successful stock dealers. The dwelling has cultural significance for the manner in which it reflects the lifestyle of a turn-of-the-century businessman. The 1912 billiard room in particular evidences of recreational pursuits of the period. The dwelling is of architectural and aesthetic significance as a large corner-bay villa with a return veranda and is an example of the increasingly elaborate 'Queen Anne' style villas of the period. The dwelling has technological and craftsmanship significance for its construction method, materials and detailing, which is elaborate in line with the period. The dwelling and its setting have contextual significance for the remaining grounds associated with the house and its stylistic association with other dwellings in the city.

### **REFERENCES:**

Christchurch City Council Heritage files, 88A Clyde Road

**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 128  
*DWELLING AND SETTING – 109 CLYDE ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 14/01/2015**

**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.*

This former dwelling is of historical and social significance for its association with members of the Ballantyne family and its long-term use by Medbury School, a private Anglican boys' primary school. The dwelling was constructed in two stages after 1900 for Mary Ballantyne, the widow of businessman Thomas Anderson Ballantyne (1835-84) and the mother of the architect RA Ballantyne, who designed the house. Mary Ballantyne died in 1914 at her home in Clyde Road, which she called Ballenden. The house was subsequently the home of (amongst others) farmer Wilfred Hall, a son of prominent politician Sir John Hall.

In 1923 the property was purchased by Eric Chennells, the founder and first headmaster of Medbury School. The school commenced with nine pupils who lived in the house with the Chennells family. By the time of Eric Chennells' retirement in 1955 the roll stood at 111. Additional land was added to the school grounds in 1968 and new buildings and amenities were erected in 1969, 1975, 1987, 1994 and 2003. The former Ballantyne residence continued to function as the hub of the school and in 2000 a large portion of it was remodelled to serve as administrative offices.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 and its setting has cultural and spiritual significance as a demonstration of the way of life of its former residents and as the core of Medbury School for over 90 years. With additions and alterations that chart the growth and development of the school, the building still plays a central role in the life of Medbury, today as its administration block. The building is esteemed by past and present pupils and staff.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Ballantyne residence has architectural and aesthetic significance as an early 20<sup>th</sup> century dwelling designed by Christchurch architectural firm Clarkson and Ballantyne. The residence has been altered over time but the two principal stages of its construction predate 1923 and include a two-storey English Domestic Revival style section with a single-storey transitional bungalow.

The firm of Clarkson and Ballantyne was established in 1899. William Clarkson and Robert Ballantyne were popular residential architects in Canterbury during the early years of the 20<sup>th</sup> century and many of their houses were designed in the eclectic English Domestic Revival style. The former Ballantyne dwelling is timber weatherboard with a corrugated iron roof. The roof forms are varied due to the additive nature of the building programme and include gabled, hipped, low pitched and flat roofed sections. The two gabled sections have bargeboards and shingled gable ends. Windows are a variety of forms, including a distinctive half circle window in the bungalow section, along with sash, casement and multi-paned 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 former dwelling at 109 Clyde Road has some technological and craftsmanship value for its capacity to demonstrate early 20<sup>th</sup> century construction methods, materials 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.*

The former Ballantyne residence and its setting are of contextual significance within the school campus and as a focal point upon a prominent corner site. The school grounds are indicative of the extensive garden that was associated with the Ballantyne dwelling.

The former Ballantyne residence also has contextual significance in relation to a number of other large villas of the same period along Clyde Road, particularly Waitaitama and Waipuna, both Clarkson and Ballantyne-designed residences built around the same time for Mrs Ballantyne's daughters Elsie and Margaret and their husbands. 'Hatherley' in Gleneagles Terrace, the house designed by RA Ballantyne for his cousin Christie Dowling in 1910, is another listed dwelling that relates to members of the Ballantyne family.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 setting at 109 Clyde Road are of archaeological significance for their potential to provide archaeological evidence, including that which pre-dates 1900. The property was part of the Ilam homestead of AR Creyke. It was subdivided and Mary Ballantyne purchased the property at the corner of Creyke and Clyde Roads in 1900.

### **ASSESSMENT STATEMENT**

The former Ballantyne residence and its setting at 109 Clyde Road are of overall significance to Christchurch, including Banks Peninsula. The former dwelling is of historical and social significance for its association with the Ballantyne family and its long-term use by Medbury School. The former dwelling has cultural and spiritual significance as the core of Medbury School since 1923 and architectural and aesthetic significance for its two-stage design and as an example of the work of Clarkson and Ballantyne. The former dwelling and its setting at 109 Clyde Road are of contextual significance in relation to the school grounds and other large Ballantyne family homes in the vicinity. The former dwelling and setting at 109 Clyde Road are of archaeological significance for their potential to provide archaeological evidence, including that which pre-dates 1900.

### **REFERENCES:**

CCC Heritage files, 109 Clyde Road

<http://www.medbury.school.nz/about-us/history/>

<http://my.christchurchcitylibraries.com/medbury-school/>

**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 1350  
DWELLING AND SETTING - 58 COLENZO STREET,  
CHRISTCHURCH**



**PHOTOGRAPH : M.VAIR-PIOVA, 16.1.2015**

**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 for its association with prominent architect Paul Pascoe, who designed the dwelling as a family home, and as a house at the forefront of the Modern Movement, signifying the beginnings of a new informal way of living in the Post War period.

Christchurch-born Paul Pascoe (1908-1976) imbibed progressive Modernist architectural ideas whilst working for the progressive Tecton Group in England in the late 1930s. Back in New Zealand he was able to put his interpretation of these ideas into practise, synthesizing Modernism with the New Zealand vernacular to produce an individual formulation with a firm sense of place. The first major expression of Pascoe's own architecture was 58 Colenso St, a house he built for himself and his family in 1948. Its open planning and considered response to the environment signal a new post-war informality of lifestyle. The house remained in the Pascoe family until the 1970s. At the turn of the twentieth century it was owned for a decade by Sally and Bruce Aynsley. Bruce is a noted journalist and author.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 association with Paul Pascoe, one of a group of young architects who sought in the wake of WWII to produce a particular formulation of Modernism that responded to the New Zealand vernacular. The house also has cultural significance as an early expression of the new informal mode of living that emerged at this 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 dwelling has architectural and aesthetic significance for its association with prominent post-war architect Paul Pascoe, as a statement of his quest to produce a New Zealand-inflected Modernism, and as an early built expression of the more informal way of life that emerged in the wake of WWII. It is considered a landmark of post war architecture.

Christchurch-born Paul Pascoe imbibed progressive Modernist architectural ideas whilst working for the progressive Tecton Group in England in the late 1930s. Back in New Zealand he was able to put his interpretation of these ideas into practise, synthesizing Modernism with the New Zealand vernacular to produce an individual formulation with a firm sense of place. The first major expression of Pascoe's own architecture was 58 Colenso St, a house he built for himself and his family in 1948.

This house is a long narrow two-storey weatherboard structure with a shallow mono-pitch roof. Bedrooms are located on the ground floor and living on the first floor to take advantage of the sun and the view down Head Street to the distant sea. The distinctive front elevation features a large cantilevered balcony and a projecting timber sunscreen. In form and materials the house may be understood as a thoughtful response to the coastal environment, the simple structures of the bach community in which it was located and the challenges of a difficult site. Its open planning also signals the new post-war informality of lifestyle. Sensitive alterations have been executed in the spirit of the original design, including a new kitchen and bathroom. The dwelling has a high degree of integrity and authenticity.

After working for Cecil Wood, Pascoe set up on his own account in 1955 and later founded Pascoe and Linton in 1963. He was elected a fellow of the NZIA and the RIBA in 1961 and 1962 respectively, and served as President of the Canterbury Society of the Arts. Other



significant buildings designed by Pascoe included the terminal at Christchurch Airport (for which he won the NZIA Gold Medal in 1960), and the chapel at Arthur's Pass.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 craftsmanship significance as an individualistic dwelling created within the firm boundaries determined by the proscriptive building codes and limited availability of building materials in the immediate post-war period. At the time of its completion, the house won an award for its clever use of space, a feature achieved in part by the extensive and novel use of built-in 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 dwelling has high contextual significance on its site and in relation to the other domestic buildings that surround it. The setting of the house includes the immediate land parcel, a long narrow site that dictated the form of the house. Set close to the road, the house is clearly visible from the street and is a landmark building. The house is still largely surrounded by the small mid-twentieth century weatherboard baches that influenced Pascoe's design for his own home.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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**

The dwelling and setting is of heritage significance to the Christchurch district including Banks Peninsula. The dwelling has high historical and social significance for its association with prominent post-war architect Paul Pascoe who designed the dwelling as a family home, and as a house at the forefront of the Modern Movement, signifying the beginnings of a new informal way of living in the post war period. The dwelling has cultural significance for its association with Pascoe, one of a group of younger architects who sought in the wake of WWII to produce a particular formulation of Modernism that responded to the New Zealand vernacular. The house also has cultural significance as an early expression of the new informal mode of living. The building has architectural and aesthetic significance for its association with Pascoe, as a statement of his quest to produce a New Zealand-inflected Modernism, and as an early built expression of informal lifestyles. It is considered a



landmark of post war architecture. The dwelling has craftsmanship significance as an individualistic dwelling created within the firm boundaries determined by the proscriptive building codes and limited availability of building materials in the immediate post-war period. The dwelling has high contextual significance on its site and in relation to the other domestic buildings that surround it – mid century baches that influenced Pascoe's design for his own home. The setting of the house includes the immediate land parcel, a long narrow site that dictated the form of the building. Located opposite the end of Head Street and therefore visible from some distance, the distinctive house is a local 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.

**REFERENCES:**

CCC Heritage File: 85 Colenso Street: Dwelling

**REPORT DATED:** 03/09/2014 **FINALISED:** 02/12/14

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 130  
*THE MALTHOUSE AND SETTING – 69 COLOMBO STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 8/01/2015**

**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.*

The Malthouse has high historical significance as the oldest and only stand-alone malthouse remaining in New Zealand (Heritage NZ). The size and construction of the Malthouse provides evidence of the scale and profitability of malting and brewing in colonial Christchurch. It was erected in stages by Rogers Deacon and William Vincent between 1866 and 1870 to supply malt for their City Brewery, which was located approximately 2.4 kilometres north on Colombo Street. In 1869 it was described by the Lyttelton Times as ‘one of the finest malthouses in New Zealand’ Malting ceased at the malthouse in c. 1953 and after a period of use as a grain and seed store the building was purchased by the Canterbury Children's Theatre in 1965. The building consequently also has social significance as the home of Christchurch's premier children's theatre company for almost 50 years.

The Malthouse sustained some damage from the 2010/11 Canterbury earthquakes and is currently being repaired, aided in part by a CCC Heritage Incentive Grant. Previously major earthquake strengthening had been undertaken in c.2004.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*

*symbolic or commemorative 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 Malthouse has cultural significance as a tangible reminder of the lifestyles of the early pioneers where beer was significant and accepted part of that society's culture and one which had been brought with them from England and for its association with the Canterbury Children's Theatre (est. 1952), which holds the historic heritage value of the former malthouse in high esteem and has contributed to the cultural life of the city for over 60 years through its connection with the performing arts.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Malthouse has high architectural significance as one of Christchurch's earliest extant industrial buildings, and one of the first generation of stone buildings in the city. The building has aesthetic significance for its massive unplastered random rubble walls. It is a utilitarian purpose built construction as an industrial building to house a particular facility. Through the change of use to that of a theatre and associated spaces changes have been made however it externally retains much of its original aesthetic. It is of three storey construction and has to the south an outhouse – both buildings contain gable pitched roofs. Despite alterations over time, original features such as the loft loading door for grain and outward loading bays are still evident in the principal façade. Research to date has not established the identity of the designer involved in this project.

In the 1990s changes were made internally to accommodate an earthquake-strengthening programme to bring the building up to 67 per cent of the building code, The plan to strengthen the building was devised by Wilkie and Bruce Architects, new concrete walls were installed at each end of the rectangle and the exterior double walls of stone were filled with concrete. Part of the roof was lifted to provide more space and the whole structure was tied together with steel beams. (Press August 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.*

The Malthouse has high technological and craftsmanship significance as one of Christchurch's earliest substantial stone buildings, reflecting the skill of the masons who constructed it. It also has high technological and craftsmanship for what it is able to provide in terms of evidence of early stone construction and building methods as well as the technology employed in its 1990s structural strengthening programme.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Malthouse has contextual significance for its landmark value and relationship to other notable industrial buildings in the city and throughout New Zealand. It is prominently located in a residential section of southern Colombo Street on the north bank of the Heathcote River. A former manager's timber cottage is situated adjacent, slightly to the south of the Malthouse and on the same site. The Malthouse also has contextual significance in relation to other past and present brewing and malting sites in Christchurch, including the Canterbury (Crown) and Ward's Brewery sites, and the Heathcote Malt Works all now demolished post-quake. The former City Brewery site is now the Smith's City Market site on Colombo Street, although no original buildings appear to remain extant.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Malthouse 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 Malthouse has high heritage significance to Christchurch, including Banks Peninsula, and New Zealand. It has high historical and social significance as the oldest surviving and only intact stand-alone malthouse in New Zealand and for its association with the Canterbury Children's Theatre. The Malthouse has cultural significance for its role in the theatrical history of the city and as a tangible reminder of the lifestyles of the early pioneers where beer was significant and accepted part of that society's culture and one which had been brought with them from England. The building has high architectural and aesthetic significance as one of the city's oldest industrial structures, which follows the established vernacular forms for malthouse design. The Malthouse has high technological and craftsmanship for its masonry construction and for what it is able to provide in terms of evidence of early stone construction and building methods as well as the technology employed in its 1990s structural strengthening programme. The building has contextual significance for its landmark presence on Colombo Street, its relationship with the Heathcote River and adjacent manager's house, as well as its connection to other past and present brewing operations in the city. The Malthouse has archaeological significance by virtue of its age and operation as a malthouse from c.1867 until c.1953.

### **REFERENCES:**

Historic place # 1902 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/1902>

E. Collins *Malting in the Heathcote Valley 1871-1981* (Christchurch 1981)

Geoffrey Thornton *New Zealand's Industrial Heritage* (Wellington, 1982)

*Lyttelton Times* 1 March 1869, p. 2

Greg Ryan "Drink and the historians sober reflections on alcohol in New Zealand 1840–1914" *New Zealand Journal of History*, 44, 1 (2010)

<http://www.stuff.co.nz/the-press/news/christchurch-earthquake-2011/7502435/Strengthening-saves-Malthouse>

**REPORT DATED: 16 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.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
*FORMER RNZAF BASE WIGRAM – 71 CORSAIR DRIVE, 35  
MUSTANG AVENUE, 32R BENNINGTON WAY, 14& 20E  
HENRY WIGRAM DRIVE, 235 MAIN SOUTH ROAD,  
CHRISTCHURCH***

The former RNZAF Base Wigram is considered to be the historic home of military and land-based aviation in New Zealand. From its establishment in 1917 until its closure nearly eighty years later, Wigram was the primary military pilot training school in this country. The forerunner of the Royal New Zealand Air Force (RNZAF), the Permanent Air Force (PAF), was also established at Wigram in 1923. These two features saw Wigram acknowledged as the historic and spiritual home of the RNZAF. Although the base closed in 1995 and has since been extensively developed for housing by Ngai Tahu, the area of the former base still contains significant buildings and structures that link to key events, accomplishments, phases and personalities in this country's aviation history.

Flight training began at the then Sockburn Aerodrome under the auspices of the Canterbury Aviation Company in 1917. Promoted by businessman and politician Sir Henry Wigram, the company trained 182 pilots for service in WWI. Later Sir Henry's tenacity and generosity saw the government establish the PAF at the site. The **Former Canterbury Aviation Company Barracks (1917)** are the oldest aviation-related buildings in New Zealand, and represent these early phases of military aviation.

In the two decades after WWI, the public watched with great excitement as brave aviation pioneers chalked up aviation milestones and the world became a smaller place. In 1928 Fokker monoplane the *Southern Cross* touched down at Wigram, signalling the first successful trans-Tasman flight. The **Kingsford Smith Landing Site** commemorates this key event, but also the other achievements of this heroic era.

After many years of relative neglect, the changing geo-political situation of the early 1930s saw the government invest significant funds into a newly re-christened RNZAF. The first significant structures to emerge from this early phase of rearmament were **Hangars 4 and 5 (1934-1936)**. In terms of scale, form and technology, these buildings were far in advance of anything the air force had possessed to this time.

Although much was achieved in this period, the 1936 Cochrane Report underlined on-going vulnerabilities and made recommendations for further urgent improvements. As a consequence, the RNZAF's rearmament programme went into overdrive. The **No. 1 Officers' Mess (1939-1940)** and the **Instructional Building – Control Tower (1938-1939)** represent this phase, and are central in commemorating the long-term role of Wigram in RNZAF training, the RNZAF in WWII, and the central place of Wigram in the history and culture of the RNZAF generally.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 631  
*FORMER CANTERBURY AVIATION COMPANY BARRACKS -  
235 MAIN SOUTH ROAD, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 13/01/2015**

**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.*

The former Canterbury Aviation Company Barracks has high historical and social significance as the oldest surviving aviation-related building in New Zealand, for its connection with the origins of military and land-based aviation in this country, and for its connection with aviation's early milestones and personalities.

Christchurch businessman and politician Sir Henry Wigram first recognized the potential benefits of aviation as early as 1908, and championed the cause for the rest of his life. Early in WWI, Wigram began campaigning for a separate New Zealand flying corp. The government was unresponsive but opened the door to private initiatives. Wigram subsequently set up and supported the Canterbury Aviation Company, dedicated to the patriotic duty of flying officer training at its purpose-built Sockburn Aerodrome. Between June 1917 and the end of the war 182 pilots graduated from the school, of whom 156 saw service with the Royal Flying Corp and its successor the Royal Air Force. This number included several who served with distinction, including Captain Rhodes-Moorhouse, the first ever air Victoria Cross winner. After the war demand for pilot training fell away, but the school struggled on for another four years. During this time company personnel were responsible for a number of New Zealand aviation firsts, including the first Cook Strait flight and the first scheduled airmail and passenger service. In 1923 Sir Henry persuaded the government to take over the company and its assets by generously subscribing a third of the



purchase price. The government renamed the Sockburn Aerodrome in Wigram's honour and established the Permanent Air Force (the forerunner of the RNZAF) there.

The first six cells of the Barracks were built in mid 1917 to house the first intake of pilot trainees. The block was then doubled in size with the addition of a further six cells later the same year. It continued to house RNZAF Base Wigram personnel until at least the late 1970s. In 1980 or 1981 it was relocated for the first time, into #7 Hangar. It has subsequently been relocated a number of times, and is presently at the north end of #2 Hangar.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Canterbury Aviation Company Barracks has high cultural significance for its connection with the genesis of the RNZAF, and as a memorial to New Zealand pilots who served in WWI. This significance was recognized in 1982, when the simple timber structure was relocated rather than demolished.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Canterbury Aviation Company Barracks has architectural significance as the earliest surviving example of a building designed specifically for the purposes of an aviation related activity. The narrow weatherboard building consists of a row of match-lined cells opening onto a verandah.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Canterbury Aviation Company Barracks has technological and craftsmanship significance for the capacity it has to illustrate common building techniques and use of materials in the WWI 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 Canterbury Aviation Company Barracks have some contextual value as the building remains however on the broader Canterbury Aviation Company site, and in association with other buildings that date from the former airfield's later phases of military aviation. However this is limited on their immediate site outside a hanger at Wigram and they have been relocated on a number of occasions.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 setting and wider site are of archaeological significance as they may 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 former Canterbury Aviation Company Barracks has overall high significance to Christchurch, including Banks Peninsula. It has high historical and social significance as the oldest surviving aviation-related building in New Zealand, for its connection with the origins of military and land-based aviation in this country, and for its connection with aviation's early milestones and personalities, such as Sir Henry Wigram. The Barracks has high cultural significance for its connection with the genesis of the RNZAF, and as a memorial to New Zealand pilots who served in WWI. The former Canterbury Aviation Company Barracks has architectural significance as the earliest surviving example of a building designed specifically for the purposes of an aviation related activity. The Barracks has technological and craftsmanship significance for the capacity it has to illustrate common building techniques and use of materials in the WWI period. The former Canterbury Aviation Company Barracks was constructed post-1900, and has been relocated on a number of occasions, however the setting and wider site may have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

## **REFERENCES:**

CCC Heritage File: Former Canterbury Aviation Company Barracks, Wigram

**REPORT DATED:** 22/08/14

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 632  
*KINGSFORD SMITH LANDING SITE - 32R BENNINGTON WAY,  
CHRISTCHURCH***



**PHOTOGRAPH : G. WRIGHT, 24 AUGUST 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 Kingsford Smith Landing Site has high historical and social significance dating from 11 September 1928, when pioneering Australian aviator Charles Kingsford Smith (later Sir Charles) and his aircrew of three completed the first successful trans-Tasman flight in the Fokker monoplane *Southern Cross*. The flight from Sydney to Wigram Aerodrome in Christchurch took 14 hours 20 minutes. The flight captured the public's imagination, and large crowds turned out to welcome the airmen. This heightened interest boosted aero clubs and small air transport companies, led to the formation of an Aerodrome Services Division in the Public Works Department, and ultimately initiated commercial trans-Tasman aviation. The historic event is commemorated at Wigram by the Kingsford Smith Landing Site, a location on the former airfield marked by a plaque set into the ground. The first plaque on the site was laid by aviation promoter Sir Henry Wigram soon after the event. In 1982 this stone plaque was removed to storage and replaced with a metal version. This plaque is

presently located in a commemorative park created within the Wigram Skies residential subdivision.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Kingsford Smith Landing Site has cultural significance as a place which commemorates the first trans-Tasman flight, an aviation landmark and one of the watershed events of inter-war 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 Kingsford Smith Landing Site has some aesthetic value as the site has been recently landscaped into a commemorative park in order to provide prominence to the historic site.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Kingsford Smith Landing Site has intangible technological significance for its association with the *Southern Cross*, an aircraft that represented the rapid progress that aviation technology had made since WWI.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Kingsford Smith Landing Site has some contextual value in relation to its site, a section of former New Zealand Airforce airfield recently landscaped into a commemorative park, and in relation to the nearby buildings and structures of the former RNZAF Base Wigram. These structures include at least one building (the former Canterbury Aviation School barracks block) that existed at the time of the *Southern Cross* landing in 1928. The site was originally part of the airfield an open space but is now in the centre of a suburban estate development.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

However the setting and wider site are of archaeological significance for the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. The area has been recently redeveloped for subdivision and housing.

## **ASSESSMENT STATEMENT**

The Kingsford Smith Landing Site has overall significance to Christchurch, including Banks Peninsula. The Kingsford Smith Landing Site has high historical and social significance dating from 11 September 1928, when pioneering Australian aviator Charles Kingsford Smith (later Sir Charles) and his aircrew of three completed the first successful trans-Tasman flight in the Fokker monoplane *Southern Cross*. The flight from Sydney to Wigram Aerodrome in Christchurch took 14 hours 20 minutes. It has cultural significance as a place which commemorates the first trans-Tasman flight, an aviation landmark and one of the watershed events of inter-war New Zealand. The site has intangible technological significance for its association with the rapid evolution of aviation technology and associated accomplishments that characterised the first half of the twentieth century. However the setting and wider site are of archaeological significance for the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. The area has been recently redeveloped for subdivision and housing.

## **REFERENCES:**

CCC Heritage File: Kingsford Smith Landing Site – Wigram

**REPORT DATED:** 25/08/14

**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 1306**  
***FORMER RNZAF STATION WIGRAM HANGAR 4 AND***  
***SETTING- 71 CORSAIR DRIVE, 35 MUSTANG AVENUE,***  
***CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015**

**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.*

Hangar 4 and the adjacent Hangar 5 and setting have high historical and social significance as the first product of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years.

For the first decade after its establishment in 1923, the New Zealand Permanent Air Force (PAF) was severely under-resourced. In 1933 however, the government decided that it would be wise to augment the capacity of the service. The following year new aircraft were ordered, additional personnel drafted and the PAF was renamed the Royal New Zealand Air Force (RNZAF). In order to accommodate these new men and machines, a building programme was initiated.

The first structures of this so-called rearmament programme were Hangars 4 and 5 at Wigram Aerodrome (renamed RNZAF Station Wigram in 1937). These hangars, the first significant new buildings at Wigram for more than a decade, had priority over other buildings because of the imminent arrival of the new Vickers aircraft. No. 4 Hangar was commenced

in late 1934 and completed in early 1936. No. 5 Hangar was commenced in early 1935 and completed soon after No. 4. Further hangars were added to the station in the late 1930s and early 1940s, reaching a total of seven by the end of WWII.

For sixty years Hangars 4 and 5 accommodated RNZAF aircraft. For most of this time, Wigram was the principle training base of the RNZAF, with all airmen passing through its gates at some point in their careers. In 1995 however the base was closed as part of a defence review, with Ngai Tahu subsequently taking ownership. The hangars have been used for a variety of purposes in the intervening years, including aviation-related businesses (until the airfield closed in 2009), machinery storage and distribution, and vehicle certification.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Hangar 4 and the adjacent Hangar 5 have cultural significance as a pair of buildings that (in association with the neighbouring former Instructional Building) represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. The hangars are therefore a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through their doors. As WWII-era buildings, they have a particular role in commemorating the air force personnel who served and died in that conflict.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Hangar 4 and the adjacent Hangar 5 have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group.

The hangars were designed by the Public Works Department and built by well-known Christchurch contractor the late Charles Luney between 1934 and 1936. Their scale, design, and technology were a radical departure from anything seen before at Wigram, or indeed elsewhere in the country. The large buildings were distinguished particularly by the lengthy span of the front portal and cantilevered tilting doors, which were designed to facilitate ease of aircraft access. Stylistically the hangars are utilitarian, but adopt a Moderne (or pared-back, geometric Art Deco) architectural vocabulary. The most obvious expressions of this style are the stepped pylons that frame the front elevations, and the stepped side elevations. Although influenced by contemporary structures in the UK and the US, no hangar building in these countries is believed to be quite like the Wigram structures, which are considered to be a notable local innovation. A similar but smaller hangar was also built to the same design at RNZAF Station Hobsonville at this time. The next phase of air force rearmament from 1937 saw the basic design repeated in additional hangars at Wigram (presently Nos. 2 and 3) and Hobsonville. Hangars 4 and 5 remain in near original condition and have undergone little alteration.



## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Hangar 4 and the adjacent Hangar 5 are of high technological significance as they were technologically innovative for the period, illustrating the rapid advance of building technology in the interwar years. The hangars, the largest in New Zealand to that time, employed reinforced concrete extensively and were the first hangars in the country to be constructed in this medium. Steel was also used extensively, with a complex truss roof developed to bridge the enormous 180 ft portal. To facilitate aircraft access, cantilevered tilting doors were developed for the hangars. These were previously unknown technology in this country in any context.

## **CONTEXTUAL SIGNIFICANCE**

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

Hangar 4 and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Base Wigram, particularly the adjacent Hangar 5. The setting of the building includes the immediate land parcel, a large rectangular site which includes Hangar 5 and much of the former apron in front of the buildings. The large building is clearly visible from Corsair Drive, Sioux Avenue and Mustang Avenue, and therefore retains landmark significance. To the south is the identical Hangar 5. To the north are the former Instructional Building and Hangars 2 and 3. These hangars are of the same basic design as Hangars 4 and 5. Together all of these buildings form a chronologically, architecturally and functionally homogenous group, and thus constitute an important heritage group.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Hangar 4 and its setting are of archaeological significance because they have the potential to 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**

Hangar 4 and its setting is of high heritage significance to the Christchurch district including Banks Peninsula. The building and the adjacent Hangar 5 have high historical and social significance as the first products of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years. The buildings have cultural significance as a pair of structures that represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. They

are a prominent symbol of the former base, and are the tangible reminders of the generations of New Zealand air force personnel who passed through their doors. The buildings have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group. The buildings are of high technological significance as they were technologically innovative for their period, illustrating the rapid advance of building technology in the interwar years. The extensive use of steel and reinforced concrete, and the novel cantilevered doors are noteworthy. Hangar 4 has high contextual significance on its site and within its setting, a parcel which preserves important views and includes the identical Hangar 5 and the former apron. The hangar also has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the former hangars and the former Instructional Building to the north, with which it forms an important heritage precinct. Hangar 4 has landmark significance. Hangar 4 and its setting are of archaeological significance because they have the potential to 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 Files

Heritage Management Services *Hangars 4 & 5 Conservation Plan*

**REPORT DATED:** 04/12/2014

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 629  
*FORMER RNZAF STATION WIGRAM HANGAR 5 AND  
SETTING- 71 CORSAIR DRIVE, 35 MUSTANG AVENUE,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 08/01/2015**

**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.*

Hangar 5 and the adjacent Hangar 4 have high historical and social significance as the first product of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years.

For the first decade after its establishment in 1923, the New Zealand Permanent Air Force (PAF) was severely under-resourced. In 1933 however, the government decided that it would be wise to augment the capacity of the service. The following year new aircraft were ordered, additional personnel drafted and the PAF was renamed the Royal New Zealand Air Force (RNZAF). In order to accommodate these new men and machines, a building programme was initiated.

The first structures of this so-called rearmament programme were Hangars 4 and 5 at Wigram Aerodrome (renamed RNZAF Station Wigram in 1937). These hangars, the first significant new buildings at Wigram for more than a decade, had priority over other buildings because of the imminent arrival of the new Vickers aircraft. No. 4 Hangar was commenced in late 1934 and completed in early 1936. No. 5 Hangar was commenced in early 1935 and completed soon after No. 4. Further hangars were added to the station in the late 1930s and early 1940s, reaching a total of seven by the end of WWII.

For sixty years Hangars 4 and 5 accommodated RNZAF aircraft. For most of this time, Wigram was the principle training base of the RNZAF, with all airmen passing through its gates at some point in their careers. In 1995 however the base was closed as part of a defence review, with Ngai Tahu subsequently taking ownership. The hangars have been used for a variety of purposes in the intervening years, including aviation-related businesses (until the airfield closed in 2009), machinery storage and distribution, and vehicle certification.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Hangar 5 and the adjacent Hangar 4 have cultural significance as a pair of buildings that (in association with the neighbouring former Instructional Building) represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. The hangars are therefore a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through their doors. As WWII-era buildings, they have a particular role in commemorating the air force personnel who served and died in that conflict.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Hangar 5 and the adjacent Hangar 4 have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group.

The hangars were designed by the Public Works Department and built by well-known Christchurch contractor the late Charles Luney between 1934 and 1936. Their scale, design, and technology were a radical departure from anything seen before at Wigram, or indeed elsewhere in the country. The large buildings were distinguished particularly by the lengthy span of the front portal and cantilevered tilting doors, which were designed to facilitate ease of aircraft access. Stylistically the hangars are utilitarian, but adopt a Moderne (or pared-back, geometric Art Deco) architectural vocabulary. The most obvious expressions of this style are the stepped pylons that frame the front elevations, and the stepped side elevations. Although influenced by contemporary structures in the UK and the US, no hangar building in these countries is believed to be quite like the Wigram structures, which are considered to be a notable local innovation. A similar but smaller hangar was also built to the same design at RNZAF Station Hobsonville at this time. The next phase of air force rearmament from 1937 saw the basic design repeated in additional hangars at Wigram (presently Nos. 2 and 3) and Hobsonville. Hangars 4 and 5 have remain in near original condition having had little alteration.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Hangar 5 and the adjacent Hangar 4 are of high technological significance as they were technologically innovative for the period, illustrating the rapid advance of building technology in the interwar years. The hangars, the largest in New Zealand to that time, employed reinforced concrete extensively and were the first hangars in the country to be constructed in this medium. Steel was also used extensively, with a complex truss roof developed to bridge the enormous 180 ft portal. To facilitate aircraft access, cantilevered tilting doors were developed for the hangars. These were previously unknown technology in this country in any context.

### **CONTEXTUAL SIGNIFICANCE**

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

Hangar 5 and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Base Wigram, particularly the adjacent Hangar 4. The setting of the building includes the immediate land parcel, a large rectangular site which includes Hangar 4 and much of the former apron in front of the buildings. The large building is clearly visible from Corsair Drive, Sioux Avenue and Mustang Avenue, and therefore retains landmark significance. To the immediate north is the identical Hangar 4. Beyond this are the former Instructional Building and Hangars 2 and 3. These hangars are of the same basic design as Hangars 4 and 5. Together all of these buildings form a chronologically, architecturally and functionally homogenous group, and thus constitute an important heritage group.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Hangar 5 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

Hangar 5 and its setting is of high overall heritage significance to the Christchurch district including Banks Peninsula. The building and the adjacent Hangar 4 have high historical and social significance as the first products of the rapid initial expansion of the RNZAF in the mid 1930s, and as a key functional component in the operation of RNZAF Station/Base Wigram, the primary training establishment and 'home' of the RNZAF, for sixty years. The buildings have cultural significance as a pair of structures that represent flight training and operations at the former RNZAF Station Wigram, the original home of military aviation in New Zealand. They are a prominent symbol of the former base, and are tangible reminders of the generations of New Zealand air force personnel who passed through their doors. The

buildings have high architectural and aesthetic significance as architecturally innovative structures, the first major new buildings to be constructed at Wigram Aerodrome since the early 1920s, the first hangars in New Zealand to be constructed in permanent materials, the largest hangars to be built in New Zealand to that time, and the first of many buildings on the station to be designed in the fashionable Moderne style over the decade to 1945. As such they form part of an important chronologically and stylistically homogenous architectural group. The buildings are of high technological significance as they were technologically innovative for their period, illustrating the rapid advance of building technology in the interwar years. The extensive use of steel and reinforced concrete, and the novel cantilevered doors are noteworthy. Hangar 5 has high contextual significance on its site and within its setting, a parcel which preserves important views and includes the identical Hangar 4 and the former apron. The hangar has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the adjacent Hangar 4, but also Hangars 2 and 3 and the former Instructional Building, with which it forms an important contiguous heritage group. Highly visible, Hangar 5 has landmark significance. Hangar 5 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site including that which occurred prior to 1900.

**REFERENCES:**

CCC Heritage Files  
Heritage Management Services *Hangars 4 & 5 Conservation Plan*

**REPORT DATED:** 04/12/2014

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 628  
*FORMER RNZAF STATION WIGRAM INSTRUCTIONAL  
BUILDING/CONTROL TOWER AND SETTING- 35 MUSTANG  
AVENUE, 71 CORSAIR DRIVE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015**

**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.*

The former Instructional/Control Tower Building has high historical and social significance as a product of the rapid expansion of the RNZAF in the late 1930s and early 1940s, for its close connection with the role of Wigram as the RNZAF's primary training facility, and for its central role in the control of flight on the Wigram air field for seventy years.

The mid 1930s were an era of escalating international tension. In light of this political uncertainty, the New Zealand government commissioned the Cochrane Report in 1936. The report recommended that significant funds be invested in developing a modern air force. This led to the foundation of the RNZAF as a separate force in 1937, and a period of rapid airfield expansion.

RNZAF Station Wigram was the historical home and training hub of the New Zealand Air Force and its precursors. Under the Cochrane Report expansion, the flight training role of Wigram was significantly boosted. The Instructional Building was planned to allow the realisation of this. The building was designed in 1937, commenced in 1938 and completed in December 1939. With the outbreak of war in late 1939, training at Wigram underwent another step change. Pilot training was augmented with the establishment of training for



other air force roles. During WWII, the majority of the nearly 13,000 personnel trained by the RNZAF passed through Wigram at some point. After the war, the Instructional/ Control Tower Building maintained a training function. In the 1960s air force training was concentrated in a specialist Training Group, later renamed Support Group. This was headquartered in the Instructional/ Control Tower Building until not long before the base closed in 1995.

In addition to its training functions, the Instructional/ Control Tower Building coordinated flight at Wigram from the outset. When the building first opened in 1939, flight observation and control functions were concentrated on the third floor, with a fire tender and armoury on the ground floor. Reflecting changing technologies, a first control cab was added to the roof in 1945. This was replaced in 1974. Although RNZAF Base Wigram closed in 1995, the airfield remained open for civilian purposes and air traffic control services were provided until 2009.

The Instructional Building also provided administrative space for other air force functions through its history. These included Station Head Quarters during the latter years of the war, and the Directorate of Manning and the Air Force Recruiting Office from the late 1980s. After the base closed in 1995, Ngāi Tahu assumed ownership and leased the building to various flight-related businesses until the airfield closed in 2009. Since the 2010-2011 Canterbury Earthquakes, Te Rūnanga o Ngāi Tahu have occupied the building themselves.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Instructional/ Control Tower Building has high cultural significance as the centre of flight operations and a focus for flight training at the former RNZAF Station Wigram, the home of military aviation in New Zealand. It therefore serves as a prominent symbol of the former base, and a memorial to the generations of New Zealand air force personnel who passed through its doors. As a WWII-era building, it has a particular role in commemorating the air force personnel who served and died in that conflict.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Instructional/Control Tower Building has high architectural and aesthetic significance as one of the more significant military structures designed by the Public Works Department as part of New Zealand's preparations for WWII. It is also significant in its own right as a noteworthy Moderne building; part of an important precinct of chronologically and stylistically homogenous military buildings at the former RNZAF Base Wigram.

The former Instructional/ Control Tower Building was designed in 1937, commenced in 1938 and completed in 1939. It illustrates many of the common features of Moderne buildings, a variant of Art Deco architecture characterised by its stream-lined geometric form and decoration, and planar surfaces. The building has been altered on a number of occasions – most notably in 1945 when the first of a succession of Control Cabs was added to the roof, and in 1989 when the stepped third floor was extended out to provide additional office space. Many of these exterior alterations have been sympathetically executed however, such that

the building still retains its 1930s character. Interior-wise there have also been extensive alterations overtime as uses have changed. However sufficient form and features remain internally to understand how the building appeared originally. The metal-balustraded staircase is a particular feature.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Instructional/ Control Tower Building has high technological significance for its extensive use of reinforced concrete. This was characteristic of many of the late 1930s buildings on the base, which were designed to be both seismic and blast resistant. The Instructional Building also has craftsmanship significance for the quality of its design, decoration and finishes. The Labour administration of the late 1930s instituted a significant programme of public works, which included public buildings of a notably high quality.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Instructional/ Control Tower Building and its setting has high contextual significance on its site and in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram. The setting of the building includes the immediate land parcel, a long tapering rectangular site which encompasses much of the former parade ground to the west of the Instructional Building, and a portion of the former runway area to the east. This parcel and a reserve further to the east help preserve views of the building's principal facades from Corsair Drive. To the north and south are respectively hangars two and three, and four and five. These are contemporary with the Instructional Building, and constitute an important heritage precinct. A large building surrounded by extensive open space, the Instructional 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.*

The former Instructional/Control Tower 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 former Instructional Building is of high overall heritage significance to Christchurch, including Bank Peninsula. The building has high historical and social significance as a product of the rapid expansion of the RNZAF in the late 1930s and early 1940s, for its close connection with the role of Wigram as the RNZAF's primary training facility, and for its central

role in the control of flight on the Wigram air field for seventy years. The building has high cultural significance as the centre of flight operations and a focus for flight training at the former RNZAF Station Wigram, the home of military aviation in New Zealand. It also serves to commemorate both the former base and the personnel who served there. The building has high architectural and aesthetic significance as one of the more significant military structures designed by the Public Works Department as part of New Zealand's preparations for WWII. It is also significant as a noteworthy Moderne building, part of an important precinct of chronologically and stylistically homogenous military buildings at the former RNZAF Station Wigram. The building has high technological and craftsmanship significance for its extensive use of reinforced concrete. This was characteristic of many of the late 1930s buildings on the base, which were designed to be both seismic and blast resistant. The building has craftsmanship significance for the quality of its design, decorative detail and finishes. The building has high contextual significance on its site, a parcel which preserves important sight lines and includes the former parade ground. The building and its setting has high contextual significance in relation to the other remaining WWII-era buildings at the former RNZAF Station Wigram - particularly the former hangars to the north and south, with which it forms an important heritage precinct. It has landmark significance. The former Instructional/Control Tower 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:**

Draft Conservation Plan and Condition Report: Former Wigram Control Tower (Heritage Management Services)

**REPORT DATED:** 28/08/2014

**DISTRICT PLAN – LISTED HERITAGE PLACE**

**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**

**HERITAGE ITEM NUMBER 630**

***FORMER RNZAF STATION WIGRAM NO. 1 OFFICERS' MESS  
,BREVET GARDEN AND SETTING- 14, 20E HENRY WIGRAM  
DRIVE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 8/01/2015**

**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.*

The former No. 1 Officers' Mess, Brevet Garden and setting, has high historical and social significance as the principal mess of the Royal New Zealand Air Force (RNZAF) for over fifty years.

The mid 1930s were an era of escalating international tension. In light of this political uncertainty, the New Zealand government commissioned the Cochrane Report in 1936. The report recommended that significant funds be invested in developing a modern air force. This led to the foundation of the RNZAF as a separate force in 1937, and a period of rapid airfield expansion. Construction of the No. 1 Officers' Mess at the then Wigram Aerodrome commenced in early 1939, and although the full complex was not completed until 1940, the building was partially occupied from just before the declaration of war in September 1939. The mess quartered single officers and served as the formal and informal gathering place of all officers at RNZAF Base Wigram for more than fifty years until its closure in 1995. The RNZAF regarded Wigram as its historical home, and the Wigram No. 1 Officers' Mess as its principal mess. This special status was maintained by the presence of the RNZAF Officer Training School, which ensured that all air force officers were members of the mess in the formative years of their careers.

An aircrew brevet is the winged badge worn on the left breast by qualified aircrew. A large stylised brevet garden was created along the principal elevation of the No. 1 Officers' Mess at the time of its construction.

The former mess building continues to function, much in the use it was originally built for, as a privately-owned accommodation provider and bar/function 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 No. 1 Officers' Mess has high cultural and spiritual significance as the home of the RNZAF officer corps for more than fifty years. During this time, the building was central to the customs, practices and distinctive lifestyle of the group. Consequently it holds a high degree of intangible emotional and spiritual resonance. It also commemorates the generations of air force officers who passed through its doors, including many who served and died in conflict. The brevet garden has cultural significance as a stylised interpretation of the winged badge worn on the left breast by qualified aircrew.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 No. 1 Officers' Mess has architectural and aesthetic significance as one of the significant structures built by the Public Works Department as part of New Zealand's preparations for WWII, as one of a number of similar mess buildings built across the then British Empire based on RAF models, and as a noteworthy Art Deco building in its own right. The building was designed by the Public Works Department in 1937-1938, based closely on RAF models in terms of form, function and style. The stripped Art Deco building consists of a single storey service block framed by two two-storey barracks wings. The central block has a rusticated entry crowned with a squat clocktower. Its Art Deco detail is noteworthy, but the impact of the composition was muted by the replacement of the original flat roof with a pitched tile roof in the 1950s. The interior of the building has been altered but its Art Deco character remains. The brevet garden has some aesthetic value for its design and interpretation based on the winged badge worn by qualified aircrew.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 No. 1 Officers' Mess has technological and craftsmanship significance for its reinforced concrete construction and the quality of its finish. The building was reputedly designed with its use in wartime very much in the minds of its architects, and was therefore constructed of reinforced concrete to aid bomb resistance. As an officers' mess, serving the senior members of the air force, the building was also finished to a high specification. The joinery is of a particularly high quality, both in the public rooms and other areas such as the bedrooms.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 No. 1 Officers' Mess, brevet garden and its setting is of high contextual significance on its site and in relation to the other remaining WWII era buildings at the former RNZAF Base Wigram. The setting of the building includes the immediate land parcel, a roughly rectangular plot at the corner of Henry Wigram Drive and Consul Place. The brevet garden divides the semi-circular mess drive from Henry Wigram Drive. The squash courts and garages, former elements of the heritage listing, were demolished in the 2000's. The site today consists largely of sealed carpark. The former base chapel was relocated to the east end of the mess building in the 2000s. Whilst considerably reduced in number in the twenty years since the closure of the base, there are still many WWII era buildings in the vicinity of the former No. 1 Officers' Mess. These include several dwellings in Henry Wigram Drive built to house senior base personnel.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 No. 1 Officers' Mess and its setting are of archaeological significance because they have the potential to 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 No. 1 Officers' Mess and brevet garden and setting is of high overall heritage significance to Christchurch, including Bank Peninsula. It has high historical and social significance as the principal mess of the Royal New Zealand Air Force (RNZAF) for over fifty years. The former No. 1 Officers' Mess and brevet garden has cultural and spiritual significance as the home of the RNZAF officer corps for this period. The brevet garden has cultural significance as a stylised interpretation of the winged badge worn on the left breast by qualified aircrew. It has high architectural and aesthetic significance as one of the significant structures built by the Public Works Department as part of New Zealand's preparations for WWII, as one of a number of similar mess buildings built across the then British Empire based on RAF models, and as a noteworthy Art Deco building in its own right. The brevet garden has some aesthetic value for its design and interpretation based on the winged badge worn by qualified aircrew. The former No. 1 Officers' Mess and brevet garden has technological and craftsmanship significance for its reinforced concrete construction and the quality of its finish. The former No. 1 Officers' Mess and brevet garden and setting has high contextual significance on its site and in relation to the other remaining WWII era buildings at the former RNZAF Base Wigram, particularly the nearby former homes of the senior officers. The former No. 1 Officers' Mess and its setting are of archaeological significance because they have the potential to 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:** No. 1 Officers' Mess – Wigram, 14 Henry Wigram Drive

**REPORT DATED:** 27/08/20

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 156  
*ST AUGUSTINE’S CHURCH AND SETTING - 5*  
CRACROFT TERRACE, CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 5/01/15**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 Augustine's Anglican Church and setting has high historical and social significance as one of the city's early 20<sup>th</sup> century churches and for its association with the growth of hill suburbs such as Cashmere, in large part as a consequence of the area's appeal to Christchurch people seeking more healthful surroundings and new modes of transport, the motor car and tram, which facilitated access to the area. The church was constructed in 1907-08 to provide a place of worship for the Cashmere residents of the Anglican parish of St Saviour's in Sydenham. It opened in April 1908 upon land that had been gifted by the trustees of John Cracroft Wilson's Cashmere Estate. Cashmere Hills subsequently became a separate parish, and its first vicar, Rev Hugh Norris, was appointed in 1923. On-going growth of the parish has seen the church and ancillary buildings extended substantially on a number of occasions.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Augustine's Anglican Church has high cultural and spiritual significance as the centre for Anglican worship and social life in Cashmere over more than a century. When it opened the church featured a 12<sup>th</sup> or 13<sup>th</sup> century memorial stone that had once formed part of St Augustine's Abbey in Canterbury, England. In the new church the stone was used to support the stone slab of the credence table.

It is recorded that a Maori ara (path) from the base of Cashmere over the Port Hills to Governor's Bay and thence to Rapaki traversed what is today Dyers Pass Road.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Augustine's Anglican Church has architectural and aesthetic significance as a Gothic Revival style building that illustrates the manner in which successive generations of architects have provided for an ever-expanding congregation on a difficult site and in sympathy with the original church. The original structure was a Gothic Revival style building designed by prominent Christchurch architectural firm Collins and Harman. The first stage of the building was completed with the addition of the belltower and spire in 1914. The tower, which was also designed by Collins and Harman, was built on the north side of the original nave and sanctuary, which had separate gabled roofs following Ecclesiological principals. Plans for the church and St Augustine's Schoolroom are housed in the University of Canterbury's Macmillan Brown Collection. By the 1950s plans were being made to replace the church but instead substantial additions were made in 1954-55 (C B Wells), 1970 (Warren and Mahoney) and 1998-99 (Hannan Centre and entrance porch, Trevor Ibbetson, architect). As a result, the most readily visible part of the original church is the landmark tower. Nevertheless the building is significant within the work of the architectural firm of Collins and Harman as one of few churches designed by the firm.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Augustine's Anglican Church has technological and craftsmanship significance as a rough-cast concrete stucco building with a slate roof. The church has the potential to provide information relating to construction methods and materials of not only the period in which it was built but throughout the time periods it was altered and extended.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Augustine's Anglican Church and setting has contextual significance as a local landmark that can be seen from afar and also offers a panoramic view of the city of Christchurch. The church is located in a residential area, which is largely contemporary with the original church. St Augustine's Church is one of a number of listed heritage items in the area, including 54 Dyers Pass Road, which was the home of George Way a member of the St Augustine's building committee.

The setting consists of the immediate land parcel, which is largely set aside for car parking but has some planted areas on the street front and around the boundary of the property. In addition to the tower, the end wall of the original nave is easily viewed from the roadway, with its decorative timber bargeboard and triple lancet-arched window.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Augustine's Anglican Church 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**

St Augustine's Anglican Church and its setting has overall significance to Christchurch, including Banks Peninsula. The church has high historical and social significance as the first Anglican Church in the suburb of Cashmere. The church was constructed in 1907-08 to provide a place of worship for the Cashmere residents of the Anglican parish of St Saviour's in Sydenham. St Augustine's Anglican Church has high cultural and spiritual significance as the centre for Anglican worship and social life in Cashmere over more than a century. When it opened the church featured a 12<sup>th</sup> or 13<sup>th</sup> century memorial stone that had once formed part of St Augustine's Abbey in Canterbury, England. St Augustine's has architectural and aesthetic significance as the work of Collins and Harman and for its extension over time by a number of architects in response to the changing requirements and increasing size of its congregation. The church and its setting has contextual significance within its residential surroundings and as a landmark that can be seen from afar. St Augustine's Anglican Church and its setting has archaeological value because they have the potential to 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:**

Historic place # 1924 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/1924>

<http://www.staugustines.org.nz/about-us/history.html>

<http://www.warrenandmahoney.com/en/perspectives/modern-heritage/>

**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 185  
*DWELLING, DARESBUY AND SETTING – 9 DARESBUY  
LANE, 67 AND 67B FENDALTON ROAD, CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, MARCH 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.*

Daresbury and its setting have historical and social significance for their association with city merchant George Humphreys (1848-1934), for whom the house was built between 1897 and 1901. The house was originally known as Daresbury Rookery, named for the colony of rooks that nested in the property's large eucalypts until c.1945. Humphreys, who was born in England and immigrated to New Zealand in 1869, was co-founder of the wine and spirits merchants Fletcher Humphreys & Co. (1882). The company had offices and warehousing in an FW Petre-designed building in Cathedral Square (1884-86, demolished 1971) and later operated a wine and liquor store in Bealey Avenue that would be remembered by many Christchurch people for its wine barrel water feature. Humphreys also had considerable investments in hotels and, at the turn of the 20<sup>th</sup> century, was the consular agent for France in Christchurch. Humphreys Drive at Ferrymead was named for George Humphreys in 1950, and Daresbury Park in nearby Harakeke Street takes its name from his former home.

Daresbury remained in Humphreys' family ownership until 1985, although large subdivisions in 1930 and 1954 greatly reduced the original curtilage. During the Humphreys' tenure

Daresbury was used as a temporary vice-regal residence for two Governor-Generals in the 1940s (Lords Newall and Freyberg) and guests at the house included Lord Fisher, Archbishop of Canterbury, and the Duke of York, later George VI.

The house remains in private ownership and was substantially damaged in the 2010/11 Canterbury earthquakes and has not yet 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.*

Daresbury and its setting has cultural significance as an embodiment of the lifestyle of a professional business family in the early years of the 20<sup>th</sup> century. It also has cultural significance for its aesthetic and stylistic embodiment of a particular design and philosophy movement of the time – that of the Arts and Crafts movement

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Daresbury has high architectural and aesthetic significance for its design by leading New Zealand architect Samuel Hurst Seager (1855-1933). Daresbury is a three-storey house with 40 rooms. The lower storey is built of brick, and the upper storey is half timbered. It has half-timbered gables, a jettied or slightly cantilevered upper floor, leadlight fenestration and a tiled roof. It had distinctive brick chimneys with decorative chimney pots – these either fell or were removed during the Canterbury earthquake cycle damaging the roof. Internally it has considerable timber panelling and detail and an elegant timber detailed staircase that rises through the first two floors. Over time alterations have been undertaken largely to areas such as kitchens and bathrooms but it still retains many of the original fittings. It has a large gothic inspired billiard room with considerable timber detailing.

Hurst Seager made a significant contribution to the evolution of New Zealand architecture, both as a practitioner and a theorist. Daresbury is considered to be Seager's most outstanding English Domestic Revival style house, built at a time when the architect was designing dwellings in a variety of styles to suit the tastes and means of his clients, from the English Domestic Revival style of Daresbury and Elizabeth House (1914, demolished post-EQ) to the ground-breaking Arts and Crafts bungalows of The Spur development (1902-14).

Full of the detail inspired by the philosophy of the Arts and Crafts movement it is constructed on what became known as the 'Old English' style, a style popular in Canterbury in the period 1895-1915, and most local architects designed at least a few dwellings in the style. Seager had earlier established his career and demonstrated his Arts and Crafts sensibilities with the design of the Municipal Chambers (1886-87). Seager was also a lecturer at the Canterbury College School of Art, took a leading interest in town planning, and was a key figure in the emergence of New Zealand's 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 high technological and craftsmanship significance as a well-built home of the period. The textural qualities of the brick and stucco walls and clay roof tiles, the gabled roof forms and tall chimneys (removed), and the half-timbering and leaded glass windows are all aspects of the exterior that demonstrate a high standard of construction and craftsmanship. Internally the craftsmanship is of high significance with the entrance hall, extensive use of timber panelling on the walls and ceiling, high level of craft detail in all the finishing and fittings throughout. It also has technological and craftsmanship significance for what it is able to reveal of building and craft methodologies and materials 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.*

Daresbury and its setting has high contextual significance for its contribution to the distinctive residential character of Fendalton; notwithstanding the fact the house is largely hidden from view from the public domain, and for its extensive grounds. The house overlooks Waimairi Stream and is complemented by its extensive garden setting and mature trees on both sides of the stream.

Daresbury's garden was planned to complement the 'Old English' style of the house and when it won the Christchurch Horticultural Society's annual competition of 1932, it was said to be a quintessential British garden that had "...strayed 13,000 miles from home." (Strongman, p 176). The house has lost some contextual significance in relation to its former stable block which had been converted to a residence on Daresbury Lane and now demolished post-quake, but does have contextual significance in relation to Mona Vale, with which it has much in common both historically and architecturally.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Daresbury and its setting are of some archaeological significance because they have the potential to 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 land was owned by the Deans family at the outset of European settlement.

### **ASSESSMENT STATEMENT**

Daresbury and its setting have high overall significance to Christchurch, including Banks Peninsula and New Zealand as a turn of the 20<sup>th</sup> century large Arts and Craft inspired residence and use as a vice-regal residence. Daresbury has high historical and social



significance for its association with businessman George Humphreys and the Humphreys' family in whose ownership it remained until 1985. Daresbury has high architectural significance as the most outstanding example of Samuel Hurst Seager's interpretation of the English Domestic Revival style and Arts and Craft inspired detail. Daresbury has high craftsmanship significance for the quality of its construction and detailing and high contextual significance for its place within the distinctive large houses that typify the suburb of Fendalton. Daresbury and its setting have potential archaeological significance as the site was once part of the Deans' *Riccarton* estate and in view of the late 19<sup>th</sup> century development of the property.

**REFERENCES:**

Strongman, T. *Gardens of Canterbury* (Christchurch, 1984)

Historic place # 3659 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/3659>

*Living with the Past: Historical Buildings of the Waimairi District* (Christchurch, 1983)

Samuel Hurst Seager DNZB Entry – Te Ara The Encyclopedia of New Zealand

<http://www.teara.govt.nz/en/biographies/3s8/seager-samuel-hurst>

'Regal residence in Christchurch' *NZ House & Garden*

<http://nzhouseandgarden.co.nz/state-of-grace/>

**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 162  
*DWELLING AND SETTING – 66 DERBY STREET,  
CHRISTCHURCH***



**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 dwelling at 66 Derby Street has historical and social significance for its association with Charles Gill, Harry Wardell, and the long tenures of the Armitage and Malley families. It was built for commercial traveller Charles Sadler Gill in 1903. Gill had married Martha Cumberworth at the Methodist church in Rangiora in 1893 and their daughter Dorothy was born in the following year. In 1904 the Derby Street dwelling was sold to Harry Wardell, of the well-known grocery business Wardell Brothers (est. 1887). In 1914 the house was bought by Elizabeth and William Armitage, whose family retained it until 1956. The property was then sold to solicitor Edmund Malley, of AJ Malley, Son and Brown. Edmund's father Alfred, who lived in house, was one of New Zealand's oldest practising solicitors when he died at the age of 91 in 1962. The Malley family retained the house until 1989, when it was sold to its present 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.*

66 Derby St has some cultural heritage value as it demonstrates the way of life of its former inhabitants.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 representative example of an Edwardian villa which were built in considerable numbers around the city. 66 Derby Street is a large corner-bay Queen Anne-style bay villa, with some Stick-style influences such as the turned veranda posts. Decorative features include corbels that extend under the eaves of the roof and lintels on the exterior; interior features include tiled hearths and plaster mouldings. The main entrance door is flanked by side- and fanlights inset with coloured leaded glass. The architect for 66 Derby Street has not been identified.

The dwelling at 66 Derby Street sustained damage during the 2011 Christchurch Earthquakes. The removal of the original chimneys, fire surrounds and hearths occurred soon after the earthquake, while other repairs and some minor renovations were undertaken in 2012/2013. These works included the repair and reinstatement of the foundations and piles, removal and replacement of internal wall and roof linings and reinstatement of the chimney breasts, fire surrounds and fireplaces where they previously existed. A double hung sash window was removed on the south wall of the kitchen and a new door opening to a new deck was added 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.*

66 Derby Street has craftsmanship significance for the quality and integrity of its decorative elements including stained glass leadlights, and extensive timber detailing used for the shingling, brackets and turned veranda posts.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 66 Derby Street and its setting has contextual significance as a landmark residence on Derby Street in the suburban setting of St Albans. Derby Street has undergone significant redevelopment in recent years, and 66 Derby Street has had two dwellings built at the rear of the property. The setting includes a period service building at the rear and a brick fence on the street boundary, which was partially removed after sustaining damage in the 2011 Christchurch earthquakes.

66 Derby Street is located in a mature garden setting, which includes two notable cabbage trees at the rear of the property. Other houses of a similar era also remain extant, including an adjacent villa at 62 Derby Street. The house provides a contrast with the other listed property in the street, a 1930s bungalow at 74 Derby Street that once belonged to former Prime Minister Sydney Holland.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 66 Derby 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, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The dwelling and its setting at 66 Derby Street has overall heritage significance to Christchurch, including Banks Peninsula. The house has historical and social significance for its associations with Charles Gill, Harry Wardell, and the Armitage and Malley families. The dwelling has architectural and aesthetic significance as a representative example of an Edwardian corner bay villa. 66 Derby Street has craftsmanship significance for the quality and integrity of its decorative elements and contextual significance as a landmark residence within this St Albans streetscape. The dwelling at 66 Derby 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, including that which occurred prior to 1900.

### **REFERENCES:**

Christchurch City Council Heritage files *66 Derby Street*  
Historic place # 3711 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/3711>  
<http://www.teara.govt.nz/en/biographies/5w9/wardell-henry-john>

**REPORT DATED: 15 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 163  
*DWELLING AND SETTING – 74 DERBY STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: CCC FILES 8/10/2003 (LEFT) ; M.VAIR-PIOVA, 18/12/2014 (RIGHT)**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 74 Derby Street has high historical and social significance as the Christchurch home of Prime Minister Sidney Holland between 1932 and 1950. It was built in 1932, Holland having purchased the section on which it stood in 1929. Holland's ownership of the house coincided with his rise to power and prominence when he played a pivotal role in the creation of the National Party. Sir Sidney Holland (1893-1961), the son of Christchurch mayor Harry Holland, who was elected as a Reform Party MP for the seat of Christchurch North in 1925. Sidney Holland married Florence Drayton in 1920 and took over the Christchurch North seat from his father in 1935. He held the seat, later renamed Fendalton, for 22 years. Holland was instrumental in the foundation of the National Party in 1936, was elected its leader in 1940, and served as Prime Minister of the first National Government from 1949 to 1957. During his eight-year term as Prime Minister, Holland oversaw the deregulation of the economy and the abolition of the Legislative Council, and infamously took a hard line against unionists during the 1951 Watersiders' Lockout. Holland's son Eric was the National MP for Fendalton and Riccarton (1967–81) and a cabinet minister (1975–78).

Since the Hollands sold the property in 1950 it has changed hands a number of times. Many of the subsequent residents have been either professionals or business people, such as the dentist Malcolm Turner (1950-1963), and company director Maurice Cook (1963-1978).

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

74 Derby Street has cultural significance as an indication of the lifestyle of a well-known politician of the mid-20<sup>th</sup> 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.*

74 Derby Street has architectural and aesthetic significance as a large California Bungalow with the horizontal lines and wooden shingling typical of the style. Its relative lack of extraneous decoration illustrates how the style was adapting to the influence of modernism during the 1930s. Similar homes were built in large numbers throughout the suburbs of Christchurch between the world wars. The designer of the dwelling has not been identified.

The dwelling has undergone a number of alterations which likely occurred in the latter part of the 20<sup>th</sup> century. These include the extension of the dining room, resulting in the removal of the exterior wall of the dining room, the insertion of new French doors and an opening between the sitting and dining rooms being made. The ceilings throughout have had an artex/plaster finish applied, and recessed spotlighting has been fitted in the kitchen/dining room. The exterior of the building has been covered in a stucco render over the top of the original timber weatherboards, and an addition has been made to the rear. Further alterations were undertaken in 2007 in the kitchen/dining/laundry room area.

The dwelling sustained damage in the 2010/2011 Canterbury earthquakes and repair work was subsequently required. This included the removal of all the interior lathe and plaster on the walls and ceilings, removal of the chimney with a replica reinstated to match the original, and pile/floor structure repairs that necessitated the removal of the tongue and groove rimu flooring in the dining room. The original box bay window was repaired rather than replaced in order to retain the iron work, and the stucco render on the exterior was also replaced with new weatherboards in keeping with the original materials used to construct 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.*

74 Derby Street has technological and craftsmanship significance due to its construction, materials and detailing which evidence the interwar 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 setting at 74 Derby Street has some contextual value as it is set apart from other houses within the vicinity. Derby Street has undergone significant redevelopment in recent years, and there are now many townhouses in the immediate area. 74 Derby Street can be viewed in relation to its nearby listed neighbour at 66 Derby Street, an Edwardian villa; together these homes demonstrate the evolution of domestic architecture in Christchurch in the early 20<sup>th</sup> century. 74 Derby Street is located on a narrow parcel of land with mature trees and a garage in front.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 74 Derby St 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 dwelling at 74 Derby Street and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The dwelling at 74 Derby Street has high historical and social significance as the home of Prime Minister Sidney Holland during the key years of his political career. The dwelling has cultural significance as an indication of the domestic lifestyle of a leading politician. The dwelling has architectural and aesthetic significance as a large California Bungalow-style home, and technological and craftsmanship significance due to its being an example of interwar construction materials and techniques. The dwelling and its setting are also of archaeological significance for their potential to provide evidence of human activity prior to 1900.

### **REFERENCES:**

Christchurch City Council Heritage files *74 Derby Street*

'Sidney Holland' *Dictionary of New Zealand Biography*

<http://www.teara.govt.nz/en/biographies/5h30/holland-sidney-george>

Historic place # 3710 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3710>

**REPORT DATED:**

**15 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 167  
*DWELLING AND SETTING – 12 DRUMMOND STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/14**

**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 dwelling at 12 Drummond Street has historical and social significance as one of Sydenham's mid-Victorian cottages that is associated with the early development of the suburb. Land in Sydenham was originally sold as large rural sections, but with the development of the railway corridor along Sydenham's northern boundary and the accompanying industrial development that it encouraged, the area rapidly developed as a residential area. An increasing population of workers settled to the south of the railway station, to form the district, later borough, of Sydenham. In 1875 Edwin George Woodford subdivided one acre of land into 20 sections of 7 perches each on either side of Drummond Street. In the same year 11 of these lots were sold to Edward Johnson, land agent, and lot 16 was then purchased by Henry Henzie, a labourer. William Dean was responsible for building a house on the section for Henzie. Henzie then sold the property, almost immediately, to Samuel White, also a labourer, for £100.

The cottage remained in the White family until 1917, when it was sold by White's widow Alice for £210. Subsequent owners have included; Michael Wadley, a labourer (1919-28), William Ernest David Beale, a builder (1928-39), Louisa Mary Ann Faulkner, married woman (1939-65) and Roland Jones, Council employee (1965). Resident at the property during the 1940s and 50s were William and Rosina Gray, William's occupation recorded as librarian.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 representative of the scale of housing and section size that typified residential areas for workers during the 19th century. The dwelling demonstrates the way of life of its former residents, whether tenant or owner, during the 19<sup>th</sup> and 20<sup>th</sup> 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 example of a small-scale vernacular cottage. The dwelling originally consisted of two rooms with a lean-to at the rear. It is a single storey weatherboard cottage with gabled roof and symmetrical facade consisting of a central entrance flanked by sash windows. The entrance and sash windows are all sheltered by sunhoods. The interior retains some original details including a kauri fire-surround, original skirting boards and an east-west coved ceiling in the sitting room. The cottage has been extended with the addition of living, kitchen, bathroom and bedroom spaces at the rear 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.*

The dwelling has technological and craftsmanship significance for to its colonial timber construction and detailing. The house was constructed from totara with some interior timberwork, including the fire-surround, in kauri.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 contextual significance for its contribution to the streetscape of Drummond Street and relationship to contemporary listed cottages in Shelley Street. The cottage stands in a suburban street of small sections surrounded by industrial and commercial development.

Drummond Street sits close to the main thoroughfares of Milton and Colombo Streets, although as a cul-de-sac, retains a quiet residential character. The cottage retains the original colonial style and section size that once typified the residential character of Sydenham.

Of the original 20 sections, ten, including 12 Drummond Street, have retained the original section size, the remaining 12 sections have been combined to create six larger sections. The setting consists of the listed building on its original section. The cottage stands towards the front of the section with a white picket fence defining the street boundary. There is low planting to the front of the property with more mature plantings at the rear 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 cottage and its setting at 12 Drummond Street 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 dwelling and its setting at 12 Drummond Street are of overall significance to Christchurch, including Banks Peninsula. The cottage has historical and social significance as a colonial cottage associated with the early development of Sydenham as a residential area for workers. 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 an example of a mid-Victorian vernacular cottage. The dwelling has technological and craftsmanship significance for to its colonial timber construction and detailing. The house was constructed from totara with some interior timberwork, including the fire-surround, in kauri. The dwelling and its setting has contextual significance due to its position in the historically working class suburb of Sydenham. The dwelling and its setting at 12 Drummond Street have archaeological significance due to the 19<sup>th</sup> century development of the site.

### **REFERENCES:**

CCC Heritage files, 12 Drummond Street

John Wilson et al *Contextual Historical Overview of Christchurch* (for Christchurch City Council, 2005)

**REPORT DATED: 16 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 168  
*FORMER DWELLINGS AND SETTING, BLACKHEATH  
PLACE – 65, 71 AND 77 DURHAM STREET SOUTH,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIRPIOVA, 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 terraced houses of Blackheath Place at 65, 71 and 77 Durham Street have historical and social significance for their long-standing association with the Hitchings family and their place in the suburb of Sydenham. The original ten houses of Blackheath Place were built in stages between 1875 and 1898, by members of the Hitchings family, as a mixture of family and rental accommodation. Of the surviving original portion of the complex, three houses were constructed in c1896 by Frank Hitchings, and the other houses in c1898 by his son Richard.



Bricklayer, chimneysweep and amateur astronomer, Frank Hitchings (1843-1921) emigrated with his family from Blackheath, London in 1869. Hitchings built an observatory in his backyard at Blackheath Place from where he could record his observations of sunspots. His telescope had a larger aperture than that at Canterbury College and he also built a photographic darkroom behind his terrace after his retirement. Hitchings was made a member of the Royal Astronomical Society in 1902 and is buried in Sydenham Cemetery.

Most of the houses remained in Hitchings family ownership until 1983. In 1984 the northern six houses were converted into office units; the four older houses to the south were demolished in 1985 and a replica terrace built in their place. The surviving Hitchings' houses have social significance as the direct translation of a form of intensive housing common in 19<sup>th</sup> century Britain, the terraced house, into a colonial context where it was often considered an inappropriate manifestation of the ills of the old country, and frequently discouraged by authorities. Blackheath Place is also significant as evidence of a property development undertaken by a working class colonist who supported his large family partly with the rental income he derived from the terraced houses that he himself lived in.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Blackheath Place has cultural significance for its association with the way of life embodied in the British terraced house typology and as evidence of the translation of cultural conventions and practices relating to housing from Britain to New Zealand. Blackheath Place is an example of the tradition of long term generational ownership with the Hitchings family retaining the property for over a century. The houses are also valued as an example of 1980s heritage conservation, albeit with the loss of the four oldest terraced dwellings in the block.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Blackheath Place dwellings at 65, 71 and 77 Durham Street have architectural and aesthetic significance as an example, in both its design and construction, of English terraced housing by an owner-occupier who was an English born bricklayer by trade. The historic section of Blackheath Place has rarity value as a housing type in both Christchurch and New Zealand and demonstrates the vernacular styling that would have been known to Frank Hitchings from his early life in London. The six houses built for rental by Frank and Richard Hitchings are two-storeyed with sash windows, a bay window beside each entrance door and ornamental detail above the door, bay window and at eaves level. Research to date has not established the source of Hitchings's bricks, but the Sydenham Cemetery Tour notes that Margaret Hitchings helped her husband Frank in his business by stacking bricks in the yard behind their terrace house. The hipped roof is topped by corbelled chimneys that were reinstated in 1995. In addition to the late 1980s replica terrace that replaced the original four houses and extends around into Wordsworth Street, additional terraces were built at the rear of the property after 1991.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Blackheath Place dwellings at 65, 71 and 77 Durham Street have technological significance as an example of late 19<sup>th</sup> century brick masonry construction. The houses have craftsmanship significance as examples of the bricklayer's art: each of the surviving houses has a decorative bay window, arched entrance porch and moulded brick corbels under the eaves.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Blackheath Place dwellings at 65, 71 and 77 Durham Street and setting have contextual significance for the contribution they make to the Sydenham streetscape, both thanks to its typology and positioning close to the road frontage and in relation to the area's commercial and industrial heritage. The replica terraces at the corner of Durham and Wordsworth Street and at the rear of the property highlight the distinctive form and construction material of the historic 1890s terrace. Until their demolition following the 2010 and 2011 Canterbury earthquakes the semi-detached timber houses in Chester Street East were comparable to the Blackheath Place dwellings as a type although of a larger scale and size.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Blackheath Place dwellings at 65, 71 and 77 Durham Street and setting are of 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 Blackheath Place dwellings at 65, 71 and 77 Durham Street and associated setting have overall significance to Christchurch, including Banks Peninsula. The six surviving Hitchings' terraced houses have historical and social significance for their association with Frank Hitchings and his family and as an example of British terraced housing, which was generally thought to be contrary to New Zealanders' desire for detached dwellings on individual

sections. The original ten houses of Blackheath Place were built in stages between 1875 and 1898, by members of the Hitchings family, as a mixture of family and rental accommodation. Blackheath Place has cultural significance for its association with the way of life embodied in the British terraced house typology and as evidence of the translation of cultural conventions and practices relating to housing from Britain to New Zealand. Blackheath Place is also an example of the tradition of long term generational ownership with the Hitchings family retaining the property for over a century. They have architectural and aesthetic significance for the rarity of this housing type in New Zealand. The Blackheath Place dwellings have technological and craftsmanship significance for their masonry construction and as examples of the bricklayer's art of two generations of the Hitchings family. The Blackheath Place dwellings at 65, 71 and 77 Durham Street and setting have contextual significance for the contribution they make to the Sydenham streetscape, in regards to their typology and positioning close to the road frontage, and in relation to the area's commercial and industrial heritage. The dwellings and setting have archaeological significance in view of the date at which development first occurred on this property.

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 Historic place # 1829 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/1829>  
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**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 179  
*DWELLING AND SETTING – 54 DYER’S PASS  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 21/01/15**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 Dyers Pass Road has historical and social significance as one of the first homes on the Cashmere Hills, and for its association with accountant and businessman George Way, lawyer and politician Justice Sir Alexander Herdman, lawyer William Hamilton, and prominent motor dealership proprietor and racing car driver Raymond Archibald.

At the turn of the century Christchurch's wealthy began to appreciate the expansive views and healthy environment that the Port Hills could provide. Consequently their homes began to creep up the lower slopes from the late 1890s. In Cashmere the trickle turned into a flood once an electric tram service was established up Dyer's Pass Road after 1905.

The fourth house to be constructed on the Cashmere Hills, Ora-iti (as it was first known) was built for accountant George Way (1852-1932) in 1898-1899. Way arrived in New Zealand in 1878 and married Emma Kate Harman (daughter of prominent businessman R J S Harman) in 1880. The couple lived in Merivale before they moved to the Dyer's Pass Road address. From 1913 George Way was the manager of Jameson, Anderson and Co, importers and commission agents. He was an active member of the Anglican Church and was heavily involved in the building of St Augustine's in Cashmere. The Ways had five children (two girls and three boys), but lost one son in the South African War and the other two in the Great War.

In 1909 the Ways left for a tour of the Continent and the Old Country, and let Ora-iti to George Booth of engineering firm Booth MacDonald until late 1910. The couple offered the Cashmere property for sale or rent in late 1917 and the following year shifted to Sumner and let the house to Alexander Herdman.

Justice Sir Alexander Herdman (1869-1953) was a lawyer, politician and judge. He entered parliament in 1902 in opposition to Seddon's Liberal administration, and became a leading figure in the 1912 Reform government and the wartime coalition which followed it. An authoritarian figure with a concern for the maintenance of public order, Herdman played a central role in the suppression of the 1912 Waihi Miners' Strike, the 1913 Waterfront Strike and of anti-war dissent - including the arrest of Tuhoe prophet Rua Kenana in 1916. From the time he entered parliament, he was concerned with the reform of the public service, and his enduring political achievement is considered to be the creation of the role of public service commissioner. Considered a lawyer of average ability, Herdman controversially appointed himself to the Supreme Court in 1918. He served first in Christchurch (which is when he rented Ora-iti), before transferring to Auckland where he remained for the rest of his career. He was knighted after serving briefly as acting Chief Justice in 1929.

After Herdman left for Auckland in c1921, the post office directories indicate that the Way's returned to live in Cashmere until 1925. Other evidence suggests however that Ora-iti was leased to lawyer William Milne Hamilton (1861-1933), a partner in the firm of Raymond, Stringer, Hamilton and Donnelly (now Raymond Stringer), from 1922, and that the Way's retired to a house in Winchester Street, Merivale. Hamilton eventually purchased Ora-iti from George Way in 1925. The Hamilton family retained the property until 1954 when it was sold to Raymond Archibald.

Squadron Leader Raymond (Ray) Jack Nelson Archibald (1922-2010) DFC served with distinction as a fighter pilot with the RNZAF in the Pacific during WWII. After the war he returned to the garage and motor dealership (Archibald Motors) started by his father in 1918. Between the 1940s and the 1960s Archibald was prominent in motor racing, and was New Zealand Saloon Champion in 1962 and 1963.

54 Dyer's Pass Road was sold to its present owner in 1983. It sustained moderate damage in the Canterbury Earthquakes of 2010-2011. Its chimneys were subsequently removed and replaced with replicas.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Dyer's Pass Road has cultural significance as a demonstration of the comfortable way of life enjoyed by Christchurch's elite 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.*

54 Dyer's Pass Road has architectural and aesthetic significance as an 'Old English'-style house designed by the well-known Christchurch architectural firm of Collins and Harman.

After serving his articles with William 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. Richard Harman was Emma Way's brother. In the late nineteenth and early twentieth century, Armson, Collins and Harman was one of Canterbury's leading architectural practices, designing many prominent commercial, educational and domestic buildings across the province. 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 closure, it was one of the two oldest architectural firms in New Zealand.

54 Dyer's Pass Road is a large timber return-plan slate-roofed villa with elements of the Domestic Revival-derived 'Old English' style which was becoming popular in Christchurch in this period. A number of the larger houses designed by Collins and Harman - such as Te Koraha in Merivale (now Rangi Ruru School) and Meadowbank at Irwell - adopted elements of the 'Old English' idiom. Typical elements incorporated in Ora-iti include a half-timbered effect, a partly jettied first floor and a picturesque variety of roof forms. The top sashes of the double-hung windows are glazed with smaller panes.

In the mid-1980s the house underwent considerable alteration by architect David Allen. A two-storey addition with a conservatory was made at the south western corner, and the interior was augmented with features salvaged from a convent demolition in Timaru. The building sustained moderate damage in the Canterbury Earthquakes of 2010-2011, and its chimneys were taken down. They have subsequently been replaced with light-weight replicas.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Dyer's Pass Road has technological and craftsmanship significance for its unusual cladding. Houses of this period were usually clad in weatherboard. If an architect wanted to achieve a half-timbered effect, this was commonly an overlay. The builders of some 'Old English'-style houses (particularly those built in brick) strove for authenticity by plastering the first floor. Ora-iti is however clad entirely in plaster. A 1919 advertisement for the house (Press 14/05/1919) describes the house as 'smoothcast on expanded metal sheets'. As the substrate in this period was commonly timber laths, the metal sheets appear to have been a new technology in 1899. A similar technique was later employed in the cladding of Government House (1910) in Wellington.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Dyer's Pass Road has contextual significance for its contribution to the established residential character of Dyer's Pass Road, in particular, and Cashmere in general. The setting of the house is its immediate land parcel, a large rectangular section. The house is surrounded by mature trees (some listed) that largely conceal it from view. The property boundary on the short road frontage is marked by a low random-rubble stone wall and wrought iron entrance gates.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Dyer's Pass 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

54 Dyer's Pass Road and its setting has overall heritage significance to the Christchurch district including Banks Peninsula. The house has historical and social significance as one of the first homes on the Cashmere Hills, and for its association with accountant and businessman George Way, lawyer and politician Justice Sir Alexander Herdman, lawyer William Hamilton, and prominent motor dealership proprietor and racing car driver Raymond Archibald. The house has cultural significance as a demonstration of the comfortable way of life enjoyed by Christchurch's elite in the early twentieth century. The house has architectural and aesthetic significance as an 'Old English'-style home designed by the well-known Christchurch architectural firm of Collins and Harman. The house has technological and craftsmanship significance for its unusual monolithic plaster cladding. The house has contextual significance for its contribution to the established residential character of Dyer's Pass Road, in particular, and Cashmere in general. The 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:

John Wilson et al *Contextual Historical Overview of Christchurch* (for Christchurch City Council, 2005)

G R MacDonald Dictionary of Canterbury Biographies, Canterbury Museum.

<http://www.nzbotanicalsociety.org.nz/newsletter/NZBotSoc-2003-72.pdf>

**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 178  
*DWELLING AND SETTING - WHAREORA –  
63 DYERS PASS ROAD, CHRISTCHURCH***



**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 dwelling known as Whareora has high historical and social significance for its association with TE Taylor and as one of the early homes on the Cashmere Hills. In 1897 popular politician and social reformer Thomas ‘Tommy’ Taylor (1862-1911) formed a syndicate with fellow prohibitionists Herbert Cole and the Rev. Leonard Isitt to buy 33 acres on the hills. Whareora (Home of Happiness) was built in the same year and extended in c.1906 by Taylor, who had immigrated to New Zealand with his family in 1873. Taylor was briefly educated at Christchurch West School before joining JM Heywood & Co., an importing company, as an office boy. He was to become a manager in the firm but declined partnership so he could continue his prohibitionist activities. He married Elizabeth Ellison in 1892 and the couple had six children. A vigorous and sometimes controversial activist, Taylor stood successfully for parliament on three occasions as an independent. He died shortly after being elected Mayor of Christchurch in 1911. Such was Taylor’s standing in the community that his funeral was attended by 50,000 people. He is buried in the Addington cemetery. After Taylor’s death, Whareora remained the home of his widow Elizabeth until her death in 1941. The property was then subdivided into four, with Taylor family members continuing to own the lot containing Whareora until 1953, when it was sold to the engineer Lawrence Walker and his wife Winifred. Since they sold the property in 1982 it has changed hands several times.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Whareora has cultural significance for its association with the philosophies of the socially progressive prohibition movement and as a demonstration of the way of life of one of the city's leading political figures. Taylor and his colleagues located their homes together on the Cashmere Hills in order to form a community of like-minded individuals who together could more fully express their beliefs. In recognition of his contribution to the city Taylor is commemorated by the Tommy Taylor Reserve at the corner of Waltham and Brougham Streets and by the Christchurch City Council's housing development Tommy Taylor Courts in Waltham.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Whareora has architectural and aesthetic significance for its attribution to Samuel Hurst Seager, a leading Canterbury architect who was responsible for a significant number of the early houses on the Cashmere Hills. The dwelling was originally a conventional faceted-bay villa, a variation on a type constructed in large numbers in the city. The house became more distinctive following the construction of a large extension in c.1906. Whareora's accretive architectural form expresses the growing prosperity and social prominence of Tommy Taylor in the early 20<sup>th</sup> century.

Extensive alterations and additions were also made to the house in the 1920s and the early 1980s. It continues to be maintained as a residential property and in 2011 underwent further alterations. The 2011 changes included reconfiguring the kitchen and living spaces in other parts of the house, changing interior and exterior door openings, and redesigning the bathroom spaces. The house also lost its brick chimneys during the 2010-2011 Canterbury earthquakes; these have been replaced by modern replicas.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Whareora is a weatherboard house with a corrugated iron roof and has some technological and craftsmanship value due to its construction, materials (mainly timber) and detailing which 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 in relation to other early homes on the Cashmere Hills, including 54 Dyer's Pass Rd (Oraiti), which is a two storey villa designed by Collins and Harman.

Whareora is sited on an area of land almost triangular in shape upon which the house is set facing north. A terraced lawn and garden is located at the front of the house facing north; it is made up of a mature planted area which preserves the principal view of the house, its orientation to the sun, and its views over the city.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Whareora and its setting has overall heritage significance to the Christchurch District, including Banks Peninsula. Whareora has high historical and social significance for its association with Tommy Taylor and the prohibition movement with which Taylor was prominently associated. Whareora has cultural significance for its association with the philosophies of the prohibition movement and as a reflection of the way of life of a late 19<sup>th</sup>/early 20<sup>th</sup> century politician. Whareora has architectural and aesthetic significance because its design has been attributed to leading Canterbury architect Samuel Hurst Seager. The dwelling and its setting has contextual significance in relation to other early homes on the Cashmere Hills, for its location and views over the city. 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 63 Dyers Pass Road, Whareora

<http://www.teara.govt.nz/en/biographies/2t16/taylor-thomas-edward>

Historic place # 4743 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3743>

**REPORT DATED:**

**15 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**  
***SUMNER FORESHORE- CHRISTCHURCH***

**Tuawera/Cave Rock** is a landmark geological and cultural feature at the outlet of the estuary of the Heathcote and Avon Rivers in Sumner. A **pilot/signal station** atop the rock provided navigational assistance for vessels crossing the Sumner bar from the 1860s until the early twentieth century.

In 1905 the Sumner Borough Council decided to create an esplanade along the suburb's foreshore. Beautification measures, which included a band rotunda, were initially carried out in a piecemeal fashion. Following WWI however, a comprehensive scheme was devised to develop the esplanade in association with the creation of a large-scale war memorial. The **Sumner War Memorial**, a series of stone pedestals with lamp standards, a sea wall and associated landscaping, was carried out between 1923 and 1926. A composite coronation and South African War memorial dating from 1902 was relocated to become part of the scheme in 1925. Although the beautification scheme was never fully realised, an important addition was made in 1935 when a substantial donation enabled the construction of the **Sumner Clock Tower**, a further section of sea wall and associated landscaping.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 507  
*TUAWERA/CAVE ROCK AND PILOT/SIGNAL STATION, AND  
SETTING – 25, 27 ESPLANADE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 10/01/2015**

**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.*

Tuawera/Cave Rock has high historical and social significance as a landmark feature at the entrance to the Avon - Heathcote estuary that has provided a focal point for the community and tourism in Sumner. It also has significance for the pilot/signal station which surmounts it. This provided assistance with navigation of the Sumner bar for fifty years, and has particular association with long-standing pilot Joseph Day.

Cave Rock is a large isolated rock feature, the eroded remains of a lava flow. The rock is named for the clefts which bisect it. The size and location of the rock have made it a landmark and focal point in Sumner. Maori knew it as Tuawera; the Canterbury Association's Captain Thomas named it Cass Rock after one of his surveyors, but it soon became Cave Rock by popular usage. The suburb's commercial area is concentrated in the area to the south of the rock, and the infrastructure and beautification measures that provided for the suburb's long-standing popularity as a tourist resort (such as lamp standards, drinking fountains, bandstands and a jetty) have been concentrated in the area immediately around the rock. The rock's environs have consequently seen many galas, fireworks displays and other entertainments.

The vantage point that the rock provides has also made it important to navigation on the Christchurch coast. In the early days of Canterbury, heavy goods were transmitted through to Christchurch by small coastal vessels travelling up the Avon and Heathcote Rivers. In order to do this however, they had to cross the treacherous Sumner (sand) bar into the Estuary, and a number of vessels were lost. To facilitate the successful navigation of the bar, the Canterbury Provincial Government appointed a pilot in 1864 and erected a signal mast on top of Cave Rock to enable him to signal the state of the tides. The second pilot, Joseph Day, was appointed in 1867 and served for more than two decades. The stone pilot/signal station building was constructed on top of Cave Rock in 1898. In addition to housing the signal equipment, it also contained a fog horn to summon the crew of the Sumner lifeboat, which was kept in a shed adjacent the rock. Day is commemorated in a plaque on the building. The Lyttelton Harbour Board discontinued their operation of the Pilot/Signal Station in 1914, with subsequent services provided by the Sumner Lifeboat. The Sumner Lifeboat Brigade/Institution has continued to play a role in the upkeep and operation of the mast and station until recent times. Radio-telephone equipment has been kept in the building. The Cave Rock Reserve was vested in the Lyttelton Borough Council in 1919. The rock was damaged by the 2010 -2012 Canterbury earthquakes and has, as a consequence, had remedial maintenance work undertaken to remove all loose or dangerous areas of rock. This work was undertaken in conjunction with the Tangata Whenua and the 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.*

Tuawera/Cave Rock is of high cultural and spiritual significance for its importance to tangata whenua, and as an instantly-recognisable symbol of Sumner. Tuawera means 'cut down as if by fire' and refers to the many people who died from eating the flesh of a great whale that was stranded on the shore. It also has cultural significance for the role it played. It also has significance for the pilot/signal station which provided assistance with navigation of the Sumner bar for fifty years, and as a reflection of the nature and culture of European settlement in this area.

Tūraki-pō, a chief of Ōpawāho sought Hineao, a daughter of Te Ake of Akaroa for a wife. She spurned his advances so Tūraki-pō cast a spell of death upon her. In revenge Te Ake her father went to the hill overlooking Sumner and sent forth mighty karakia against Tūraki-pō and his people. In answer to his prayers a whale was stranded on the shore which the people of Tūraki-pō eagerly cut up and feasted upon. Those who ate the whale fell asleep and subsequently died. Tūraki-pō, feeling that the stranded whale was the result of makutu (black magic), did not partake with his people. However, later, having few followers left to help him he was duly slain by Te Ake's party. The rock represents the carcass of that deadly whale which was beached by means of makutu.

Cave Rock is also of cultural significance as a long-standing and instantly recognisable symbol of Sumner. The prominent landmark featured on the seal of the Sumner Borough Council and continues to feature on publicity relating to the suburb.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Tuawera/Cave Rock Pilot/Signal Station has architectural and aesthetic significance as a building that was simply designed for a specific purpose in a particular location, but which as a consequence is an unusual structure which connects closely with the rock on which it sits. The small building is circular to assist visibility and possibly to reduce wind resistance. The octagonal pavilion roof responds to the building's circular form; the mast extends out of the lantern top of the roof. The building is built of scoria and nestles into the natural landform, with the wall splaying out slightly in response to the slope. Consequently it blends with Cave Rock itself.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Tuawera/Cave Rock Pilot/Signal station is of technological and craftsmanship significance as a purpose built circular stone building integrated into its location and exhibiting the craft of the stonemason of that time. It is also of technological significance for the equipment it housed including the signal mast.

### **CONTEXTUAL SIGNIFICANCE**

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

Tuawera/Cave Rock, its setting and the Pilot/Signal Station that surmounts it have high contextual significance on their site, within their setting and wider context. The site of the item is primarily the immediate parcel, a rectangular section that encompasses a small area of the foreshore, the main section of Cave Rock and an area of beach. A small section of rocky promontory extends into the sea to the north of the parcel boundary. The setting of Cave Rock and the Pilot/Signal Station is the Sumner Foreshore Heritage Place, an area encompassing the foreshores of both Sumner and Scarborough beaches, and which includes Cave Rock, a number of war memorials structures, an area of sea wall, a row of Norfolk pines, the Sumner Clock Tower, and other associated landscaping. The wider context for Cave Rock and the Sumner Foreshore Heritage Place includes the Port Hills coast and the number of heritage items arrayed along its length, and (more particularly for Cave Rock), the coastal cliffs of which Cave Rock is an extension. Cave Rock has landmark significance both in Sumner and in wider Christchurch.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Tuawera/Cave Rock Pilot/Signal Station 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.

## ASSESSMENT STATEMENT

Tuawera/Cave Rock and its Pilot/Signal Station have overall high heritage significance to the Christchurch district including Bank Peninsula. The rock has high historical and social significance as a landmark feature at the entrance to the Avon - Heathcote estuary that has provided a focal point for the community and tourism in Sumner since their genesis. It also has significance for the pilot/signal station which surmounts it. This provided assistance with navigation of the Sumner bar for fifty years, and has particular association with long-standing pilot Joseph Day. The rock is of high cultural and spiritual significance for its importance to tangata whenua, and as an instantly-recognisable symbol of Sumner. Tuawera means 'cut down as if by fire' and refers to the many people who died from eating the flesh of a great whale that was stranded on the shore. The pilot/signal station, a circular stone building, has architectural and aesthetic significance as a functional structure designed to suit its particular function and unusual site – which gives it an individual appearance. The Tuawera/Cave Rock Pilot/Signal station is of technological and craftsmanship significance as a purpose built circular stone building integrated into its location and exhibiting the craft of the stonemason of that time. It is also of technological significance for the equipment it housed including the signal mast. The rock and the pilot/signal station that surmounts it have high contextual significance on their site, in their setting and wider context. The site is primarily the parcel; the setting the Sumner Foreshore Heritage Place; and the wider context the Christchurch coastal environment and its heritage items. Tuawera/Cave Rock and its Pilot/Signal Station have landmark significance. The Tuawera/Cave Rock Pilot/Signal Station 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.

## REFERENCES:

CCC Heritage Files

**REPORT DATED:** 11/12/14

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1288  
***THE ESPLANADE WAR MEMORIALS ,SEA WALLS AND  
SETTING- 25, 27 THE ESPLANADE, CHRISTCHURCH*****



**PHOTOGRAPH : M.VAIR-PIOVA, 12/01/2015**

**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.*

The Esplanade War Memorials have high historical and social significance as Sumner's major remembrance of those who served and those who served and died in the South African/Boer War, and in the campaigns of World War One. They also have significance for their connection with Hon. John Barr MLC, stonemason and politician.

The Coronation Memorial Lamp and Drinking Fountain was first erected near the corner of The Esplanade and Marriner Street in 1902. It commemorates the coronation of Edward VII that year, and the two Sumner soldiers who died in the South African War in 1900. It was relocated to The Esplanade in 1925 as part of the Peace Memorial scheme (below).

Sumner's first memorial to WWI, a granite tablet on the Sumner Borough Council building commemorating those who had made the supreme sacrifice, was unveiled on 24 March

1923. Around the same time, a larger and more general 'Peace Memorial' was commenced on The Esplanade. Officially opened on 22 December 1923, the peace memorial took the form of a series of stone pedestals surmounted with lamps and set with marble plaques recording major actions of the war. Two larger pedestals surmounted with four lights (instead of the standard two) marked the entry to the jetty. The original scheme proposed eleven pedestals distributed at regular intervals between the Clifton tram bridge and Cave Rock, but was incomplete at the time of the unveiling. This scheme was completed in early 1924, but then extended along Scarborough beach to Marriner Street during 1925-26 with at least a further six pedestals, to total around seventeen at its fullest extent. The memorials were augmented with additional landscaping during this period, which included three sections of stone sea wall, garden beds, benches, and plantings of Norfolk Pines. The memorial was coordinated by the Peace Memorial Committee, funded by donations and constructed by the borough council. The masonry work was carried out by Hon. John Barr (1867-1930), a member of the Legislative Council from 1907 until his death, and mayor of Sumner Borough when the memorial was first proposed. Barr unveiled the main memorial tablet at the opening in 1923.

During the 1950s, the construction of protective works along Scarborough beach by the Christchurch City Council saw the destruction of this section of the memorials and their associated landscaping, leaving only the original eleven, and the Coronation Memorial Lamp along Sumner beach. The two sections of sea wall along Sumner beach and some of the Norfolk Pines also remain extant. The general area has been re-landscaped on a number of occasions, and the lighting renewed. The only memorial/lamp damaged in the earthquakes 2010-2012 and requiring repair is the Boer War Memorial which rotated about its central axis. Repair is scheduled for April 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 Esplanade War Memorials have high cultural and spiritual significance as memorials to Sumner personal who served in the South African Wars and WWI. Unusually the memorials also encompassed female personal, as one (since removed) commemorated the troopship *Marquette*, sunk in 1915 with the loss of both New Zealand servicemen and nurses. It is also notable that the memorials were not called war memorials but 'peace memorials', focussing on a more positive future rather than the dark days of the recent past. In this manner, the lights were understood to metaphorically suggest 'light out of darkness'. ANZAC commemorations in Sumner took place at the Esplanade memorials until WWII.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Esplanade War Memorials have architectural and aesthetic significance as an unusual and important New Zealand war memorial, and as a significant part of a comprehensive scheme of landscaping and beautification for the Esplanade carried out between 1923 and 1926. The scheme was not fully executed, and part of that that was completed has since been lost. The lamp standards on the WWI memorials were partly replaced in the 1990s, and the South African memorial lamp standard fully replaced as the original was missing.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Esplanade War Memorials have technological and craftsmanship for the quality of the stone work carried out in the main by stonemason Hon. John Barr, a member of the Legislative Council and a former mayor of Sumner.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Esplanade War Memorials and setting have high contextual significance on their site, in their setting and wider context. The site of the item is primarily the immediate parcel, a long narrow section that encompasses much of the Sumner and Scarborough foreshore. The setting of the Esplanade War Memorials is the Sumner Foreshore Heritage Place, an area encompassing the foreshores of both Sumner and Scarborough beaches, and which includes the war memorials, Cave Rock, the Sumner Clock Tower, and the landscaping associated these features including the remaining sections of stone seawall, stone kerbing and Norfolk Pines. The wider context for the Sumner Foreshore Heritage Place includes the Christchurch coast and the number of heritage items arrayed along its length. The Esplanade War Memorials have landmark significance in Sumner.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Esplanade War Memorials are of archaeological significance because they have the potential to 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 Esplanade War Memorials and setting are of overall high significance to the Christchurch district including Banks Peninsula. The memorials have high historical, and social significance as Sumner's major remembrance of those who served and those who served and died in the South African/Boer War, and in the campaigns of World War One. Notably they were not called war memorials but 'peace memorials', focussing on a more positive future rather than the dark days of the recent past. They also have significance for their connection with Hon. John Barr MLC, stonemason and prominent local and national politician. The Esplanade War Memorials have high cultural and spiritual significance as memorials to Sumner personal who served in the South African Wars and WWI. The lights were understood to metaphorically suggest 'light out of darkness'. ANZAC commemorations in Sumner took place at the Esplanade memorials until WWII. The memorials have

architectural and aesthetic significance as an unusual and important New Zealand war memorial, and as a significant part of a comprehensive scheme of landscaping and beautification for the Esplanade carried out between 1923 and 1926. The memorials have technological and craftsmanship for the quality of the stone work carried out in the main by stonemason Hon. John Barr. The memorials have high contextual significance on their site, in their setting and wider context. The site and setting comprise the Sumner Foreshore Heritage Place; and the wider context the Christchurch coastal environment and its heritage items. The memorials have landmark significance. The Esplanade War Memorials are of archaeological significance because they have the potential to 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: Sumner Foreshore, Lamps, Cave Rock, Walls

**REPORT DATED:** 12/12/2014

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

**HERITAGE ITEM NUMBER 1323**  
***SUMNER CLOCK TOWER AND SETTING – 147R ESPLANADE,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 10/01/2015**

**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.*

The Sumner Clock Tower and setting has historical and social significance as a formal memorial to pioneering telegraphic engineer Edmund Green and his family. It also however commemorates the wider efforts of the Sumner Borough Council in the early twentieth century to foster an image of Sumner as a fashionable seaside resort, and their efforts to provide unemployment relief for local workmen during the Great Depression.

The climate, sea views and clear air of the eastern bays ensured that the Sumner area was a popular holiday destination from earliest settlement. Initially tourism was restricted to the well-healed, who often built second homes in Sumner to escape the smoggy Christchurch winters. The completion of a tram line along the coast in 1888, and its electrification in 1905 facilitated the arrival of both permanent residents and mass tourism. At every fine weekend



and holiday since, the suburb has filled with holiday makers come to enjoy the seaside. The Sumner Borough Council (1891-1945) carried out considerable works in the first decades of the twentieth century to beautify their suburb for tourists and residents alike. A comprehensive beautification scheme for The Esplanade, incorporating Sumner's main war memorial in a series of lamp standards set on stone pedestals, was carried out over large a large section of the foreshore between 1923 and 1926.

In 1934 retired builder Richard E. Green gifted funds to the New Brighton and Sumner Boroughs for the construction of clock towers on their respective foreshores. The Sumner Clock Tower was to be a memorial to his father Edmund Green, who came to Canterbury in 1859 to help establish New Zealand's first telegraph system. This tower was commenced in late 1934 and completed towards the end of the following year. Construction was carried out by borough council staff, assisted by subsidized labour provided under a government work scheme. Subsidized labour was also employed on the other beautification works carried out at this time. During WWII the Army requisitioned the clock tower, enclosing it to create a fortified sentry post as part of wider foreshore defensive works.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Sumner Clock Tower has cultural significance as a memorial to pioneer Edmund Green and his family, and for the manner in which it commemorates the former Sumner Borough (1891-1945) and its works.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Sumner Clock Tower has architectural and aesthetic significance as a stripped classical structure by Christchurch architect Frederick Barlow. It formed part of a larger programme of beautification works carried out by the Sumner Borough Council during the 1930s.

In the interwar period, considerable landscaping work was carried out across the city for the purposes both of commemoration and beautification. The extensive works that the Sumner Borough Council carried out at this time not only provided for the needs of the growing community in the sea-side suburb, but also fostered the appeal of the place for sightseers in what was (and still is) a popular resort.

In the wake of WWI, an existing South African war memorial on the foreshore was augmented with a series of similar stone lamp standards commemorating major campaigns of WWI. With the on-set of the Great Depression in 1929 and the subsequent availability of subsidized labour, the borough council was able to supplement these earlier features with an ambitious programme of beautification across the council territory that included extensive park landscaping, a series of tram shelters, and seawalls.

Much of this work was overseen in an honorary capacity by retired architect F. J. Barlow, a Sumner resident. Frederick Barlow (1868 - 1939) commenced practise in Christchurch in 1893 and was responsible for a number of prominent buildings in the Edwardian city, including the Chief Fire Station, Dunlop Tyre Company, Tepid Baths, Federal Hotel - all of

which are no longer extant - and the Rangiora Council Chambers (now public library), which remains. Barlow also designed the machinery hall and the art gallery for the Christchurch International Exhibition of 1906 - 1907, and buildings for the Workers' Dwellings Act settlement in Sydenham.

Continuing his earlier work for the borough council, Barlow also designed and superintended the construction of the Sumner Clock Tower. He employed a stripped classical style for the building, which was constructed in concrete and clad in basalt rubble. All the facings were also in concrete. The robust palate was a pragmatic response to the sea-side location, but also consistent with the materials employed in the earlier landscaping works in the borough. The tower is set with two black granite plaques commemorating respectively the Green family and the laying of the foundation stone by the then Mayoress. The open interior features a (now redundant) drinking fountain. Further landscaping in the vicinity, including a section of stone seawall from the clock tower to Euston (now Menzies) Street was also carried out at the same time as the clock tower.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Sumner Clock Tower has technological and craftsmanship significance for its random rubble basalt stonework and its clock. The clock is an English 'Pul-syn-etic' electric turret instrument, with four six foot diameter dials that were lit at night. The 'Pul-syn-etic' clock was invented in the Edwardian period. Each face has a separate unit behind it with accumulators to ensure accuracy and consistency of timekeeping. Richard Green required that the clocks resemble the famous Singer factory clock at Clydebank in Scotland. Significant repair work to the faces and mechanism was undertaken by the Municipal Electricity Department (MED) in 1985.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Sumner Clock Tower has high contextual significance within its setting and its wider context. The clock tower is located on the foreshore at the eastern end of Scarborough beach. The setting of the clock tower comprises the immediate parcel, a long, narrow plot which includes much of the Sumner and Scarborough beach foreshores, but which excludes Cave Rock. In the immediate area of the clock tower, the foreshore area widens into a grassy park with trees, a 1960s tearooms and a paddling pool. The clock tower was positioned in this location because of its high visibility, suitably extensive surroundings to offset the substantial structure, and because it complemented the existing landscaping - providing a suitable termination to the memorial lamp stands arrayed along Scarborough beach. These are no longer extant. As a consequence of its prominent location, the Sumner Clock Tower has high 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 Sumner Clock Tower 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 Sumner-Redcliffs area was an area of Maori habitation from the earliest times, and excavations in the wider area have yielded important artefacts.

## **ASSESSMENT STATEMENT**

The Sumner Clock Tower is of overall heritage significance to the Christchurch district including Banks Peninsula. The clock tower has historical and social significance as a formal memorial to pioneering telegraphic engineer Edmund Green and his family. It also however commemorates the wider efforts of the Sumner Borough Council in the early twentieth century to foster an image of Sumner as a fashionable seaside resort, and their efforts to provide unemployment relief for local workmen during the Great Depression. The clock tower has cultural and spiritual significance as a memorial to pioneer Edmund Green and his family, and for the manner in which it commemorates the former Sumner Borough (1891-1945). The clock tower has architectural and aesthetic significance as a stripped classical structure by Christchurch architect Frederick Barlow. It formed part of a larger programme of beautification works carried out by the Sumner Borough Council during the 1930s. The clock tower has technological and craftsmanship significance for its random rubble basalt stonework and its 'Pul-syn-etic' electric turret clock. The clock tower has high contextual significance within its immediate Scarborough foreshore setting, and within the wider context of the beautification measures implemented by the Sumner Borough Council along the length of the Sumner foreshore, and including Cave Rock. The Sumner Clock Tower 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.

## **REFERENCES:**

CCC Heritage File: Sumner/Scarborough Clock Tower

**REPORT DATED:** 10/12/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1324  
*FORMER DWELLING AND SETTING, AVEBURY HOUSE –  
9 EVELYN COUZINS AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 16/01/2015**

**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.*

Avebury House has high historical and social significance as a substantial, early Richmond dwelling built c.1885 for the prominent Flesher family. The house relates to the wider historical landscape in that it is part of the early development of the Avonside and Richmond area. This area became popular due to its access to the river, and the proposed canal, which never eventuated. The property also has some historical significance due to its association with the original owner of the rural section Dr Gundry. William Flesher took a great interest in, and played an active part in public and church matters, particularly in the Richmond community. His son James Arthur Flesher was also actively involved in public life, and served on numerous municipal and local bodies (including from 1923 to 1925, Mayor of Christchurch) and was a member of a number of organisations concerned with the welfare of the community.

The transfer in 1951 of the property to the Mayor, Councillors, and Citizens of Christchurch for recreational purposes is of historical and social significance as it reflects a phase in town planning when there was a move towards providing for adequate numbers of recreation or

neighbourhood parks in residential areas. It also reflects the common occurrence in Christchurch whereby the Council purchased large homesteads with substantial grounds for recreation purposes. This typically occurred once the properties passed out of family ownership because the property extended beyond most modern families needs. The house is also of historical and social significance for its connection with the Youth Hostel Association; it functioned as the Cora Wilding Youth Hostel for 32 years.

In recent years Avebury House has been maintained as a community facility having been refurbished by the Council and run by a Charitable Trust. Avebury House sustained moderate damage in the 2010/2011 Christchurch earthquakes. Restoration work has included foundation repairs and sub-floor strengthening, repair and reinstatement of damaged interior walls and ceilings, and additional bracing. The chimneys also required rebuilding. The building is now earthquake strengthened to 100 percent of the New Building Standard (NBS). Avebury House re-opened in September 2013 and is again operational as a community facility.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Avebury House has cultural significance because the house and setting reflects the way of life of a large, moderately wealthy, and socially and politically prominent family. The family retained ownership of the property from 1885 – 1945. This longevity of ownership is reflective of the cultural habit of property being retained through several generations in one family. It also reflects the nature of budget travellers accommodation in the 1960s – late 1990s. The house is of cultural significance on account of its present use as a Community centre, and as a landmark in the Richmond community consciousness.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Avebury House has architectural and aesthetic significance as a rare surviving example of the work of little known Christchurch architect James Glanville. The house dates from c.1885, with alterations in c1907 resulting in its present design aesthetic. The house has undergone a number of alterations which have had some effect on its architectural integrity, namely the glazing of the first floor verandah.

Glanville's designs of note include the Richmond Methodist Church Sunday School (1886), two 2 storey houses in Gloucester Street/Latimer Square (1896) (demolished), a two storey residence on the corner of Papanui Road and Leinster Street (1899) – Leinster House (relocated). He was also responsible for a number of domestic buildings in and around Christchurch. The Latimer Square houses and Leinster House shared characteristics of the c1907 alterations to Avebury House and which were typical of Glanville's work, namely a corner turret and ground and first floor verandahs.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Avebury House has technological and craftsmanship significance as a good representative example of this style of dwelling during the period in which it was built. Of note is the elegant stairway and balustrade, plaster cornices, ceiling roses, leadlight windows, hall archway and corbels, and timberwork throughout (doors, architraves, timber 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.*

Avebury House and setting have high contextual significance as the house and setting are a landmark in the area, and their physical presence is a strong feature of Eveleyn Couzins Avenue. The setting and grounds of the house have been used as a public park in council ownership for 56 years. The first stretch of the Avenue was the former driveway to the house, and this is physically evident in the avenue of trees and wide footpath leading towards the house.

The large house and substantial grounds now in public/ community or educational use are a common feature which characterises Christchurch suburbs – other examples include Mona Vale, Abberley Park, Elmwood Park, Te Koraha and Strowan.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Avebury House and setting has archaeological significance as an early cottage is believed to have been on site prior to 1885. The foundations of this cottage still remain, and in conjunction with the main part of the present house built in 1885, the house and property have the potential to 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**

Avebury House and setting have high overall significance to the Christchurch District. Avebury House has high historical and social significance due to its association with the early development of Richmond, and with pioneer Dr Gundry, the original owner of the land. It also has historical and social significance because of its connection to the Flesher family who had a prominent role in the local communities of Richmond, Avonside and New Brighton. The history of the house is connected with the youth hostel movement and functioned as the

Cora Wilding Youth Hostel for 32 years. In a wider historical context, the house and grounds illustrate the manner in which large houses and properties outgrow their suitability as family homes and are often gifted to or purchased by local governments or the Crown for community use. The house is of cultural significance on account of its present use as a community facility and its landmark status in the community consciousness. Architecturally the house is significant as a good example of the domestic architecture of local architect James Glanville. Glanville designed a number of buildings in Christchurch and Canterbury in the late 19<sup>th</sup> century and the first decade of the 20<sup>th</sup> century, few examples of which remain. Avebury House has technological and craftsmanship significance as a good representative example of this style of dwelling during the period in which it was built. Avebury House and setting has high contextual significance as the attractive setting of the house is notable in relation to the house on account of its expansive lawn areas, planted borders, and established trees. The setting and grounds of the house have been used as a public park in council ownership for 56 years. Avebury House and setting has archaeological significance due to the remnant foundations of the earlier cottage on site and the fact that the main part of Avebury House predates 1900.

**REFERENCES:**

Christchurch City Council Heritage files 9 Evelyn Couzins Avenue, Avebury House

**REPORT DATED: 28 JANUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 376  
*FORMER FRUIT STORAGE SHED AND SETTING –*  
**10 FARRELLS ROAD, 768 MARSHLAND ROAD,  
CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 12/01/2015**

**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.*

The former fruit storage shed at 10 Farrells Road has high historical and social significance as the first purpose-built pip fruit cool store in Canterbury. It was built in 1880 by Leonard Wilson, the youngest son of William Wilson, a prominent early settler of Christchurch and the city's first mayor. William Wilson was the dominant nurseryman in Canterbury from 1851 till 1873. Leonard Wilson grew up on his father's property cultivating his own nurseryman knowledge. He then spent seven years as an engineering apprentice at the Canterbury Foundry before purchasing 25 acres of land at Chaney's. He planted 18 acres of this land in pip fruit trees.

In 1880 Wilson built this double brick storehouse big enough to accommodate three thousand crates of fruit. This specially ventilated room, the 1903 *Cyclopaedia of New Zealand* reported, gave him a distinct advantage as a fruit dealer. Wilson supplied local markets as well as exporting to Wellington and Dunedin. Leonard's brother Sydney went into partnership with him and together the brothers took part in the first Government-sponsored export of fruit from Canterbury to England in 1899. This area of Canterbury was originally a swamp but during the 1870s it was drained to create land of agricultural value. Wilson lived on the property and personally supervised the pruning and packing of his fruit. In 1910 Wilson sold the property to James Johnston, in whose family it remains to this day. Today the building is used as a craft display shop.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 fruit storage shed at 10 Farrells Road has some cultural value as a reminder of the seasonal way of life of Canterbury horticulturalists.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 fruit storage shed at 10 Farrells Road is of architectural and aesthetic significance as a purpose-built Victorian agricultural building. Built in 1880, with double brick walls, the shed has a ventilation lantern at the apex of the hipped roof. The building has a match-lined loft, lit by the lantern with a small cross gable providing exterior access to the loft. On each wall of the building there are evenly spaced four-paned casement windows with timber lintels and timber shutters. In the wake of the 2010-2011 Canterbury earthquakes, a new larger timber lintel was installed over the doorway, damaged brickwork adjacent to the doorway was rebuilt, and additional wall ties were installed within the brickwork.

The building retains its original external appearance and, apart from the installation of interior doors, remains largely unmodified. Although utilitarian in terms of its function and design the fruit storage shed has a classical symmetry heightened by the central placement of the cross gable access to the loft. The age, materials and design of the structure give it a picturesque appearance in the landscape.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 fruit storage shed at 10 Farrells Road has high technological and craftsmanship significance due to both its purpose-built design, which is illustrative of contemporary techniques for optimising the store's airflow and insulation, and its 19th century double brick 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 former fruit storage shed at 10 Farrells Road has contextual significance due to the fact that it remains on its original site in the centre of a large market garden. The history of the building is intricately linked to the horticultural heritage of the surrounding area

The setting consists of a large square parcel of land containing the listed building surrounded by orchards. Although the two halves of the property (at 10 Farrells Road and 768 Marshland Road) are today on separate titles they remain in the ownership of the same family. There are other buildings contained within the setting, including a late 19th timber house, a later house and a series of outbuildings. Access to the property is from Marshland 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 former fruit storage shed at 10 Farrells Road has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and to human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The former fruit storage shed at 10 Farrells Road and setting has overall significance to Christchurch, including Banks Peninsula. It has high historical significance as the oldest purpose-built pip fruit cool store in Canterbury. It has architectural significance as a late 19<sup>th</sup> century agricultural building which retains a high level of integrity. The brick walls, hipped roof with lantern at the apex and small cross gable, contribute to its aesthetic qualities. It has high technological and craftsmanship significance due to its purpose-built design which illustrates contemporary techniques for providing insulation and managing airflow, and also because of its double brick construction. It has contextual significance as a visual link with the horticultural history of the area, which today continues to be defined by market gardens growing both vegetables and fruit. The shed and its setting also has archaeological significance as the building itself predates 1900, and the site also has the potential to provide evidence of pre-1900 human activity on the site, such as its conversion from swampland to farmland.

### **REFERENCES:**

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**REPORT DATED:**

**4 March 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 181  
*DWELLING AND SETTING, LISMORE LODGE – 48A  
FENDALTON ROAD, CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, 2008 (REAL ESTATE 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.*

Lismore Lodge has high historical and social significance for its association with the Stoddart family and Professor Arnold Wall, and as a mid-Victorian dwelling that demonstrates the residential development of Fendalton. Lismore Lodge was built in c1881 as a town house for Mark Pringle Stoddart, who named it after Lismore Island in Scotland. Stoddart, who had arrived in Canterbury in 1851, farmed at Diamond Harbour and also pursued interests in acclimatisation and natural history. Stoddart House in Diamond Harbour was the family home from 1862, the year in which Mark Stoddart married Anna Schjott, until 1876, the year in which the Stoddarts travelled to Scotland for an extended visit, returning to live in Christchurch at Lismore Lodge in c.1880. The second of the Stoddarts' seven children was Margaret (1865-1934), who became a noted Canterbury painter. The townhouse was built partly to allow Margaret and her sisters to attend School of Art at Canterbury College. After

Mark Stoddart died in 1885 the property remained in the family until 1902, although in the late 1890s it was being rented as the family had moved back to Diamond Harbour.

During the first two decades of the 20<sup>th</sup> century, the house belonged to Arnold Wall, Professor of English at Canterbury College. Wall married Elsie Curnow in 1901 and the couple had three children before Elsie Wall's death in 1924. Arnold Wall was also a distinguished climber and botanist and after his retirement in 1932 he enjoyed a second career as a popular writer and broadcaster, specialising in the English language. He died in 1966 at the age of 96. The Walls continued use of the name 'Lismore Lodge' for the dwelling and by the early 1910s the property was widely known as a stop on the Opawa-Fendalton tramline, such that the intersection of Fendalton and Holmwood Roads was known as the Lismore Lodge corner. In 1936 Lismore Lodge was converted to flats, which was a common fate for many large dwellings during this period. It was reinstated as a single-family home in 1981 and in 1995 considerable alteration was undertaken. The dwelling was damaged by the 2010/2011 Canterbury earthquakes and its future is still unresolved.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Lismore Lodge has cultural significance as an example of a townhouse built for a Banks Peninsula farming family partly in order to allow easier access for their daughters to gain further education. The size of the dwelling and the range of rooms it contains reflect the way of life of its former 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.*

Lismore Lodge has architectural and aesthetic significance as a large two storey timber Victorian villa that still retains some of its original features. Though altered over time the overall form of the building can still be read and many early architectural features remain such as the corbelled eaves around the upper level on the south and west elevations, exterior louvered shutters around the windows, two original chimneys, and a square bay window. Tenders were called by W F Hubbard, Architect for a dwelling-house for Mr Stoddart in June 1881. William Hubbard (c.1846-89) was active in Christchurch in the late 1870s and early 1880s and also gave his credentials as a Civil Engineer.

Alterations to the dwelling have occurred over time with early evidence of the partial removal of the south-facing entrance. Architect Stewart Ross was responsible for some of the extensive additions and alterations made to the dwelling since 1995, including the addition to the east end of the dwelling and an attached garage, and the extension of the veranda along the full width of this 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.*



The dwelling has some technological and craftsmanship value for its capacity to demonstrate mid-Victorian timber frame construction building 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.*

Lismore Lodge and its setting has contextual significance as a mid-Victorian dwelling that contributes to the historic character of Fendalton. The setting of Lismore Lodge consists of the area of land upon which the dwelling is located, and includes a large mature garden with a boundary of trees along the north side of this rear section off Fendalton 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.*

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

### **ASSESSMENT STATEMENT**

Lismore Lodge and its setting has overall significance to Christchurch, including Banks Peninsula. The dwelling has high historical and social significance for its association with Mark Stoddart and his family, especially the painter Margaret Stoddart, and with academic and broadcaster Professor Arnold Wall. Lismore Lodge has cultural significance as a demonstration of the way of life of its former residents. Lismore Lodge has architectural and aesthetic significance as a large two storey timber Victorian villa that still retains some of its original features. It was designed by architect and engineer W F Hubbard in 1881. The dwelling and its setting has contextual significance for its contribution to the historic residential character of Fendalton and has a large mature garden with a boundary of trees along the north side of this rear section off Fendalton Road. Lismore Lodge and its setting are of archaeological significance because they have the potential to provide evidence relating to past construction methods and materials, and human activity on the site, including that which occurred before 1900.

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*The Press* 6 March 1996, p. 51.

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<http://www.heritage.org.nz/the-list/details/3088>

<http://www.teara.govt.nz/en/biographies/3w2/wall-arnold>

**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.

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***MONA VALE – 63, 65, 27F FENDALTON ROAD AND 40***  
***MONA VALE AVENUE, CHRISTCHURCH***

Mona Vale (originally known as Karewa) was built for Frederick Waymouth (1849/59?-1914), managing director of the Canterbury Frozen Meat Company, in 1899-1900. The homestead was designed by local architect JC Maddison (1850-1923), who specialised in the design of hotels and freezing works. In 1905 the property was purchased by Annie Townend (c.1845-1914), who renamed it after her mother's birthplace in Tasmania. Townend was the only daughter and heiress of a prominent North Canterbury runholder, George Moore of Glenmark Station. After she acquired the property, Townend added two gatehouses, a fernery, a Bath House and further developed the grounds.

The Mona Vale property contains four scheduled buildings set within an extensive 5.5-hectare garden setting, which was designed by leading New Zealand landscape gardener Alfred Buxton (1872-1950) towards the end of his career. The Wairarapa Stream, a tributary of the River Avon, meanders through the property, through which a driveway also runs from Fendalton Road to Mona Vale Avenue.

In order to prevent its loss through demolition and subdivision Mona Vale passed into public ownership in 1969. Mona Vale has high overall historic, cultural, architectural and contextual significance and is a popular visitor attraction in the city. The property retains its residential character, even after many decades of use as a function venue, and is one of a number of large-scale residential properties, most of which remain in private ownership, that give Fendalton its distinctive character.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 183  
*FORMER DWELLING AND SETTING - MONA VALE – 63  
FENDALTON ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/14**

**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.*

Mona Vale Homestead and its setting has high historical and social significance for its association with Alice and Frederick Waymouth and Annie Townend. The house was built for accountant and company director Frederick Waymouth and his wife Alice in 1899-1900. The Waymouths called the property Karewa and Alice, a keen amateur botanist and plant collector developed the early stages and layout of the garden. Frederick Waymouth was well known as a councillor and Mayor of St Albans Borough, a member of the Lyttelton Harbour Board, and president of the Canterbury Chamber of Commerce. Karewa was purchased in 1905 by Annie Townend, who renamed the property after her mother's birthplace in Tasmania. Townend was the only daughter and heiress of a prominent North Canterbury runholder, George Moore of Glenmark Station. After she acquired the property, Townend extended the homestead, added two gatehouses, a fernery, a Bath House, purchased another nine acres of land and further developed the grounds. Townend died in 1914; the 'richest woman in the South Island' ('Unsung Heroines', Christchurch City Libraries)

Following Townend's death on 1914 the house change hands a number of times until 1927 when it was purchased by Ernest Johnson and his wife who resided there for the next 12 years. The last private owners of Mona Vale, the Gough family, commissioned pre-eminent Canterbury landscape gardener Alfred Buxton to redevelop the garden after they took over the property in 1939. The Goughs made further extensions and alterations to the homestead and as both were keen horticulturalists large changes were made to the grounds. Tracy Gough died in 1954 and in 1962 Mrs Gough sold Mona Vale to the Church of Jesus Christ of the Latter-

Day Saints, The Latter-Day Saints built a church on an adjoining section and made the decision to demolish the homestead and subdivide the grounds. Following a high-profile campaign led by the newly formed Civic Trust (est. 1965), Mona Vale passed into public ownership in 1969 being purchased in a joint agreement between the Christchurch City Council and Riccarton Borough Council. The house has been utilised as a function venue since this time, and the grounds have become one of the city's most visited garden parks. While the property is still open to visitors, the Homestead, Gatehouse and Bath House have been closed since the 2011 Canterbury earthquakes while they await strengthening and repair. Work to repair the Homestead started in March 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.*

Mona Vale Homestead and its setting has high cultural significance as a tangible reminder of the lifestyle of several of Canterbury's notable residents in the first half of the 20<sup>th</sup> century; featuring a large-scale principal residence with a comprehensive range of ancillary buildings set amidst extensive well-manicured grounds. The homestead and its garden are held in high esteem by Christchurch residents and visitors to the city, evidenced by the acquisition of Mona Vale by the Christchurch City and Riccarton Borough Councils in 1969 and its popularity since that time as a function venue and garden park.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Mona Vale Homestead has high architectural and aesthetic significance as an example of the 'Old English' variant of the Domestic Revival style, and one of a now small number of surviving houses designed by Joseph Maddison. The 'Old English' style was in Canterbury during the period 1895-1915, and most local architects designed at least a few dwellings in the style. Maddison was primarily a commercial and industrial architect, designing the Carlton and Clarendon Hotels, Wood's Mill, the 1906-7 International Exhibition Buildings and the Government Buildings in Cathedral Square. Maddison was particularly well-known as a designer of freezing works. He designed the Belfast Freezing Works for the Canterbury Frozen Meat Company, of which Frederick Waymouth was managing director. It was probably through this connection that Maddison came to design Waymouth's home.

Alice Waymouth and her daughter Alice Beatrice were known to have played a part in the design of the homestead including carving some of the decorative timber elements now lost post changes over time to the property.

Mona Vale is built of brick at ground floor level and has a half-timbered rough cast plaster first floor level. It has a concrete foundation plinth, Oamaru stone sills around the ground floor fenestration and a Marseilles tile roof – this was original a corrugated iron roof. It has three large gables which form the axial alignment of the building with another gable that runs through the centre of the homestead.

The principal entrance is enclosed within a porte-cochere which forms a small balcony at first floor level. The most significant elevation is that which faces the River – the north east façade. This has two large gables either side of a small central one and features a loggia supported by two brick columns at ground floor level and a terrace. The fenestration was altered c1940 providing larger window openings on the north east façade at ground floor level. The rooms either side of this, which feature decorative ceilings one of timber and the other pressed metal, were the dining and sitting rooms. Bedrooms were above this opening onto a small balcony. The interior entrance hall has a 'baronial' feel and features a large stone fire surround, timber panelling and a decorative timber staircase. Current work at the homestead has revealed

evidence such as earlier wall papers under panelling suggesting that some of these decorative elements were added post its original completion. Many of the original fire places and tiled hearths were replaced in the 1930s. In 1998 extensive refurbishment was undertaken to the homestead.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Mona Vale Homestead has high technological and craftsmanship significance as an architecturally designed large home of the period. It has the capacity to reveal information about construction methodologies, materials and fixtures used at the end of the Victorian period and early Edwardian period. The textural qualities of the brick and stucco cladding and clay roof tiles, the gabled roof forms and the half-timbering and leaded glass windows are all aspects of the exterior plus internally the entrance hall and staircase, a kauri and copper ceiling, and carved sandstone fireplaces have technological and craftsmanship values that are of notable quality for the period it was initially constructed and including later additions and changes in the 1930s.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Mona Vale Homestead and its setting have high contextual value. The homestead is set in extensive grounds located between the Wairarapa Stream and the South Island Main Trunk railway line, with vehicle access from Fendalton Road and Mona Vale Avenue. The grounds contain a number of ancillary buildings including two gatehouses, a Bath House, a fernery and a number of bridges. The Homestead has high contextual significance in relation to its immediate setting, as the principal dwelling on the site. It also has a connection with Mona Vale's former stable block now a dwelling in Matai Street, west of the railway line.

Mona Vale has contextual significance in relation to the other large homes of Fendalton, particularly its contemporary and stylistically similar near neighbour, Daresbury, which was designed by Samuel Hurst Seager (1897-1901).

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Mona Vale Homestead and its setting are of archaeological significance because they have the potential to 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 land was owned by the Deans family at the outset of European settlement and is also associated with Wood's Mill, which was located on its south-eastern edge.

### **ASSESSMENT STATEMENT**

Mona Vale Homestead and its setting has high overall significance to Christchurch, including Banks' Peninsula, as a turn of the 20<sup>th</sup> century - residence, complemented by ancillary structures and extensive gardens. Mona Vale Homestead has high historical and social significance for its association with businessman Frederick Waymouth and heiress Annie Townend. Mona Vale Homestead and its setting has high cultural significance as a tangible reminder of the lifestyle of several of Canterbury's notable residents in the first half of the 20<sup>th</sup> century; featuring a large-scale principal residence with a comprehensive range of ancillary buildings set amidst extensive well-manicured grounds as well as its connection with one of the city's earliest and most ambitious preservation campaigns and as one of Christchurch's most highly esteemed parks. The high architectural significance of the homestead is due to its association with J C Maddison and as a picturesque example of English Domestic Revival. Mona Vale Homestead also has high contextual significance as the principal built element within the property as a whole and for its place within the distinctive large homesteads that typify the suburb of Fendalton. Mona Vale Homestead and its setting are of archaeological significance because they have the potential to 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: 6 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 184  
*MONA VALE GATEHOUSE AND SETTING – 63  
FENDALTON ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/2014**

**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.*

Mona Vale Gatehouse and its setting has high historical and social significance for its association with Annie Townend, who purchased the property in 1905. Townend was the only daughter and heiress of a prominent North Canterbury runholder, George Moore of Glenmark Station. After she acquired the property, Townend added two gatehouses, a fernery, two Bath House, and further developed the grounds. Townend died in 1914; she as described as the 'richest woman in the South Island at the time.

The last private owners of Mona Vale, the Gough family, commissioned pre-eminent Canterbury landscape gardener Alfred Buxton to redevelop the garden after they took over the property in 1939. After the Goughs sold Mona Vale to the Church of Jesus Christ of the Latter-Day Saints in 1962, the extensive grounds were in imminent danger of subdivision. Following a high-profile campaign led by the newly formed Civic Trust (est. 1965), Mona Vale passed into public ownership in 1969. Until the Canterbury earthquakes of 2010/11 the homestead was in use as a function venue and the gatehouse was rented as private accommodation by the council (garage erected 1978). While the property is still open to visitors, the gatehouse, which



was damaged by the earthquakes of 2010-2011 and has been vacant since awaiting strengthening and 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 Mona Vale Gatehouse has cultural significance, as it is indicative of the taste and way of life of Annie Townend in the early 20<sup>th</sup> century. The building is expressive of both Annie Townend's financial resources and her desire for privacy and controlled access to her home. The gatehouse is a highly visible component of the Mona Vale complex, which is held in high esteem by Christchurch residents and visitors.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Mona Vale Gatehouse has high architectural and aesthetic significance as an example of a picturesque Gothic Revival cottage. The building has been designed to pay homage to the Carpenter Gothic style of her father George Moore's Glenmark homestead designed by Samuel Farr in 1881. The Gatehouse is a highly detailed diminutive Gothic inspired building, T shape in plan, with steep pitched gables, decorative barge boards, quoining, leaded pattern fenestration, a Marseilles tiled roof pointed arched windows and finials – a combination of decorative Gothic Revival elements giving the Gatehouse a very distinctive stylistic character. Internally the dwelling remains in near original condition with decorative elements in the principal ground floor rooms with the first floor bedrooms built into the upper form of the dwelling. The sun porch added c1920 has been recently 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.*

The Mona Vale Gatehouse has technological and craftsmanship significance for the capacity it has to reveal information about construction methodologies, materials and fixtures used at the end in the early Edwardian period. The quality of its exterior ornamentation, including elaborate bargeboards, finials and lancet arch window openings convey the highly decorative qualities of the Gothic Revival style.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Mona Vale Gatehouse and its setting has high contextual significance as a feature of the Mona Vale estate, which includes other ornamental buildings such as a fernery and a Bath House, as well as the homestead itself. It also has contextual significance as a prominent feature on Fendalton Road, which is a major city arterial thoroughfare. The Mona Vale Gatehouse is located immediately adjacent to the Fendalton Road entry to the grounds of Mona Vale and is related to a second gatehouse or lodge at the Mona Vale Avenue entry to the property. Its contextual significance is enhanced by the entrance gates and metal fencing that demarcate the entry to the grounds and the curtilage of the gatehouse.

### ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Mona Vale Gatehouse and its setting are of some archaeological significance because they have the potential to 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 land was owned by the Deans family at the outset of European settlement and is also associated with Wood's Mill, which was located on its south-eastern edge.

### ASSESSMENT STATEMENT

The Mona Vale Gatehouse has overall significance to Christchurch, including Banks Peninsula, as a key component of the Mona Vale estate. The building has high historical significance for its association with Annie Townend. The Mona Vale Gatehouse has cultural significance, as it is indicative of the taste and way of life of Annie Townend in the early 20<sup>th</sup> century as well as for the campaign which bought the building and the rest of the Mona Vale estate into public ownership. The Mona Vale Gatehouse has high architectural and aesthetic significance as an example of a picturesque Gothic Revival cottage. The building has been designed to pay homage to the Carpenter Gothic style of her father George Moore's Glenmark homestead. The Mona Vale Gatehouse has technological and craftsmanship significance for the capacity it has to reveal information about construction methodologies, materials and fixtures used at the end in the early Edwardian period and craftsmanship significance for the quality and abundance of its exterior detailing. The Gatehouse has high contextual significance as a landmark building that stands at the Fendalton Road entrance to Mona Vale. The Mona Vale Gatehouse and its setting are of archaeological significance because they have the potential to 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:

Pearson Dave, *Mona Vale Gate House A Conservation Plan* 2001

Beaumont, Louise, *A landscape Conservation Plan* 2009

'Unsung Heroines - Annie Quayle Townend' Christchurch City Libraries  
<http://christchurchcitylibraries.com/heritage/publications/unsungheroines/anniequayletownend/>

Historic place item #1799 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/1799>

**REPORT DATED: 6 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 645  
*MONA VALE BATH HOUSE AND SETTING – 63  
FENDALTON ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/2014**

**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.*

Mona Vale's Bath House and its setting has historical and social significance for its association with Annie Townend, who purchased the property in 1905. Townend was the only daughter and heiress of a prominent North Canterbury runholder, George Moore of Glenmark Station. After she acquired the property, Townend added two gatehouses, a fernery, Bath House and further developed the grounds. She is said to have loved flowers, developing gardens at Glenmark and then Mona Vale. Townend died in 1914.

Annie Townend is understood to have commissioned the building of the Bath House, which bore resemblance to the conservatory at her father's property Glenmark in North Canterbury. It is one of two structures that are reminiscent of Glenmark. The other is the Gatehouse which pays homage to the Glenmark Homestead designed in 1881 by Samuel Farr. The Bath House contained a swimming pool in the centre and was surrounded by built-in planters. Research to date has not clearly ascertained how long this functioned solely as a bath house but in the Gough ownership it is understood that the heated swimming pool in the Bath House was built in 1941-42 and research to date is not clear with regard to its use in Annie Townend's time. In the 1980s a number of proposals for both use and works are recorded. The pool was decked over in 1986 and the areas was used to display plants in pots. It was used as a souvenir shop

in the 1990s and more recently prior to the earthquake it once again housed a display of potted plants.

Until the Canterbury earthquakes of 2010-11 the homestead was in use as a function venue and the Bath House was open to the public. While the property is still open to visitors, the Bath House, homestead and Fendalton Road gatehouse have been closed since the earthquakes while they await strengthening and 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 Mona Vale Bath House has cultural significance, as it is indicative of the taste and way of life of the owner and builder Annie Townend and her desire to recreate stylistically one of two structures that were reflective of the North Canterbury run where she had lived with her father until his death.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Mona Vale Bath House has architectural and aesthetic significance as a design based on an Victorian/Edwardian glasshouse or conservatory not however using the technology of a steel frame but finely crafted timber framing and glazing bars. The Bath House in plan form is shaped like a cross – one arm is the entrance the other is a later addition containing a fountain. The two are joined with a (later addition) raised clerestory like structure across the roof. The roof features decorative iron finials and ridge cresting. It sits on a brick foundation which is plastered externally. Internally the floor is tiled around the pool and a moulded plaster ridge separates it from the planted areas.

Louise Beaumont notes in her Landscape Conservation Plan of 2009, p.26, that the building has always been thought to have originally constructed as a Bath House and this is noted the Pearson Conservation Plan of 2001. Beaumont states that "...reports from Tracy Gough's Head Gardener, Lew Mitchell indicate that the swimming pool which is currently there was installed by Tracy Gough in 1941- 42. Mitchell has recalled that he and his under-gardeners dug out the centre bed of the Bath House and along with Gough's carpenter, they constructed an indoor heated swimming pool."

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Mona Vale Bath House has craftsmanship significance as an example of an Edwardian Bath House, designed in the manner of a conservatory and contain a central swimming pool. The pool remains under the decking and has the potential if in covered to reveal more about its construction. The original water inlet pipes and valves to the pool are still evident.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Mona Vale Bath House and its setting has high contextual significance as a notable element within the Mona Vale site, particularly in relation to the homestead to which it serves as a practical 'ornament'. It is located to the east of the homestead and close to the river. It is set with the wider context of the garden's landscaping.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Mona Vale Bath House and its setting are of some archaeological significance because they have the potential to 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 land was owned by the Deans family at the outset of European settlement and is also associated with Wood's Mill, which was located on its south-eastern edge.

### **ASSESSMENT STATEMENT**

The Mona Vale Bath House and its setting has overall significance to Christchurch, including Banks Peninsula, particularly in relation to the Mona Vale homestead and its garden setting. The structure has historical and social significance relating to the ownership of the property by Annie Townend who is understood to have commissioned the building of the Bath House, which bore resemblance to the conservatory at her father's property Glenmark in North Canterbury. The Bath House originally contained a swimming pool built by Tracy Gough c1941-42 in the centre but this was decked over in 1986 and the areas was used to display plants in pots. The Mona Vale Bath House has cultural significance, as it is indicative of the taste and way of life of the owner and builder Annie Townend and her desire to recreate stylistically one of two structures that were reflective of the North Canterbury run where she had lived with her father until his death. The Mona Vale Bath House has architectural and aesthetic significance as a design based on an Victorian/Edwardian glasshouse or conservatory not however using the technology of a steel frame but finely crafted timber framing and glazing bars. The Bath House in plan form is shaped like a cross – one arm is the entrance the other is a later addition containing a fountain. The Mona Vale Bath House has craftsmanship significance as an example of an Edwardian Conservatory/Bath House, designed in the manner of a conservatory and containing a central swimming pool. The Mona Vale Bath House and its setting has high contextual significance as a notable element within the Mona Vale site, particularly in relation to the homestead to which it serves as a practical 'ornament'. The Mona Vale Bath House and its setting are of some archaeological value because they have the potential to 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:**

'Unsung Heroines - Annie Quayle Townend' Christchurch City Libraries  
<http://christchurchcitylibraries.com/heritage/publications/unsungheroines/anniequayletownend/>

Pearson Dave, *The Bath House Mona Vale A Conservation Plan* 2002

Beaumont, Louise, *A landscape Conservation Plan* 2009

Historic place item #283 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/283>

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 385  
*MONA VALE LODGE AND SETTING – 40 MONA VALE  
AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/2014**

**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.*

Mona Vale Lodge and its setting has historical and social significance for its association with Frederick and Alice Waymouth who were the builders of the homestead and Lodge and initially laid out the grounds. Research to date suggests that the Lodge (or gatehouse) was built prior to the Monavale homestead itself in 1898 and designed by the same architect J C Maddison.

After Annie Townend acquired the property in 1905 acquired the property, she added a second gatehouse at the Fendalton Road entry a fernery, a Bath House, and further developed the grounds. Townend died in 1914.

The last private owners of Mona Vale, the Gough family, commissioned pre-eminent Canterbury landscape gardener Alfred Buxton to redevelop the garden after they took over the property in 1939. After the Goughs sold Mona Vale to the Church of Jesus Christ of the Latter-Day Saints in 1962, the extensive grounds were in imminent danger of subdivision. Following a high-profile campaign led by the newly formed Civic Trust (est. 1965), Mona Vale passed into public ownership in 1969.

The Lodge sat at an entrance used by service and tradesman's entrance. Edward Cleaver, Townend's coachman is understood to have occupied the Lodge from 1909 to 1911 and it was occupied in later ownership by gardeners. Under Council ownership the Lodge has been



rented as private accommodation but more recently the Lodge was used by Council's Botanic Garden staff as offices. Damaged by the Canterbury earthquakes the Lodge awaits repairs.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Mona Vale Lodge has cultural significance, as it is indicative of the taste and way of life of Canterbury's richest woman in the early 20<sup>th</sup> century. The building is expressive of the desire for privacy and controlled access to a property as well as providing staff accommodation. The gatehouse is a visible component of the Mona Vale complex, which is held in high esteem by Christchurch residents and visitors.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Mona Vale Lodge has architectural and aesthetic significance as a late Victorian bay villa built to echo with the 'Old English' Domestic Revival style of the Mona Vale homestead. The exterior treatment of the villa repeats the dominant motifs of the homestead in its Marseille tile roof, Jacobean chimneys, leadlight windows and plaster and half-timbered effect. The Lodge maintains a high degree of integrity on its exterior; a number of original features also remaining inside 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.*

Mona Vale Lodge has craftsmanship significance for the quality of its exterior detailing, including half-timbering, bracketed eaves, clay tile roof, and brick chimneys, which ornament the typical bay villa form.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Mona Vale Lodge has high contextual significance as a defining feature of the Mona Vale estate, which includes other ornamental buildings such as a fernery and Bath House, as well as the homestead itself. The Lodge is immediately adjacent to the Mona Vale Avenue entry to the grounds of Mona Vale and is related to a second gatehouse or lodge at the Fendalton Road entry to the property. Its contextual significance is enhanced by its proximity to the rose garden and the homestead.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Mona Vale Lodge and its setting are of archaeological significance because they have the potential to 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 land was owned by the Deans family at the outset of European settlement and is also associated with Wood's Mill, which was located on its south-eastern edge.

## ASSESSMENT STATEMENT

The Mona Vale Lodge has overall significance to Christchurch, including Banks Peninsula, as a key component of the Mona Vale estate. The building has historical and social significance for its association with The Waymouths who built the lodge and homestead and initially laid out the gardens. After Annie Townend acquired the property in 1905 acquired the property, she added a second gatehouse at the Fendalton Road entry a fernery, a Bath House, and further developed the grounds. Townend died in 1914. The Mona Vale Lodge has cultural significance, as it is indicative of the taste and way of life of Canterbury's richest woman in the early 20<sup>th</sup> century. The building is expressive of the desire for privacy and controlled access to a property as well as providing staff accommodation. The Lodge has architectural significance for its design by J C Maddison in an 'Old English' bay villa styling. Mona Vale Lodge has craftsmanship significance for the quality of its exterior detailing, including half-timbering, bracketed eaves, clay tile roof, and brick chimneys, which ornament the typical bay villa form. The Mona Vale Lodge has high contextual significance as a defining feature of the Mona Vale estate, which includes other ornamental buildings such as a fernery and Bath House, as well as the homestead itself, and the grounds. Mona Vale Lodge and its setting are of archaeological significance because they have the potential to 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:

Pearson Dave, *The Lodge Mona Vale A Conservation Plan* 2001

Beaumont, Louise, *A landscape Conservation Plan* 2009

'Unsung Heroines - Annie Quayle Townend' Christchurch City Libraries

<http://christchurchcitylibraries.com/heritage/publications/unsungheroines/anniequayletownend/>

Historic place item #1799 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/1799>

**REPORT DATED: 6 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 644**  
***MONA VALE GROUNDS – 63 FENDALTON ROAD , 40***  
***MONA VALE AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/14**

**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.*

Mona Vale's Grounds have high historical and social significance for their association with Frederick and Alice Waymouth and Annie Townend. The house was built for accountant and company director Frederick Waymouth and his wife Alice in 1899-1900. The Waymouths called the property Karewa. Frederick Waymouth was well known as a councillor and Mayor of St Albans Borough, a member of the Lyttelton Harbour Board, and president of the Canterbury Chamber of Commerce. Karewa was purchased in 1905 by Annie Townend, who renamed the property after her mother's birthplace in Tasmania. Townend was the only daughter and heiress of a prominent North Canterbury runholder, George Moore of Glenmark Station. After she acquired the property, Townend added two gatehouses, a fernery, Bath House, and further developed the grounds. Townend died in 1914; the 'richest woman in the South Island' ('Unsung Heroines', Christchurch City Libraries). One of the beneficiaries of Mrs Townend's estate was her head gardener, Thomas Burch, who received a bequest of £300.

The last private owners of Mona Vale, the Gough family, commissioned pre-eminent Canterbury landscape gardener Alfred Buxton to redevelop the garden after they took over the property in 1939. After the Goughs sold Mona Vale to the Church of Jesus Christ of the Latter-Day Saints in 1962, the extensive grounds were in imminent danger of subdivision. Following a high-profile campaign led by the newly formed Civic Trust (est. 1965), Mona Vale passed into public ownership in 1969. The house has been utilised as a function venue since this time, and the grounds have become one of the city's most visited garden parks.

Over time the property has undergone considerable change through the interests of its owners and the purchase of further land holdings incorporated into the site. As noted by Lois Beaumont in her 2009 Landscape Conservation Plan, p.3, notes that it was "...firstly designed as the ornamental pleasure grounds associated with a town estate, and then as the extended grounds of a church facility. More recently it has functioned as a passive-recreation, historic and garden/park developed around the extant historic buildings, structures and plant fabric." While the property is still open to visitors, the homestead, Bath House and Fendalton Road gatehouse have been closed since the 2011 Canterbury earthquakes while they await strengthening and 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.*

Mona Vale's Grounds have cultural significance as large landscaped setting representative of the lifestyle and interests of one of Canterbury's wealthiest residents in the early years of the 20<sup>th</sup> century; featuring a large-scale principal residence with a comprehensive range of ancillary buildings set amidst extensive well-manicured grounds. The homestead and its garden are held in high esteem by Christchurch residents and visitors to the city, evidenced by the acquisition of Mona Vale by the Christchurch City and Riccarton Borough Councils in 1969 and its popularity since that time as a function venue and garden park.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Mona Vale Grounds have high aesthetic significance for their design and later association with leading New Zealand landscape gardener, Alfred Buxton (1872-1950). Buxton was engaged by Tracy and Julia Gough to design the garden at Mona Vale after the Goughs acquired the property in 1939. He is considered to be 'the most significant landscape gardener in New Zealand in the first half of the twentieth century' (Tipples, DNZB entry).

The aesthetic significance of the grounds is enhanced by a number of picturesque ancillary buildings or structures, including a Bath House and fernery that date to Annie Townend's ownership of Mona Vale. The fernery was purchased by Townend after the New Zealand International Exhibition held in Hagley Park in 1906-7 had ended (restored 1994). The rose garden dates to 1994, having been established in conjunction with World Rose Convention held in Christchurch that year. A gazebo in another part of the grounds was donated in the mid-1990s. It features stained glass windows based on illustrations from Walter Crane's book *Flora's Feast*. A lily pond and crenelated brick archway are also notable features of the grounds. Despite additions and changes over time, as Beaumont on p.2 notes, "... the Mona Vale grounds still retain many of the designed aesthetic experiences and site fabric common to an Edwardian landscape of importance and includes representative examples of period planting fashions from both 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 Mona Vale Grounds have technological and craftsmanship significance for the quality of the garden features, plantings and garden landscaping.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Mona Vale Grounds have high contextual value as both the setting for an important group of buildings and related structures and as an example of early- to mid-20<sup>th</sup> century garden design. The grounds also have contextual significance for their place within the context of Fendalton gardens that help to establish the suburb's distinctive residential character. The Grounds also have significance in the context of a number of garden parks owned and maintained by Christchurch City Council, including Abberley Park, Avebury, Risingholme, and Millbrook Reserve.

#### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Mona Vale Grounds are of archaeological significance because they have the potential to 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 land was owned by the Deans family at the outset of European settlement and is also associated with Wood's Mill, which was located on its south-eastern edge.

#### **ASSESSMENT STATEMENT**

Mona Vale's Grounds have high overall significance to Christchurch, including Banks Peninsula. The Grounds have high historical significance for their association with Frederick Waymouth, Annie Townend, and the Gough family, as well as with the City Council itself. The grounds have cultural significance as a highly popular garden park, which was saved by a public campaign in the late 1960s and is held in high regard by both city residents and visitors. The grounds have high aesthetic significance for their design and later association with leading New Zealand landscape gardener Alfred Buxton. The Mona Vale Grounds have technological and craftsmanship significance for the quality of the garden features, plantings and garden landscaping. They have high contextual significance of the grounds due to their relationship with the built elements of the Mona Vale property, as well as their place within the wider context of the gardens of Fendalton and the garden parks of the city. The Mona Vale Grounds are of archaeological significance because they have the potential to 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:**

Beaumont, Louise, *A landscape Conservation Plan* 2009

Rupert Tipples 'Alfred Buxton' *Dictionary of New Zealand Biography– Te Ara The Encyclopedia of New Zealand*

<http://www.teara.govt.nz/en/biographies/3b64/buxton-alfred-william>

Christchurch Garden Parks

<http://www.ccc.govt.nz/cityleisure/parkswalkways/christchurchbotanicgardens/gardenparks/index.aspx>

#### **REPORT DATED: 6 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 186  
*DWELLING AND SETTING- LOS ANGELES – 110 FENDALTON  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: BRENDAN SMYTH, 14/4/2014**

**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.*

Los Angeles and its setting has historical significance for its association with Captain James McDonald, who was chief officer of the Lyttelton-Wellington inter-island ferry *SS Maori*. It is believed that McDonald may have obtained plans and/or materials for his home from the west coast of the United States. Plans for the house dated 1909 are signed by local architect J S Guthrie, who published photographs of the recently completed dwelling in the magazine *Progress* in September 1913.

After McDonald's death in 1916, Los Angeles was purchased by South Canterbury farmer George Talbot as a retirement home. In 1928 the house was sold to photographer Frank Pearce and his wife Phoebe, who remained there until 1971. Since this date the property has

had a number of owners and has also been rented. The property and the building have been widely published as a landmark in New Zealand's architectural history. The building was damaged by the 2010/11 Canterbury earthquakes, which necessitated the removal of the chimneys and chimneystacks. Repairs are yet to commence.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Los Angeles has cultural significance as a valued residential heritage building which provides a contribution to the understanding of society's aesthetic cultural tastes in architecture and architectural development in Christchurch in the early twentieth century. It is also representative within New Zealand of the changes in domestic building culture introduced through the design principles of the Californian bungalow.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Los Angeles has high architectural and aesthetic significance as "...arguably the earliest and most outstanding example of a California bungalow in New Zealand." (McEwan, p. 64). In the 1910s the California bungalow supplanted the villa as the dominant model for mass housing in New Zealand but buildings such as Los Angeles also point to its appeal to some home owners who wished to commission bespoke houses. Architect J S 'Jack' Guthrie (1883-1946) worked in partnership with his brother Maurice and in the 1910s and 1920s the firm was one of Christchurch's most successful. Jack Guthrie is also a significant figure in New Zealand's architectural history for introducing the American Colonial Georgian Revival style to New Zealand with Long Cottage (1917) on Papanui Road.

With its low-pitched roof, dark stained shingles and weatherboards, overhanging eaves, river boulder entry porch pillar and chimneys, and later matching low boundary fence which has more recently been extended to have stone pillars and a timber battened. The original fence when built was a wire fence with a low hedge. Internally the living areas are timber panelled with carefully designed timber cabinetry, beamed ceilings and open plan living areas. Los Angeles demonstrates a high level of commitment to the American models for this housing style. Despite the damage it received in the internally and externally. While some of the materials may have been imported, the river stones would have been locally sourced and therefore fit best with the Arts and Crafts philosophy of truth to materials that underpins the California bungalow 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.*

Los Angeles has high craftsmanship significance for the quality of its construction and fixtures and fittings. Of particular note are the internal panelling and joinery in the living and dining rooms, including the sliding doors that allow the two rooms to be used as one, built-in



furniture such as the dining room sideboard, and, on the exterior, the shingles and river boulder features. The provision of ensuite bathrooms on both the ground and first floors reflect changes in living requirements aligned with technical advances in design elements for domestic plumbing.

## CONTEXTUAL SIGNIFICANCE

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

Los Angeles has high contextual significance as a city landmark and for its place within the history of New Zealand domestic architecture. The dwelling is prominently located at the intersection of Fendalton and Idris Roads and is therefore a landmark on one of the city's major arterial routes. Its contextual significance is enhanced by sympathetic perimeter fencing, extended from the early low-level boulder wall, and a garden setting featuring mature trees. Its contextual significance is further enhanced by its singularity within the Fendalton streetscape, making a strong statement of its American origins in a suburb and a city that is thought to embody English styles and tastes. Los Angeles also has wider contextual significance within the oeuvre of the Guthrie brothers and in relation to other early California bungalows in New Zealand.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Los Angeles and its setting are of archaeological 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

Los Angeles has high overall significance to Christchurch, including Banks Peninsula, and New Zealand. The house has historical significance for its association with Captain James McDonald and his role in the introduction of the California bungalow to New Zealand. Los Angeles has cultural significance as a valued residential heritage building which provides a contribution to the understanding of society's cultural aesthetic tastes in architecture and architectural development in Christchurch in the early twentieth century. It has high architectural and aesthetic significance for its faithful adoption of the style, plan and finish of a California bungalow and as "...arguably the earliest and most outstanding example of a California bungalow in New Zealand." (McEwan, p. 64). The dwelling has high craftsmanship significance for the quality of its construction and detailing and high contextual significance as both a local landmark and a milestone in the development of New Zealand domestic architecture. Los Angeles and its setting are of archaeological 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:**

Ann McEwan 'An 'American Dream' in the 'England of the Pacific': American Influences on New Zealand Architecture, 1840-1940' (PhD thesis, University of Canterbury, 2001)

Ian Lochhead 'Los Angeles' in *Bungalow – From Heritage to Contemporary* (ed. Nicole Stock, Auckland, 2014)

Historic place # 3680 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/3680>

**REPORT DATED: 19 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 190  
*WOOLSTON BOROUGH MONUMENT AND SETTING—  
FERRY ROAD BETWEEN RADLEY STREET AND  
RICHARDSON TERRACE, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 6/01/15**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 Woolston Borough Monument is of historical and social significance as a memorial to the Woolston Borough and its first mayor, John Richardson. The monument was a gift by first mayor John Richardson in 1893 to commemorate the proclamation of Woolston as a borough on July 27 that year. The monument originally stood outside the Borough Council Chambers further down Ferry Road. A tanner and currier by profession, the Scottish-born Richardson was first elected to the Woolston Town Board in 1884. As mayor, he served until

1896, and then was re-elected in 1902. Woolston Borough amalgamated with Christchurch in 1921, and a marble plaque on the monument commemorates this event, date. The monument also featured a drinking fountain which had gone by 1974, when the monument was renovated. A nearby horse trough was removed in 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.*

The Woolston Borough Monument has cultural significance as a commemoration of the regard in which the people of Woolston held the achievement of the status of Borough; of the life of the Borough (1893-1921); and of its first mayor John Richardson. The practical nature of the memorial, with lamp and fountain, would have symbolised the progressive nature of the new borough.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 monument is of architectural and aesthetic significance for its classical-style design and construction in Oamaru limestone, inset with a marble plaque. The lamp standard which surmounts it was cast by Anderson's Foundry in Christchurch. The monument's designer and mason have not been identified. The monument has architectural and aesthetic significance as an example of nineteenth century monumental design. As a monument with practical public amenity, it compares with (for example) the Edward VII Coronation Drinking Fountain on Brougham Street. In 1993 the monument was dismantled and the base and top capping stone cleaned and repaired. The main body of the monument was reportedly completely replaced with new stone and the marble plaque cleaned and re-leaded.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Woolston Borough Monument has craftsmanship significance for its use of materials, the quality of the execution of its stonework, and technological significance as (originally) a multi-purpose facility, with lamp and fountain. It remains technologically significant as one of few surviving gas lamp standards in the city (albeit adapted to 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 Woolston Borough Monument and its setting is of contextual significance for its site and landmark qualities. However it must be noted that this is not the regional setting for the monument and it has been relocated to this area. The setting consists of a largely open grassed area of road reserve adjoining the Heathcote River, and fronting Ferry Road. Located at the intersection of Richardson Terrace and Ferry Rd, overlooking the Heathcote River, the monument's present location on a busy thoroughfare highlights the monument as a landmark and connects it with the river transport aspect of Woolston's history, T

The removal of the monument from outside the Borough office has deprived it of its original . The removal of the nearby horse trough, presumably fed from the same well as the drinking fountain, in 1993 has also removed some of its context on the 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 Woolston Borough Monument and its setting are of archaeological significance because they have the potential to 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 Woolston Borough Monument is of overall significance to the Christchurch including Banks Peninsula. The Woolston Borough Monument is of historical and social significance as a memorial to the Woolston Borough and its first mayor, John Richardson. The Woolston Borough Monument has cultural significance as a commemoration of the regard in which the people of Woolston held the achievement of the status of Borough; of the life of the Borough (1893-1921); and of its first mayor John Richardson. The monument is of architectural and aesthetic significance for its classical-style design and construction in Oamaru limestone, inset with a marble plaque. The Woolston Borough Monument has craftsmanship significance for the quality of the execution of its stonework, and technological significance as (originally) a multi-purpose facility, with lamp and fountain. The Woolston Borough Monument is of contextual significance for its setting and landmark qualities. The Woolston Borough Monument and its setting are of archaeological significance because they have the potential to 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 Files - Woolston Borough Monument

**REPORT DATED: 6.3.2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 193  
*EDMONDS FACTORY GARDEN – 357, 365 FERRY ROAD, 72  
RYAN STREET, CHRISTCHURCH***



**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 Edmonds Factory Garden has high historical and social significance for its association with businessman Thomas Edmonds, his well-known company and philanthropic values. Thomas Edmonds began manufacturing baking powder in Woolston in the 1880s. In the 1890s he established premises on Aldwins Road in Linwood. In 1923 Edmonds built a new model factory on the site fronting Ferry Road. Influenced by Garden City ideals, an extensive garden was established around the new factory. This was to serve both as an advertisement for the company, and as an amenity for staff. The garden was extended in successive stages from the 1920s until the 1970s and, with the factory itself, became an important part of the company identity and a city landmark. Many people would visit the gardens, and they were a popular venue for wedding photographs. They were also featured on the covers of the Edmonds' Cookbook, which is New Zealand's bestselling book with over 3 million copies sold to date.



Thomas Edmonds also contributed to the beautification of the wider city environment by providing funds for the Radiant Hall (Repertory Theatre, demolished), the Thomas Edmonds Band Rotunda, and other civic amenities. The Edmonds factory was demolished in 1990, and much of the garden cleared. The western portion, which had been developed since the 1930s, was purchased by the Christchurch City Council and reopened as the Edmonds Factory Garden in 1992. The garden is cared for jointly by the Council and a friends group. Within the garden, the Irene Ballantyne Rose Garden is a memorial to Thomas and Jane Edmonds' daughter who was married to Ken Ballantyne. The rose garden is planted in roses in the Edmonds' baking powder and cornflour packaging colours: cream, gold and rusty red. The Edmonds Factory Garden was amongst the earliest factory gardens in the country and throughout its history in association with the factory was among the most important and influential.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Edmonds Factory Garden has high cultural significance for its association with a quintessential aspect of New Zealanders' way of life – the Edmonds Cookbook. The distinctive Edmonds sunburst logo and 'Sure to Rise' motto are nationally recognised and the factory and its garden became part of this national identity after featuring on the cover of the company's popular recipe book from the 1950s. Although the factory and much of its garden has been gone for twenty years, the Edmonds brand and recipe book remain kiwi icons. Consequently the Edmonds Gardens have cultural value as an important component of the iconic Edmonds brand, and serve to commemorate Edmonds and his well-known company.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Edmonds Factory Garden has architectural and aesthetic significance as a mid-20<sup>th</sup> century factory garden. During the interwar period factory gardens were regarded as an important contributor to a company's image, and were the subject of vigorous competition for gardening prizes. The decision to develop gardens around the Edmonds factory was influenced by Garden City ideals and British company developments such as those at Port Sunlight (Lever Bros.) and Bournville (Cadbury). The initial layout was planned and executed in 1923 by first head gardener Rupert (Rube) Overend, and reflected landscape conventions of the time, with formal beds and massed planting of annuals. In 1935 the neo-classical garden was designed by local garden architect Edgar Taylor, who had also designed the Sanitarium gardens in Harewood in 1931. At a later date a "rainbow border" was developed in the perimeter beds around Taylor's garden, and a raised semicircular bed in the lawn had the firm's sunray motif bedded out in French marigolds. In 1933, Edmonds' prizewinning garden was described as 'a very attractive factory building surrounded by a garden that is a blaze of colour and with grass that is almost faultless' (*The Press*, 2014).

The gardens reached their fullest and most manicured state under Malcolm Gilpin in the 1930s and 1940s. Later landscaping was more naturalistic, but the gardens retained their essential appearance until the majority of the company's gardeners were laid off in 1982.

Although the Edmonds Factory Garden is but a portion of the former factory garden, they are managed to reflect the qualities that made the prize-winning grounds a national landmark and an important contributor to Christchurch's Garden City image for 60 years. Extensive factory gardens were previously cultivated by several companies in the city, including Yates and Sanitarium, but are rare today.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Edmonds Factory Garden has craftsmanship significance for the nature and use of landscape plants and materials which created a highly influential factory garden for the period. The garden also shows the evolution of gardening taste and style as the gardens transitioned from a manicured and structured finish to a more naturalistic one.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Edmonds Factory Garden has contextual significance as it still retains a frontage to the busy arterial route of Ferry Road. The garden was originally created to complement and highlight the stripped classicism of the company's new building on its very prominent site at the corner of Aldwins and Ferry Roads. With the demolition of the landmark factory and clearance of the corner site, the rectangular remnant that today forms the Edmonds Factory Garden has been deprived of some of its context. The garden is surrounded by commercial development and urban redevelopment and in this context is an important oasis of tranquillity and reminder of the past.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Edmonds Factory Garden 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 Edmonds Factory Garden has overall heritage significance to Christchurch, including Banks Peninsula. The Edmonds Factory Garden has high historical and social significance for its association with businessman Thomas Edmonds, his well-known company and philanthropic values. The Edmonds Factory Garden has high cultural significance due to the

iconic status of the Edmonds brand and its former factory. The Edmonds Factory Garden has architectural and aesthetic significance as a remnant of a prize-winning mid-century factory garden which was an important contributor to Christchurch's Garden City identity. The Edmonds Factory Garden has craftsmanship significance for the nature and use of materials and contextual significance for the contribution it makes to the streetscape of Ferry Road. The Edmonds Factory Garden 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 365 Ferry Road, Edmonds Factory Garden  
'Edmonds factory gardens still charms' *Press* 16 November 2014  
<http://www.stuff.co.nz/the-press/news/63247558/Edmonds-factory-gardens-still-charms>  
<http://www.christchurch.org.nz/publications/gardenandheritageparks.pdf>  
<http://christchurchcitylibraries.com/Heritage/Publications/ChristchurchCityCouncil/ArchitecturalHeritage/LegacyofThomasEdmonds/LegacyofThomasEdmonds.pdf>  
<http://www.nzhistory.net.nz/media/photo/edmonds-cookbook>

**REPORT DATED: 12 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 194  
*FORMER DWELLING AND SETTING – 471 FERRY  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: B. SMYTH 07/01/2015**

**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.*

The former dwelling and setting is of historical and social significance for its construction in the 1860s by and for James Courtenay (Courtney), a stonemason and quarryman, who purchased the section (part of Rural Section 101) in August 1863. The Irish-born Courtenay came to Canterbury from Melbourne to work on the construction of the Moorhouse rail tunnel (1860-68). The Port Hills stone from which the cottage is built was reputedly cut for the tunnel. According to one account Courtenay also cut and supplied the stone pulpit for the Anglican Cathedral. He was later awarded the contract for its foundations, but did not take it up. After James Courtenay moved to the East Belt (now Fitzgerald Avenue), his son and fellow stonemason Charles Edward Courtenay lived in the Ferry Road cottage, but by the 1890s it was being let out to John Smith, another stonemason.

The Courtenay family retained ownership of the cottage until 1916, a total of 53 years, by which time Courtenay (1879) and his wife Mary Ann (1914) were both dead. The house then passed through many hands until 1971, when new owners Bruce and Maureen Currie

renamed it Portstone, and subsequently used it as part of their Portstone Nursery business. Portstone was converted for use as a restaurant in 1980, and provided a base and venue for Dizzy Lizzy's catering from 1988 until 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 dwelling has cultural significance as it demonstrates the way of life of its former residents, particularly that of the Courtenay family whose stone masonry skills were used to build the family 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 vernacular cottage, with a rectangular footprint and a hipped slate roof, designed and built by its owner/occupier. Homes of permanent materials were usually the preserve of the wealthier members of society. The construction by tradesmen of their own homes was not uncommon however; for example in nearby Aldwins Rd, contractor William Rennie built himself a stone cottage in 1898.

During the 2010-2011 Canterbury earthquakes the dwelling's stone walls developed extensive cracking, with partial collapse of some. The south wall also developed a tilt, thereby separating it from the doorframe. Internally there was widespread cracking of the plasterwork.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 as one of few stone dwellings built in colonial Christchurch. The cottage exhibits the skill of its owner and builder James Courtney. The stone villa known as 'The Hollies', which was built for Edward Richardson in 1871, is also believed to have been built out of stone from the tunnel excavations.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 is of contextual significance for its distinctive construction and high visibility from the busy arterial Ferry Road, making it a landmark within an area of modern commercial buildings and carparks. The setting consists of the immediate land parcel and includes a small rectangular land parcel edged with garden fronting Ferry Road, an area of grass to the south and a planted perimeter. Behind the cottage there is a small stand-alone lean-to, while located in the garden is a shaped stone post that was formerly a front gatepost.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 construction methods and materials, and human activity on the site, including that which occurred before 1900.

### **ASSESSMENT STATEMENT**

The former dwelling has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance because it was built as the home of James Courtenay, an early Christchurch stonemason who worked on the Lyttelton rail tunnel. The former dwelling has cultural significance because it demonstrates the way of life of its former residents. It has architectural and aesthetic significance as one of the earliest surviving stone residential buildings in the city and technological and craftsmanship significance as an example of the work of an Irish-born stonemason in colonial Christchurch. The former dwelling and its setting has contextual significance as a landmark on Ferry Road and archaeological significance in view of the date at which development first occurred on this site.

### **REFERENCES:**

Historic place # 1915 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/1915>

**REPORT DATED: 13 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 201  
*MEDSUBSTATION AND SETTING – 502, 502E FERRY ROAD,  
CHRISTCHURCH***



**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 MED (Municipal Electricity Department) substation on Ferry Road (c.1914) is of historical and social significance as one of many utility buildings (substations and pumphouses) erected among the suburban homes they historically serviced and, in many cases, still service. The continuity of utility buildings such as the Ferry Road substation in the city's streetscape marks the introduction of drainage and power to the City. The Christchurch City Council agreed in 1898 to establish a supply of electric power for public and private use and for street lighting. Limited supplies of electricity became available in Christchurch in 1903, after the city's rubbish destructor was commissioned in 1902 and then from the Tramway Board's power station at Falsgrave Street, which was commissioned in 1905. These small-scale beginnings eventually led to the Council's decision to generate electricity from Lake Coleridge - a progressive and innovative scheme which was taken over by central government in 1910 and became the first major hydro-electric power scheme in New Zealand when it opened in 1914.

Christchurch became the first New Zealand city to benefit from construction of a major state hydro-electricity station, with power from the Lake Coleridge station reaching Christchurch in 1915. Distribution to Christchurch consumers was managed via a network of substations throughout the city and suburbs connected by underground cables and power reticulation proceeded rapidly. Households connected to electricity and the sewage system were ushered into a new era of domestic comfort and efficiency - electricity was cheaper and cleaner than coal or gas and the benefits of electric household appliances were widely promoted. The retail distribution and sale of electricity became the responsibility of the Municipal Electricity Department of the City Council, which had a visible presence throughout the city in the form of its many ornamental substation buildings built from the 1910s until the 1940s.

The Ferry Road structure, built c.1914, is one of the few surviving substations from the first decade of electricity reticulation. Until its amalgamation with Christchurch City Council in 1921, the Woolston Borough took its power directly from the government supply to this substation. After amalgamation this supply came under the management of the city's Municipal Electricity Department. The substation remained in use until at least 1929, when a new temporary Woolston district substation was built on another site. At this stage it is unclear whether the Ferry Road substation remained in use for local distribution after 1929, or if its use as a substation ceased 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 substation has cultural significance because of its association with the introduction of reticulated electricity to the city, which changed people's way of life by providing a clean and efficient energy source with which to power their household and commercial activities. Despite the benefits of the distribution network, the proliferation of utility buildings in the city often attracted criticism and opposition because of their impact on the suburban streetscape.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 substation is of architectural and aesthetic significance for its carefully detailed design and use of materials, reflecting contemporary efforts to make such a utilitarian structure fit into the suburban residential landscape. The designers of substations had to consider competing demands of economics, technical requirements and public opinion within a context of changing architectural fashions. This resulted in windowless buildings with classically detailed facades. This basic typology was in use through the 1920s and 30s.

Existing records do not reveal the architect, if any, involved in the design of the Ferry Road building, however it is clear in its classical stylistic elements that the building is of a considered design. Texture and variation of form are produced by polychromy and the manipulation of standard brick shapes. A band of four rows of bolstered brick above the foundations visually anchors the structure to its base. Two stringcourses of dark bolstered

bricks, banded by smooth-faced cream brick circle the building, while alternating cream and red bricks form quoins and voussoirs around the door. The parapet and pediment are emphasised by a row of cream bricks laid at 45 degrees to create a saw-tooth effect. The corners are extended out to form pilasters, which are capped by rudimentary capitals of brick. Because of the effects of graffiti over the last decade some of the brickwork has been painted and this has lessened the effect of the constructional polychromy in the 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 substation is of technological and craftsmanship significance for its construction method and the skilful polychromatic brickwork. The building may still house evidence of machinery that is associated with its past use.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 is of contextual significance as a physical landmark situated on Ferry Road, within the perimeter of Woolston Park. It is adjacent to Te Waka Unua School, which opened on the Woolston primary School site in February 2015. The setting of the substation consists of a buffer area of land surrounding it on all sides in order for the building to remain visible and visually prominent from the road and within the park. The building is adjacent to a children's playground, and a low stone perimeter wall abuts it on the east and west sides. Mature trees set within the park to the rear and sides form a backdrop 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 building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, electrical reticulation technology and other human activity, including that which pre-dates 1900. An early bottle factory was previously located on the site of Woolston Park, although considering the building includes construction below ground level to house electrical reticulation equipment, archaeological evidence pre-dating 1900 is not likely to be found directly beneath the building.

### **ASSESSMENT STATEMENT**

The MED Substation in Ferry Road is of overall significance to Christchurch, including Banks Peninsula. The building has historical and social significance as one of the earliest surviving

examples of a network of ornamental, classically-influenced substations built in Christchurch from the 1910s to the 1940s. These early substations, both collectively and individually, mark the introduction of reticulated power in Christchurch, the first New Zealand city to benefit from the construction of a major state hydro-electricity station. The substation is of cultural significance because it is a tangible reminder of the introduction of reticulated electricity, which was the catalyst for a major change in the way of life of its subscribers. The substation is of architectural and aesthetic significance for its classically inspired design and decorative use of materials. The substation is of technological and craftsmanship significance for its polychromatic brickwork. The building and its setting have contextual significance as a local landmark and for its contribution to the historic character of Ferry Road in general and Woolston Park in particular. The building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, electrical reticulation technology and other human activity, including that which pre-dates 1900.

**REFERENCES:**

Wood, A.P., 'Temples to the Lighting', *Avenues*, November 2005; *Christchurch City Council, The Architectural Heritage of Christchurch: 10. Pavilions, temples & four square walls - Christchurch pump houses and substations*, 2003

**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 196  
*COMMERCIAL BUILDING AND SETTING –  
650 FERRY ROAD, CHRISTCHURCH***



**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 commercial building at 650 Ferry Road is of historical and social significance for its construction in c.1903 for firewood and coal merchant James Cunningham. The fuel merchant and his yard - frequently combined with cartage operations - was a common feature of most suburbs when people cooked and heated their homes with coal or wood. Cunningham bought the property (which then had the address 84 Regent Street) in 1903, but moved into the cartage business in about 1910; his coal and firewood business was carried on for a time from the same premises by W. McEwen. Cunningham died in 1935, but a cartage business was carried on at the property by Wilfred Whiting, who also lived there for a time in the 1930s. Coal and garbage contractor Maurice Collier then purchased the property from James Cunningham's widow Edith in 1954 for his Woolston Coal and Cartage Depot, later to become Colliers' Transport. Since the mid-1980s, the building has been occupied by a variety of small businesses, including a shoe repairer and second hand stores. In recent years it has been used as a restaurant / smokehouse, and is currently the Terra Viva bakehouse.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

650 Ferry Road has cultural significance due to its continued use as a commercial building combined with living accommodation. This retailing model, once common in the city, is rare today with people preferring to live separately from their businesses. The retention of the upstairs dwelling also offers evidence of the lifestyle and habits of a small businessman in the early twentieth century. The building is also a reminder of the domestic reliance on traditional forms of energy prior to the widespread availability of electricity from the 1910s onwards.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

650 Ferry Road is of architectural and aesthetic significance as a two-storey Edwardian commercial building. The building is of the chamfered corner store type with ornamental corbelled stringcourse between the floors and cornice. It is distinguished primarily by its authenticity, its shop front remaining intact and its bricks having been neither plastered nor painted. The principal façades have large, multi-paned windows on the ground level; the first floor features double hung sash windows which are evenly spaced.

In 2008 the commercial building was converted into a restaurant and smokehouse by Christchurch architect David Brocherie. This involved significant interior alteration to the ground floor level including relocating the original stairs, removing the fireplaces and chimneys, and removal of interior walls. Steel framing was also added to strengthen the walls. The ceiling rose and cornice features from the front room/parlour were retained. Although the original entrance opening was retained, a new main business entrance was constructed on Catherine Street. A significant single storey addition to the building extended along the boundary adjoining 654 Ferry Road; the addition wraps the original structure with a long narrow extension into the rear. The renovation earned an award at the 2008 Canterbury Architecture Awards run by the New Zealand Institute of Architects.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

650 Ferry Road has technological and craftsmanship significance as a representative example of an early 20<sup>th</sup> century commercial building and for the detail and quality of its brickwork.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 at 650 Ferry Road and its setting has contextual significance as a landmark given its corner site and frontage on Ferry Road. In the same section of Ferry Road are a number of buildings of a similar scale and age which contribute to the architectural character of the Woolston area, including the library and former post office. The setting consists of a long narrow parcel of land at the corner of Ferry Road and Catherine 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 building at 650 Ferry 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**

The building at 650 Ferry Road and its setting has overall significance to the Christchurch District, including Banks Peninsula. 650 Ferry Road has historical and social significance as the premises of a coal merchant and/or cartage business for at least eighty years from the turn of the 20<sup>th</sup> century, and it has cultural significance as an example of the shop plus dwelling retail model, and as a reminder of pre-1910s reliance on domestic supplies. 650 Ferry Road is of architectural and aesthetic significance as an intact example of a two-storey Edwardian commercial building and technological and craftsmanship significance for the detail and quality of its brickwork. 650 Ferry Road has contextual significance for its landmark status on Ferry Road. 650 Ferry Road also has archaeological significance for their potential to provide evidence of human activity prior to 1900.

### **REFERENCES:**

Christchurch City Council Heritage files *650 Ferry Road*  
Christchurch City Libraries *Christchurch Street Names* November 2014

**REPORT DATED: 16 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 200  
*DWELLING AND SETTING - WHALEBONE COTTAGE –  
704 FERRY ROAD, CHRISTCHURCH***



**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 dwelling known as Whalebone Cottage has historical and social significance for its connection with the Scott, Hunt, Bailey, Moon and Lingard families and as a well-preserved example of a substantial colonial home. The dwelling was built for Daniel Scott, gentleman (1824-71) and his wife Maria in c.1867. The dwelling was originally known as The Homestead, but by c.1880 had been renamed after the whalebone arch which once adorned the front gate. In the early 1880s it was let to Woolston medical practitioner Dr Frederick Hunt for a short period. Hunt later purchased a similar house at 303 Ferry Road (1876, burnt down). In 1891 the house was purchased by architect Charles Bailey and his wife Cecily. The Baileys modernised the house during their ownership of it before Cecily's death in 1901 led to Charles Bailey subdividing and selling the property. During the 20<sup>th</sup> century, Whalebone Cottage has been owned by only two families: the Moons from 1901-1958, and

the present owner from 1958. Whalebone Cottage is a reminder of the early importance of Ferry Road as an arterial route linking Christchurch with its the Heathcote ferry and, later, the port of 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.*

Whalebone Cottage has cultural significance as it evokes the living conditions experienced by some of the city's early colonial settlers and demonstrates how their lifestyles and tastes evolved.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Whalebone Cottage has architectural and aesthetic significance as a well-preserved colonial vernacular cottage that, with its 1890s alterations, provides an example of changing architectural tastes in the late 19<sup>th</sup> century. The dwelling is a one-and-a-half storey timber structure with a symmetrical floor plan. As it was first built the dwelling had some notable features in the form of two dormers containing round-headed windows, a panelled front door with side and top lights, and latticed verandah posts. This restrained early Victorian ornamentation was augmented to suit the more decorative taste of the 1890s, when a new fretted bullnose verandah and elaborate semi-circular corbelled bargeboards were added. Heritage NZ believes these were built to the design of owner/architect Charles Bailey in the 1890s. The house has similarities to 14 Bass Street (1860s) with its two dormers, and to the grander 303 Ferry Rd (1876), which had a central round-headed 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.*

Whalebone Cottage has technological and craftsmanship significance for its 1860s fabric and features (the door case and round-headed windows) and 1890s embellishments. Whalebone Cottage is a weatherboard dwelling with a corrugated iron roof typical of colonial vernacular buildings. Restoration in the late 20<sup>th</sup> century revealed an unorthodox mode of construction however, in that the studs do not extend the full height of the wall, but are divided into two distinct sections (lower third/upper two thirds) separated by a full plate. Consequently the dwelling also has technological significance for its unorthodox construction technique.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of*

*consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Whalebone Cottage and its setting have contextual significance as a prominent landmark along the major arterial route of Ferry Road. The cottage is located towards the front of a moderately sized established section in a part of Ferry Road containing mainly post-war housing. Further towards the central city are the buildings of the Woolston town centre, including the Woolston Library and former post office, which lend Whalebone Cottage some heritage 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.*

Whalebone 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**

Whalebone Cottage and its setting have significance to Christchurch, including Banks Peninsula. Whalebone Cottage has historical and social significance for its connection with the Scott, Hunt, Bailey, Moon and Lingard families and as a well-preserved example of a colonial cottage. The dwelling has cultural significance as it evokes the living conditions experienced by some of the city's early colonial settlers and demonstrates how their lifestyles and tastes evolved. The dwelling has architectural and aesthetic significance as a well-preserved colonial cottage with late 19<sup>th</sup> century alterations and additions. Whalebone Cottage has technological and craftsmanship significance for its remaining 1860s fabric, its atypical method of construction and the execution of its 1890s embellishments. Whalebone Cottage and its setting have contextual significance as a local landmark along the major arterial of Ferry Road. 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 files 704 Ferry Road – Whalebone Cottage

Historic place # 1945 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1945>

**REPORT DATED: 11 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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**CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 203**

***DWELLING AND SETTING, ENGLEFIELD - 230  
FITZGERALD AVENUE, CHRISTCHURCH***



**PHOTO M.VAIR-PIOVA, 9/12/2014**

**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.*

Englefield is of high historical and social significance for its role in the early European settlement of Canterbury, and for its associations with W. G. Brittan, a notable early colonist involved in the establishment and administration of the Canterbury Settlement, and with local notary and politician E. C. J. Stevens.

Englefield was built on a 50 acre block at the corner of then East Town belt, later Fitzgerald Avenue by William Guise Brittan (1809 – 1876) in 1855-1856. Brittan, his wife Louisa and their four young children arrived in 1850 on board one of the first four Canterbury Association ships, the Sir George Seymour. Brittan was a major figure in founding the Canterbury Settlement, and was the first to register his name as a buyer in January 1850. He held a number of prominent positions in the early settlement including Commissioner of Crown Lands, chairman of the Colonists' Society, supervisor of the allocation of Orders of Choice - the process by which colonists selected their land purchases - and treasurer of the Waste



Lands Board. Brittan was also known for his philanthropy and gave land for the Papanui Anglican Church. In August 1864 he sold Englefield for subdivision. A mix of small cottages and larger homes were subsequently built in a series of small streets around his former homestead.

Member of the Legislative Council Edward Cephas John Stevens and his family owned the property from 1869 until WWI. President of the Christchurch Rowing Club, Stevens was responsible for the arrangement of the popular regattas which took place each year on the stretch of the Avon alongside Englefield. Stevens laid out a four-hole golf course on the property, establishing this sport for the first time in Canterbury. J. G. Collins, of noted architectural practice Collins and Harman, owned the property from 1922 to 1927 and made additions to the house and subdivided the property further. Between 1972 and 2009, Englefield was owned by Frances and Rex Ryman, who did much to recover and protect the history of the property. The current owners purchased the property from the Ryman's however the house suffered substantial damage in the 2010 and 2011 Canterbury earthquakes, and has since been 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.*

Englefield is of high cultural significance for its location adjacent to the mahinga kai area of the Otakaro-Avon, as a house designed to reflect the aspirations and changes of early citizens and as colonial life progressed with a strong belief in the future of the province. Originally set on 50 acres the house reflecting the need for small land holdings as a means of self-sufficiency and has been in continuous use as a residence for 150 years.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

Englefield is of high architectural and aesthetic significance as an important example of an early colonial dwelling. It is likely that Guise Brittan's brother-in-law, Charles Fooks, an architect and surveyor who had travelled with him to Canterbury, was responsible for the initial design. Fooks also designed Linwood House (1857), now demolished) for Guise Brittan's brother Joseph, and his own home at River Road (now also demolished). Built in a domestic Gothic Revival style, Englefield been altered by successive owners. The greatest number of changes appear to have made during the tenure of notable architect J. G. Collins (1922-1927). These included a brick lean-to replacement of the original conservatory, the partial bricking-in of the main west entry and the replacement of the original timber buttresses to the barrel vaulted living area in brick. Stucco was also possibly applied to the house at this time. Fretted barge boards, cross gabling and half-timbering detail in the bell cast gables remain, although some of the more decorative elements of the house, such as the detail of the west entry porch and the open timber buttresses have been removed. These changes have however not detracted from the overall reading of the initial architectural intent. The house has suffered severe damage as consequence of the Canterbury Earthquakes of 2010 and 2011, including chimney collapse but the majority of the building remains extant albeit in fragile condition 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.*

Englefield is of technological and craftsmanship significance for the capacity it has to illustrate the availability of materials and the adaptation of construction techniques in the early colonial context. A wide range of materials and building methods have been employed in the construction of the house and its subsequent alterations. Materials used include timber, brick, a form of cob, hand drawn glass and slate. Unusual internal decorative elements include the cast metal decorative cornice elements in the dining room.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

Englefield has high contextual significance on its site, in its setting, as a city landmark and as part of a wider group. The setting of the house is its immediate land parcel, a large rectangular block containing many mature plantings, including a large *Cordyline australis* (Cabbage tree) and some outbuildings. The house is centrally located on the parcel. Whilst the setting is sufficient to enable appreciation of the house, the original setting has been extensively subdivided over time. The house has, for example, lost its physical connection with the Avon - although a small memorial reserve (The William Guise Brittan Memorial Garden) at the corner of Avonside Drive and Fitzgerald Avenue has been created to restore this link. The house none-the-less remains a landmark on Fitzgerald Avenue because of its visibility and distinctive appearance. Surrounding streets were cut from the original Englefield property. The (modern) lane immediately to the rear of the house is named after for Guise Brittan's wife – Louisa (Chandler). The houses in the immediate area document the evolution of domestic architecture in Christchurch over more than a century, and include a number of modest nineteenth century dwellings that provide a contrast with the grander Englefield.

## ARCHAEOLOGICAL SIGNIFICANCE

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

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

The Avon – Ōtākaro was highly regarded as a mahinga kai by Maori. Habitation in the area was not permanent however, as it was linked to a region-wide seasonal migration for food gathering. Construction of Englefield commenced in 1855, although planting and farm



activities had begun as early as 1851. Extensive subdivision and roading development may limit the potential for any surviving archaeological evidence.

### **ASSESSMENT STATEMENT**

Englefield is of high overall heritage significance to the Christchurch District, including Banks Peninsula. It is of high historical and social significance as one of the earliest remaining dwellings in the city, and for its association with William Guise Brittan, a notable early colonist involved in the establishment and the administration of the Canterbury Settlement, and with politician and local notary E. C. J. Stevens. It is of high cultural significance for its long history of use as a residence, and for its connection to the early sporting and recreational activities of European settlers. Englefield is of high architectural and aesthetic significance as an important example of an early colonial dwelling. Englefield is of technological and craftsmanship significance for the evidence it provides of 1850s colonial craftsmanship, skills, construction materials, technology and methods. Englefield is of archaeological significance for its location within a mahinga kai area associated with the Avon River, and for the potential it has to provide evidence of early European activity in the area.

### **REFERENCES:**

CCC Heritage files: 230 Fitzgerald Avenue – *Englefield*

Christchurch City Plan – Listed Heritage Item and Setting - Heritage Assessment – Statement of Significance – Englefield, 230 Fitzgerald Avenue (2011)

**UPDATED: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 202  
*DWELLING AND SETTING – 196 FITZGERALD AVENUE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 196 Fitzgerald Avenue has historical and social significance for its association with the 1906-07 New Zealand International Exhibition and engraver Oscar Moller. The dwelling was built for Oscar Moller by builder WJ Tindall in 1907 at a cost of £500. Moller was a well-known Christchurch engraver and had a factory erected in Worcester Street in 1906. The form of Moller and Young continues to this day and is now based in Rangiora. The building of Moller's house coincided with the New Zealand International Exhibition held in Hagley Park. When the exhibition closed and its buildings were demolished, Moller purchased the Carrara Ceiling Manufacturing Company plasterwork display for installation in his new home. Moller sold the property in 1918, and from this time it

passed through many hands. In 1986 the house was sold and restored by the new owners. The building 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.*

196 Fitzgerald Ave has cultural significance as it demonstrates the way of life of its former inhabitants and is associated with one of the city's major historic events, the 1906-07 New Zealand International Exhibition. The exhibition attracted nearly 2 million visitors at a time when New Zealand's total population was less than 1 million and celebrated the nation's identity, tourist attractions and material prosperity.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

196 Fitzgerald Avenue has architectural and aesthetic significance as an Edwardian bay villa with exceptional internal plasterwork. Externally the dwelling is typical of the many villas built around the city in the early years of the 20<sup>th</sup> century. The villa, clad lapped weatherboards with an iron roof, has a bullnose veranda and elaborate fretwork. Exterior features include a decorative gable with shingles and corbels that extend under the eaves of the roof; the main entrance door is flanked by side and fanlights. Although the degree and quality of detail on the exterior is notable, what distinguishes this villa from many others is the Rococo style plasterwork Oscar Moller purchased from the display of the Carrara Ceiling Manufacturing Company at the conclusion of the 1906-07 New Zealand International Exhibition. This plasterwork includes an ornate ceiling with cherubim, a glazed skylight dome, and a fireplace surround and overmantel.

The dwelling at 196 Fitzgerald Avenue sustained significant damage in the 2010/2011 Christchurch earthquakes. The brick party wall collapsed and the chimneys were removed to ceiling level. Temporary repairs have included the construction of a plywood party wall and the partially detached plasterwork being supported by a framework. Permanent repairs are yet to be completed.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

196 Fitzgerald Avenue has high technological and craftsmanship significance for the exceptional quality of its internal plasterwork. The plasterwork was produced for the display of the Carrara Ceiling Manufacturing Company of Wellington at the 1906-07 New Zealand International Exhibition. The company marketed a product called Stuccolin, a patented fibrous plaster that could be formed into mouldings and panels for both internal and external use. Although no images of Carrara's exhibition display survive, the official record described

‘a delightful room in the pure cool white of Carrara plaster...walls, mouldings, and beautiful ceiling in relief work’ (Cowan, 1910, p 108). As well as being an exhibitor, the company’s product was also used extensively on the exhibition buildings themselves.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 196 Fitzgerald Avenue and its setting have contextual significance for its contribution to the streetscape and relationship with other villas in the area. The immediate neighbourhood consists of dwellings of a variety of ages and sizes, although the majority of surviving older houses date from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. In particular the adjacent villa on Fitzgerald Avenue and two other villas to the rear on Armagh Street are comparable in terms of form, scale, materials and style. Although the dwelling is not highly visible from the street, 196 Fitzgerald Ave contributes to the historic residential character of this part of Fitzgerald Avenue. The setting of the dwelling consists of the property’s land parcel, which is located on the southeast corner of the intersection of Armagh Street and the major thoroughfare of Fitzgerald Avenue. The footprint of the house covers most of the setting and rests hard against its southern boundary. Other listed heritage buildings in the vicinity include a two-storey former shop (c. 1894) at 147 Fitzgerald Avenue, a two-storey shop/dwelling (c. 1900) at 187 Fitzgerald Avenue, and the 1854 dwelling Englefield at 230 Fitzgerald Avenue.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 196 Fitzgerald Avenue 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 dwelling and its setting at 196 Fitzgerald Avenue has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with the 1906-07 New Zealand International Exhibition and the dwelling’s first owner Oscar Moller. 196 Fitzgerald Ave has cultural significance as it demonstrates the way of life of its former inhabitants and is associated with the marketing of commercial products and cultural identity that took place at the International Exhibition. The dwelling has architectural and aesthetic significance as an Edwardian villa and for its exceptional internal plasterwork. The dwelling has high technological and craftsmanship significance for the quality of its internal Rococo style plasterwork produced by the Carrara Ceiling

Manufacturing Company of Wellington. The dwelling at 196 Fitzgerald Avenue and its setting have contextual value for its contribution to the streetscape and relationship to other villas in the area. The dwelling at 196 Fitzgerald Avenue 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 files *196 Fitzgerald Avenue*  
J. Cowan *Official Record of the NZ International Exhibition of Arts and Industries* 1910.  
Historic place # 5292 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/5292>

**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 1325  
DWELLING AND SETTING – 14 FLEMING STREET, NORTH  
NEW BRIGHTON, CHRISTCHURCH**



**PHOTOGRAPH : M.VAIR-PIOVA, 16.1.2015**

**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.*

14 Fleming Street has historical and social significance for its association with first owners Dorothy and David Scott - the Crown Land Ranger for North Canterbury - and as an example of a holiday home in a seaside suburb that featured many such baches as a consequence of the growth in leisure in the interwar period.

David Nimmo Scott (1866-1943) was born in Scotland in 1866 and immigrated to Auckland in 1892. He obtained a position with Government Life Insurance in Nelson, where he married teacher Kate Mary Newton before being posted later the same year to Hawera as the company's first permanent agent in that town. In 1893 Scott took over a stationers and booksellers, which he ran until bankrupted in 1897. By 1902 he had returned to the South Island. After a brief period managing a poultry farm in Blenheim, Scott was appointed assistant Crown Land Ranger, a position primarily managing Crown leasehold lands, in about 1906. By 1912 he had been promoted to Crown Land Ranger for South Canterbury, based in Timaru, and was involved in the Liberal Government programme breaking up the great estates. In

1919 Scott relocated to Christchurch to become Crown Land Ranger for North Canterbury, in which capacity he appears to have served until retirement in the 1930s.

After his wife's death in 1923, the sixty two year old Scott married again in 1928 to Jemima Louisa Robinson (1877-1963, known as Dorothy), a milliner eleven years his junior. Robinson had purchased a section in Fleming Street, New Brighton, in 1917, and this is where the couple built a small log cabin as a holiday home in 1931. In the interwar period, prosperity and an increase in leisure led to the growth of holiday communities along the Christchurch coast. With ready access via the tram and an established community, New Brighton was a popular choice with holiday makers, and many baches were built amongst the sand dunes. As David was sixty five in 1931, the construction of the bach at 14 Fleming Street may have coincided with his retirement.

The Scotts retained Fleming Street for a decade. The property was sold following David's death in 1943, and has changed hands very regularly in the intervening seventy years. Research to date does not reveal when it first became a permanent 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.*

14 Fleming Street has cultural significance for the capacity it has to represent the new informal lifestyle associated with the seaside bach holiday, a feature of New Zealand society that developed in the interwar period. Many baches were built in the bungalow style – partly as it was the prevailing architectural aesthetic of the period, but also because the typically informal planning accorded well with the relaxed seaside bach lifestyle.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Fleming Street has high architectural and aesthetic significance as a rare (if not unique) surviving example of the adaption of the bungalow aesthetic for log construction in the interwar years.

David and Dorothy Scott built their 'log cabin' type holiday home in 1931. In plan and detail, the dwelling is a typical small (originally one bedroom) bungalow, with cottage-type windows and shingled gables. The lounge featured a large volcanic stone chimney piece, but it not known if this is still extant. The garage at the front of the property is also constructed of logs.

The choice of logs as the form of construction at Fleming Street was highly unusual, but accorded with the material aesthetic of the bungalow house type. The logs are exposed both inside and out, and retain their bark. Notably in the same year that the Scotts built 14 Fleming Street, the Automobile Association also constructed 'log cabin' buildings at their motor camps at Hanmer and Akaroa. All three buildings were constructed of larch from the Hanmer State Forest, which was being thinned at this time. The Hanmer structure, a hall, became very well-known. It closely resembled the Scott's New Brighton house. Research to date does not reveal if David or Dorothy Scott had any connections with the Automobile Association, but given his senior government land management position, it is very likely that David would have had contacts at Hanmer State Forest.



The house has undergone little modification in eighty years, and still retains its original interior joinery and finishes. It therefore maintains a significant degree of physical integrity. What was originally a porch in the north east corner appears to have been built in at an early date with similar materials and detail to add a second bedroom. The shingled roof was replaced with decramastic tiles in the 1970s. The house sustained moderate damage in the Canterbury Earthquakes of 2010 and 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.*

14 Fleming Street has high technological and craftsmanship significance as a rare surviving example of a log building from the early twentieth century. A few other buildings were constructed of logs in this period, but the technique was not widely used, and the buildings have generally not survived. Research to date indicates that 14 Fleming Street may be the only survivor of its type.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Fleming Street has contextual significance on its site, in its setting and within its wider context. The house is located on a narrow, elevated, sand dune section, amongst other former baches a short distance from the sea.

The setting of the dwelling is the immediate land parcel, a long, narrow rectangular suburban section. The dwelling is located towards the front of the section, and across nearly its full width. There is no drive. The section and those that surround it are elevated on former sand dunes. The original log garage is set into the dune slope at the front of the property. The adjacent properties contain dwellings of a number of periods and in a variety of styles but many are former baches contemporary with 14 Fleming Street. The dwelling is a short distance from the sea; Fleming Street terminates at Marine Parade.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Fleming 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.

### **ASSESSMENT STATEMENT**

14 Fleming Street is of heritage significance to the Christchurch District including Banks Peninsula, and has authenticity and integrity. The dwelling has historical and social significance for its association with first owners Dorothy Scott and her husband David, the Crown Land Ranger for North Canterbury, and as an example of a holiday home in a seaside suburb that originally featured many baches as a consequence of the growth in leisure in the interwar period. The dwelling has cultural significance for the capacity it has to represent the new informal lifestyle associated with the seaside bach holiday, a distinctive feature of New Zealand society that developed in the interwar period. The dwelling has high architectural and aesthetic significance for its well-preserved archetypal bungalow style and the adaption of that style for log construction. The dwelling has high technological and craftsmanship significance as a rare surviving example of log construction from the interwar years. 14 Fleming Street has contextual significance on its narrow, elevated, sand dune section, amongst other former baches a short distance from the sea. 14 Fleming 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.

**REFERENCES:** CCC Heritage File: Log House, 14 Fleming Street

Papers Past website

**REPORT DATED:** 02/12/14

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 207  
*MED SUBSTATION AND SETTING – 99A GASSON  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/14**

**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 Gasson Street substation (1935) is of historical and social significance as one of a number of substations erected in the early 20<sup>th</sup> century to distribute electricity to Christchurch homes and businesses. The Christchurch City Council agreed in 1898 to establish a supply of electric power for public and private use and for street lighting. Limited supplies of electricity became available in Christchurch in 1903, after the city's rubbish destructor was commissioned in 1902 and then from the Tramway Board's power station at Falsgrave Street, which was commissioned in 1905. These small-scale beginnings eventually led to the Council's decision to generate electricity from Lake Coleridge - a progressive and innovative scheme which was taken over by central government in 1910 and became the first major hydro-electric power scheme in New Zealand when it opened in 1914.

Christchurch became the first New Zealand city to benefit from the construction of a major state hydro-electricity station, with power from the Lake Coleridge station reaching the city in

1915. Distribution to Christchurch consumers was managed via a network of substations built throughout the city and suburbs connected by underground cables and power reticulation proceeded rapidly. Households connected to electricity and the sewage system were ushered into a new era of domestic comfort and efficiency - electricity was cheaper and cleaner than coal or gas and the benefits of electric household appliances were widely promoted. The retail distribution and sale of electricity became the responsibility of the Municipal Electricity Department (MED) of the City Council, which thus had a visible presence throughout the city in the form of its ornamental substation buildings built from the 1910s to the 1940s.

Christchurch's substations were maintained by Southpower when it split from the Christchurch City Council in 1989 and passed to Orion Ltd. when the retail and supply aspects of the business separated in 1999. The building is still in use as a substation.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 substation is of cultural significance because of its association with the introduction of a reticulated power supply to the city, which changed subscribers' way of life by providing a clean and efficient energy source with which to power their household and commercial activities.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Gasson Street substation is of architectural and aesthetic significance for its design by Municipal Electricity Department employee Ernest Marriner. Marriner was a member of the MED's draughting office and was responsible for the design of most of the substations built in the 1930s and 40s. The designers of substations had to consider competing demands of economics, technical requirements and public opinion within a context of changing architectural fashions. This resulted in windowless buildings with classically influenced façades.

The substation has a symmetrical façade with central entrance doors, flanked by circular timber louvered openings and blank niches. Even the façade's twin copper downpipes were employed as symmetrical design elements. Like other substations built after the earthquakes at Murchison (1929) and Napier (1931), the building also shows the impact of those events on design values. A concrete ring beam was inserted into the brick walls just below the parapet, and concrete was also used instead of brick in the streamlined parapet and pediment. The building is typical of the corporate style developed by the Municipal Electricity department, which created a cohort of buildings that have been described as 'temples of electricity'. Another substation built to the same design as the Gasson Street substation is located in St Asaph Street, near the corner of Manchester Street. Ornamental substations were superseded by utilitarian green metal boxes by the end of the 1940s.

During the 2010-2011 Canterbury earthquakes the building survived with relatively minor damage. Earlier strengthening work in the 1990s had seen the installation of an internal steel frame with mullions in each corner, and diagonal bracing under the roof and 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.*

The building is of technological and craftsmanship significance for its application of earthquake-resistant construction and design. The substation was built by GF Head for £278. It exhibits building techniques, materials and a standard of finishing that were standard for the period but are no longer employed in the construction of substations.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 is of contextual significance for its position directly on the road reserve. Its brick construction and classical detailing give it landmark significance on Gasson Street, near the intersection with Moorhouse Avenue. The setting of the building consists of a narrow rectangular parcel of land, which is entirely occupied by 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 building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past construction methods and materials, electrical reticulation technology and other human activity, including that which occurred before 1900.

### **ASSESSMENT STATEMENT**

The Gasson Street Substation is of overall significance to Christchurch, including Banks Peninsula. The building has historical and social significance as one of a network of substations built by the Municipal Electricity Department in Christchurch from the 1910s to the early 1940s. These early substations, collectively and individually, mark the establishment of reticulated power to the Christchurch - the first city in New Zealand city to benefit from construction of a major state hydro-electricity station. The substation has cultural significance because of its association with the introduction of reticulated electricity, which changed people's way of life by providing a clean and efficient energy source to power their household and commercial activities. The Gasson Street substation has architectural and aesthetic significance as a classically influenced design by MED staffer Ernest Marriner. The substation has technological and craftsmanship significance because its construction and architectural detailing. The Gasson Street substation has contextual significance as a local

landmark within a light industrial streetscape. The building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past construction methods and materials, electrical reticulation technology and other human activity, including that which occurred before 1900.

**REFERENCES:**

CCC Heritage files – Gasson Street Substation

Wood, A.P., 'Temples to the Lighting', *Avenues*, November 2005

*Christchurch City Council, The Architectural Heritage of Christchurch: 10. Pavilions, temples & four square walls - Christchurch pump houses and substations, 2003*

**REPORT DATED:**

**5 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 299  
DWELLING AND SETTING , GREYSTONES – 104  
GLANDOVEY ROAD AND 49 IDRIS ROAD,  
CHRISTCHURCH**



**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.*

Greystones has historical and social significance for its association with Christchurch contractor and timber merchant Albert Paynter and with the design and build company Paynter and Hamilton. Glandovey Road had been a public road from the early 1880s but saw considerable residential development between the world wars. One dwelling erected at this time was Greystones, built for Albert and Ellen Paynter in 1926. Paynter was in partnership with his brother-in-law Hugh Hamilton in the construction firm of Paynter and Hamilton, which the pair founded in 1907 and incorporated in 1912. He was also a prominent member of the Brethren Church.



Greystones was inherited by John Malcolm (known as Malcolm) Paynter after his mother's death in 1964. Malcolm Paynter had earlier taken over Paynter and Hamilton after Albert's death in 1951 and he developed the company into one of New Zealand's largest construction and timber product operations. Paynter and Hamilton built the Registry at the University of Canterbury (1972-74) and in 1986 became known as Paynter Corporation. Greystones was the home of the third generation of Paynters until 1996. Later owners of Greystones included Denver and Libby Glass and Robert and Dorothy Brown. The dwelling was badly damaged in the 2010/2011 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.*

Greystones is of cultural significance as an example of an inter-war businessman's suburban residence and company show home. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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.*

Greystones has architectural and aesthetic significance as a large English Domestic Revival style dwelling designed by architect Hugh Hamilton for his business partner and brother-in-law Albert Paynter. It was built by pair's construction company, Paynter and Hamilton. Hamilton had served a carpentry apprenticeship and then gained architectural experience with Samuel Hurst Seager, before founding Paynter and Hamilton with Albert Paynter in 1907. Between the wars, the firm were predominantly known as residential designers and builders, and Albert Paynter's new home served as something of an 'advertisement' for the services the company could provide. With Greystones, Hamilton designed a mid-1920s version of the 'Old English' style homes which had been popular in Christchurch since the turn of the century. By the 1920s the Domestic Revival had assimilated many aspects of the California bungalow style, hence Greystones combines half-timbering with random rubble stonework and exposed eaves. The dwelling was set within award-winning gardens, which won the NZ Institute of Architects' Taste and Design prize in the 1930 Christchurch Home Gardens Competition.

Modifications have been made to the interior of the house, but changes to the exterior have been comparatively minor and sensitively executed. Other than the formerly open porches, which have been enclosed with French doors, the principal elevations of the house appear largely as originally designed. In the 1970s the asphalt tennis court was removed and later replaced with a walled entertainment area, including a swimming pool and pool house. Twenty years later Trengrove and Blunt architects converted a ground floor laundry into a television and family room. Other changes involved the addition of a window in the family room and the addition and enlargement of some of the second-storey windows to improve views of the grounds

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Greystones has technological and craftsmanship significance for its use of materials and the quality of its construction. The house is most notable for the extensive use of Garland's Stone, a grey basalt from the Port Hills, which gives the dwelling both its dominant architectural character and its name.

## **CONTEXTUAL SIGNIFICANCE**

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

Greystones and its setting are of contextual significance. Glandovey Road contains a variety of homes from different eras and of diverse styles, but is defined particularly by larger homes in expansive grounds built in between the wars. These contribute a distinctive character to the immediate area, and to the suburb of Fendalton more broadly.

The setting of the building consists of the immediate parcel of land and includes extensive lawns and mature plantings, including a large *Fagus sylvatica* 'Purpurea' (Copper beech), *Sequoia sempervirens* (Coast Redwood) and *Ulmus glabra* 'Camperdownii' (Camperdown Elm). The dwelling is located towards the rear of its large section at the intersection of Idris and Glandovey Roads. The house faces north and the rear elevation overlooks the Wairarapa Stream. A stone wall, contemporaneous with the house follows the line of the road boundary. Other landscape features include a low stone retaining wall, a random-cut stone path, and a random-cut, stone-edged ornamental pond with rock fountain. A swimming pool with associated paved patio and pergola are located to the east of the dwelling. The grounds and house are now obscured by a timber fence however Greystones' prominent corner location ensures the dwelling remains a landmark on Glandovey 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.*

Greystones and its setting are of archaeological value because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity, including that which pre dates 1900. Although Greystones was not constructed until 1926 Glandovey Road was a public road from the early 1880s.

## **ASSESSMENT STATEMENT**

Greystones and setting has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with Albert Paynter, his son Malcolm, and their families and as an example of the work of construction firm Paynter and Hamilton. The dwelling is of cultural significance as a demonstration of the way of life of

its residents and for its role as a 'show home' for Paynter and Hamilton's business. The dwelling has architectural and aesthetic significance for its association with designer Hugh Hamilton and technological and craftsmanship significance for the quality of its construction and architectural detailing. Greystones and its setting are of contextual significance as a prominently located dwelling that makes a notable contribution to the historic residential character of Fendalton. Greystones and its setting are of archaeological value because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity, including that which pre dates 1900.

**REFERENCES:**

CCC Heritage File *Greystones: 49 Idris Rd/104 Glandovey Rd including The Christchurch Press*

UC Fine Arts Library File *Hugh Hamilton*

Wells, R. & Heyward, V. (2004) *Christchurch Heritage Houses*, p. 19.

Historic place # 3802 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3802>

**REPORT DATED: 13 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 208  
*DWELLING AND SETTING – 12 GLANDOVEY ROAD,*  
**CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 14/01/2015**

**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.*

12 Glandovey Road is of historical and social significance as a dwelling constructed in 1929 for the wool buyer Stephen Wade (Wade & Co.) and his wife Aileen, daughter of Charles L. Dearsley (Dearsley and Lane, Estate Agents, Hotel Brokers and Valuers). The dwelling was constructed one year after their marriage. Although the Wades did not sell the house until 1945, it appears to have been leased by the couple from 1933 and possibly earlier. Glandovey Road was one of a number of homes built by or owned by the Wades during their lifetime; Holmdene in Waimairi Road and, in Aileen's case, houses in Wadeley Road and Newbridge Place. Wadeley Road is understood to have been named after Stephen and Aileen and references the property they owned in Ilam.

From 1945 until 1998 12 Glandovey Road was owned by William Brown and his wife Moira. The dwelling sustained cosmetic damage only 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.*

12 Glandovey Road has cultural significance as an example of an inter-war professional couple's suburban residence. The size of the dwelling and the range of rooms it contains reflect the way of life of its residents. The dwelling's porte cochere and attached garage (now demolished) illustrate the new importance of the automobile, which had become more widely available and affordable by this 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.*

12 Glandovey Road is of architectural and aesthetic significance for its design in the Spanish Colonial style designed by Gordon Haines. GW Haines (d. 1953) had trained with JS Guthrie, designer of the early Californian bungalow 'Los Angeles' on Fendalton Road. He began practising on his own account in the early 1920s, and is known principally for his domestic work.

12 Glandovey Road, with its planar walls, mixture of multi-paned window types including some with semi-circular heads, arched loggia-style porte cochere, tile-capped chimney, and window boxes, is a typical exemplar of the Spanish Colonial style that enjoyed widespread popularity in the 1920s. Another similar Christchurch house (complete with porte cochere) was Pickfair House in Cranmer Square (demolished).

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Glandovey Road has technological and craftsmanship significance for its double-skin cavity wall construction and fine Oregon interior woodwork. The house was constructed by the firm of Glue Bros, who had patented their own method of concrete construction in 1914 and constructed many homes using the technique in the suburb of Fendalton during the 1920s and 1930s.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Glandovey Road is of contextual significance for its contribution to the historic residential character of Glandovey Road, within the suburb of Fendalton. The setting consists of the immediate land parcel and includes a well-established garden. Mediterranean cypress, planted post 1984, and frequently associated with Spanish Mission architecture, provide vertical accents at the front of the house and along the drive. This same species backdrop the low concrete wall on the western boundary. This wall is contemporaneous with the house although portions of it were reconstructed in original form following road-widening work in the 1990s. A large *Cedrus atlantica* 'Glaucua' is a feature of the front lawn and other exotic trees are interspersed within the grounds. The Wairarapa Stream runs along the northern boundary.

12 Glandovey Road is one of a group of large-scale homes in expansive gardens built between the wars in the area. Seven dwellings in the street are listed heritage items. Although 12 Glandovey Road is more modestly scaled than some, it relates well to other houses in the street on account of its height and design. The dwelling at 12 Glandovey Road also has similar multi-paned windows as that of its Neo-Georgian neighbours at 27, 60 and 70 Glandovey Road. Brenchley (c.1919), a large timber Domestic Revival-influenced villa, is located over the eastern boundary, and makes an interesting stylistic contrast. The house and setting are clearly visible from Glandovey 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.*

12 Glandovey 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 pre-dates 1900.

## **ASSESSMENT STATEMENT**

12 Glandovey Road is of overall significance to Christchurch, including Banks Peninsula. The dwelling is of historical and social significance for its association with Stephen and Aileen Wade, the property's original owners. It has cultural significance as a demonstration of the way of life of former residents, and architectural and aesthetic significance as an example of the Spanish Colonial style in Christchurch and as the work of architect Gordon Haines. The house is of technological and craftsmanship significance as an example of ferro-cement cavity construction by the Glue Brothers and for its Oregon interior. 12 Glandovey Road has contextual significance as one of a group of large-scaled homes in expansive gardens built between the wars which contribute the particular character and amenity of the immediate area, and to the suburb of Fendalton more broadly. 12 Glandovey 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 pre-dates 1900.

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**REPORT DATED: 5 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 209  
*DWELLING AND SETTING – 27 GLANDOVEY ROAD,*  
**CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 14/01/2015**

**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.*

27 Glandovey Road is of historical and social significance for its 1933 construction for accountant Maurice Johnston and his wife Wanda (nee Warren) on one of the first subdivisions of the Thornycroft estate. The Johnstons had married in 1922. The house was designed by Christchurch architect Jack Hollis who obtained the commission soon after establishing his own architectural practice in 1932.

The Johnston family sold the property in 1961 to Derek Cook, chairman of the Jarrah Timber Company and his wife Lois. The couple, and then from 1985 Derek, increased the size of the grounds to 8000 square metres by purchasing land from neighbouring property owners. In doing so Derek was responsible for protecting a large English Beech that had been part of the Thornycroft estate landscape

Cook, a native plant enthusiast, planted an extensive collection of native shrubs, trees and alpine plants in the gardens around the dwelling. These were gleaned from his regular and far-ranging botanising trips throughout New Zealand and by September 2001 the garden

contained 345 different native species.(Cook & Harris, p 72; Lovell-Smith, p 25). The garden, and Cook's role in its development received recognition from the Christchurch City Council and Canterbury Horticultural Society in 2001 when he received a civic award for his notable contribution to Christchurch's natural heritage and biodiversity. Cook was also awarded the Senior Bledisloe Trophy by the Canterbury Botanical Society in 2002 in recognition of his role in bringing native plants to the public's notice. When Cook died in 2006 at the age of 79 the ownership of the property passed to a family member.

The house suffered minor damage to fireplaces and chimneys in the 2010/2011 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.*

27 Glandovey Road has cultural significance as an example of an inter-war professional couple's suburban residence. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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.*

27 Glandovey Road is of architectural and aesthetic significance as a large Neo-Georgian Revival home, designed by architect Jack Hollis. Hollis worked for the Luttrell Brothers before establishing his own practice following the death of Sidney Luttrell in 1932. In his domestic commissions, Hollis favoured the Colonial Georgian style.

This style had been introduced to Christchurch by JS Guthrie with his Long Cottage on Papanui Road in 1917 (Heward & Wells, p 63) but was made popular by Helmore and Cotterill who pioneered the adaptation of American Colonial Georgian models to local conditions (Shaw, p. 94). 27 Glandovey Road follows the North American rendition of the Georgian Revival style in the pediment crowing the main south entrance and the tapering columns of the north portico. Other features typical of the Colonial Georgian architecture can be seen in the dwelling's rectangular symmetrical form, gabled slate roof and shuttered twelve-light symmetrically placed sash windows.

In the 1960s an eastern wing was added to the house and in the mid-1970s a sunroom designed by Gavin Willis was added to the north-east of the dwelling. As a consequence of the 2010/2011 Canterbury earthquakes chimneys were removed to first floor ceiling level. After the earthquakes, resource consent was granted to modernise the interior of the dwelling through the removal/addition of walls and the installation of two log burners and the addition of small extensions to both the north and south sides of the dwelling. Other approved post-earthquake alterations to the property included; re-purposing the original garage into a studio and the erection of a new garage with guest room loft on the south-east of the dwelling; the construction of a covered walkway linking the new garage to the dwelling; the reconstruction of two of the original three chimneys to match their former appearance and the replacement of a garden shed on the south-west side of the site. New windows and

doors on the north and south elevations of the dwelling also formed part of the post-earthquake works.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Glandovey Road has technological and craftsmanship significance as a well executed example of a large timber home.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Glandovey Road has high contextual significance for its contribution to the established residential character of Glandovey Road and, more widely, the suburb of Fendalton. Seven dwellings in the street are listed heritage items, including 27 Glandovey Road. The dwellings at 60 and 70 Glandovey Road share the scale, timber weatherboard construction, rectangular form, gabled roof, mullioned windows, central entrance portico and Colonial Georgian style of 27 Glandovey Road. 70 Glandovey Road also shares timber window shutters with 27 Glandovey Road. These large, interwar dwellings with their expansive settings and frequently deep setbacks form part of the historic layering of the suburb and impart a particular character to the area. Glimpsed down its tree-lined driveway 27 Glandovey Road is a local landmark.

The setting consists of the immediate, very large parcel of land bounded to the west by the Wairarapa Stream. The south facade of the house is centred on a formal driveway flanked by a double row of mature *Platanus x acerifolia* (London Plane) which pre-date the dwelling as they once formed the driveway to George Humphrey's residence Thornycroft. The dwelling's northern elevation looks out across expansive grounds that include an extensive lawn and a number of sizeable historic trees, including a *Fagus sylvatica* (European beech) and an *Alnus glutinosus* (Common elder). Also within the grounds there are at least three maturing native trees planted by Derek Cook in 1968 as part of his native garden; a *Podocarpus cunninghamii* (Hall's totara), *Nothofagus menziesii* (Silver beech), and an *Agathis australis* (kauri). Other mature exotic trees include a *Magnolia grandiflora* (Southern magnolia), and a *Prunus x yedoensis* (Yoshino cherry) which both pre-date 1961 (Cook & Harris, pp 72-73).

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Glandovey Road 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 property formed part of the grounds of George Humphrey's Thornycroft suburban estate (1893).

## ASSESSMENT STATEMENT

27 Glandovey Road and its setting is of overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with just two families, the Johnstons and the Cooks, and its part in the history of the development of Fendalton. 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 one of the largest Colonial Georgian Revival houses in Christchurch, which was designed by architect Jack Hollis. The property has further aesthetic significance as the site of an award winning native garden as recognised by the Christchurch City Council, the Canterbury Horticultural Society and the Canterbury Botanical Society. The dwelling has high contextual significance for its contribution to the streetscape of Glandovey Road and the historic character and amenity of the suburb. The dwelling and setting have archaeological significance in view of the site's pre-1900 history as part of the Thorneycroft estate.

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**REPORT DATED: 6 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 213  
*DWELLING AND SETTING – 60 GLANDOVEY ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, 2003**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

60 Glandovey Road is of high historical and social significance for its construction for indent agent Ivan Seay and his wife Nancy in 1932. Seay had been a New Zealand men's lawn tennis doubles champion and Nancy was a daughter of prominent businessman Robert Ewing McDougall. The Seays owned the property until 1964. It was purchased by Robert and Barbara Stewart in 1974. Sir Robert Stewart is the founder and owner of Skope Industries, one of Christchurch's largest manufacturers and the couple head a charitable trust which donates significant funds to charitable causes and art and cultural organisations in Canterbury. Lady Barbara Stewart is a former city councillor and was one of the judges of the Christchurch Art Gallery Te Puna o Waiwhetu. The house has historical and social significance for its associations with Nancy and Ivan Seay, reflecting their social standing in this period and with Sir Robert and Lady Barbara Stewart.

With the significant number of interwar houses in the area, the house also illustrates the subdivision and development of this part of Fendalton during 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.*

60 Glandovey Road is of cultural significance as an illustration of the architectural preferences, lifestyles and prosperity of the City's professionals and businessmen and their families, many of whom chose to make their home in the new subdivisions of Fendalton in the 1920s and 1930s. One of several newly built Fendalton houses profiled by *The Press* in 1934 and again in 1935, this dwelling was seen as an important example of Christchurch's architectural progress.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

60 Glandovey Road is of architectural and aesthetic significance as a large American Colonial, Neo-Georgian Revival style home, designed by leading Christchurch architect Heathcote Helmore of Helmore and Cotterill. This style was made popular by Helmore and Cotterill who pioneered the adaptation of American Colonial Georgian models to local conditions (Shaw, p. 94).

The house was profiled by *The Press* on two occasions as well as *The New Zealand Women's Weekly* and was described as one of the City's most attractive dwellings (*The Press*, 21 March 1935.) Although the style is ostensibly Colonial Georgian, many contemporary observers were struck by the French character of the dwelling as articulated in its high, sloping roofs, dormer windows, decorative wrought-iron bedroom balconies with French doors opening inwards and whitewashed brick wall separating the main entrance from the kitchen. (*The Press*, 1934; *The Press* 1935; Esau, p 65). Other more formal features characteristic of Neo-Georgian Revival domestic architecture are evident in the symmetrical elevation of the entrance front, gabled windows, shuttered twelve-light sashes and the semi-circular portico.

The entrance front incorporates a ornamental balcony, a feature which Helmore and Cotterill also used at Four Peaks (South Canterbury, 1929) and Fernside (Wairarapa, 1923). Another repeated motif is the subtle interplay between the dormer windows and the deeply overhanging eaves (Esau, p 65).

Alterations to the dwelling were carried out in 1971 with modernisation of the kitchen, toilet and bathroom. The west front room was converted to a main living room and a bedroom over the garage was added. Alterations by Warren and Mahoney between 1986 and 1989 involved the extension of the laundry. Alterations were also made to the western elevation of the house, namely; the relocation of windows, installation of French doors and sidelights and the installation of a solid door. In 1989, again to plans by Warren and Mahoney, a pool house was constructed to the rear of the dwelling.

60 Glandovey Road sustained damage in the 2010/2011 earthquakes and staged resource consents were granted to enable the construction of new foundations for the dwelling, which involved moving the building off its foundations temporarily. Additional work strengthening and repairing the house was undertaken, as well as interior works including the installation of



new linings. Repairs to damaged weatherboard cladding were also undertaken. A new outbuilding was constructed to replace those destroyed by earthquake damage and an additional services outbuilding constructed together with an associated enclosed link to the dwelling. Alterations were undertaken to the pool house and both the swimming pool and surrounds were reinstated, together with the reinstatement of planting and lawns.

The architectural firm responsible for the design of the dwelling, Heathcote Helmore and Henry Cotterill, formed their architectural partnership in 1924 and for forty years were in demand for their domestic designs, predominantly executed in the idiom of Colonial Georgian. This house is one of Helmore and Cotterill's more important domestic works; a good example of a Neo-Georgian Revival house in Christchurch; and one of a number of contemporary American Colonial homes in the immediate vicinity, including the Helmore and Cotterill designed house at 70 Glandovey Road (1931), and the Jack Hollis-designed house at 27 Glandovey Road (1933).

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

60 Glandovey Road is of high technological and craftsmanship significance for its construction method, materials and detailing, and the technology to earthquake strengthen and fix it provides a new level of technical interest. It is a well-executed example of a large timber home with cedar shingle roof. Original features polished Queensland maple doors, a wide staircase with turned balustrade, arched entrances, exposed beams, wrought iron work balconies and ornamental timber awning pelmets.

### **CONTEXTUAL SIGNIFICANCE**

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

60 Glandovey Road is of high contextual significance for its contribution to both; the group of early timber dwellings that illustrate the architectural development of the suburb of Fendalton; and the sub-group of remaining Neo-Georgian houses that chronicle the 1930s subdivision of Glandovey Road. In the vicinity of 60 Glandovey Road there are a number of Colonial Georgian homes of the same era. The dwellings at 27 and 70 Glandovey Road share the scale, timber weatherboard construction, rectangular form, gabled roof, mullioned windows, central entrance portico and Neo-Georgian style of 60 Glandovey Road.

60 Glandovey Road is also of contextual significance for its setting which consists of a very large area of land bordering on the Wairarapa Stream. Located to the rear of other residential properties the dwelling is accessed via a lengthy driveway edged with shrubs and 17 mature *Tilia cordata* (Small leaved lime). A large garden contains areas of lawn and hard paving with mature mixed exotic and native trees including; *Acer monspessulanum* (Montpelier maple), *Fraxinus excelsior* 'Aurea' (Gold ash), *Quercus rubra* (Red oak) and *Ulmus carpinifolia*

'*Variegata*' (Variegated elm). Garden walls and gates divide the grounds into functional zones.

Appropriately for a house once owned by a prominent tennis player, the house retains its tennis court to the east of the dwelling. This was considered the best practice court in Canterbury for many years (WDC, 1983, p 72). A swimming pool and a spa pool are located to the rear of the house and a glasshouse is positioned between the dwelling and the tennis court.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site including that which pre-dates 1900.

## **ASSESSMENT STATEMENT**

60 Glandovey Road and setting are of high significance to the Christchurch District, including Banks Peninsula as a good example of a Neo-Georgian style home associated with prominent Christchurch citizens and designed by the architectural firm of Helmore and Cotterill. The dwelling and setting are of high historical and social significance for their association with the well-known New Zealand representative tennis player Ivan Seay and his wife Nancy, daughter of prominent businessman Robert McDougall, and more recently, for their association with Christchurch philanthropists Sir Robert and Lady Barbara Stewart. 60 Glandovey Road is of cultural significance as a large property characteristic of those constructed on the subdivisions of some of Fendalton's largest estates in the early 20<sup>th</sup> century. It also has cultural significance for its profile as a dwelling considered at the time of its construction, to be of a distinctive architectural style with conveniences and layout appropriate for modern living, most notably the covered passage connecting the outbuildings and motor garage with the house. The dwelling has architectural and aesthetic significance as one of the more important of Helmore and Cotterill's works; as an example of an ostensibly Colonial Georgian dwelling with French influences; as one of the better Neo-Georgian Revival houses in Christchurch and as one of a number of contemporary American Colonial homes in the immediate vicinity. The dwelling has high technological and craftsmanship significance for its timber construction and detailing. Craftsmanship detail is apparent in the ornamental wrought iron balconies, and exterior awning pelmets. 60 Glandovey Road is of high contextual significance as a large house of the type which invests Fendalton with its particular cachet as an exclusive suburb. In terms of its form, materials, texture, colour, style and setting, it is part of a larger group of American Colonial homes with sizeable grounds in the immediate vicinity. It also has high contextual significance for its collection of mature trees, which have a lengthy association with the site. The setting is also significant for its contribution to the established character and amenity of the suburb. 60 Glandovey Road 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 pre-dates 1900.

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**REPORT DATED: 27 FEBRUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 212  
*DWELLING AND SETTING – 70 GLANDOVEY ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH : CCC HERITAGE FILES, 1995**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 70 Glandovey Road has historical and social significance for its construction in 1931 for local businessman Bryan Todd. Todd (1902-87) was a son of Charles Todd, who established the Todd Motor Company in 1925. In 1927 Bryan Todd took over the management of the company's Canterbury operations. He later took over the reins of the company, diversifying its operations into energy, and helping Todd Corporation become one of the country's biggest businesses. As an acknowledged business leader, Todd was knighted for his services to industry and commerce in 1976. In 1937 Todd sold his house to merchant Duncan McFarlane. The house remained in the McFarlane family until 1993. With the significant number of interwar houses in the area, the house has further significance as it illustrates the subdivision and development of this part of Fendalton during this period. 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 at 70 Glandovey Road has cultural significance as an example of an inter-war professional couple's suburban residence. The size of the dwelling and the range of rooms it contains reflect the way of life of its residents. The dwelling's attached garage illustrates the impact of the automobile on inter-war lifestyles, as the private car became more widely available and affordable at this 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 dwelling has architectural and aesthetic significance as a Colonial Georgian Revival style residence designed by leading Christchurch architects Helmore and Cotterill. Heathcote Helmore (1894-1965) and Henry Cotterill (1897-1981) established their architectural partnership in 1924 and for forty years were in demand for their domestic designs. Local architect JS Guthrie had introduced the American Colonial Georgian Revival style to Christchurch with Long Cottage on Papanui Road (1917). Helmore and Cotterill soon became leading exponents of the style. 70 Glandovey Road is similar in appearance to one of the partnership's earliest designs, the Pinckney House in Holly Road (1924).

The dwelling at 70 Glandovey Road is a typical American Colonial Georgian Revival style home, with its rectangular symmetrical form, white painted weatherboards, shuttered twelve-light sash windows and pedimented door case. Alterations have been executed at the rear without altering the appearance of the principal facades. The dwelling sustained moderate damage in the 2010/2011 Christchurch earthquakes. Along with damage to interior lathe and plasterwork, one chimney was entirely removed while another was deconstructed to the roof level. Repair work commencing in 2015 will see the partially removed chimney retained below the roofline with a lightweight replica chimney on the exterior. Damaged walls will be partially stripped and relined with most of the existing heritage features reinstated. The attached garage will be demolished and a new one rebuilt in a similar form to the 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.*

The dwelling has technological and craftsmanship significance for the quality of its construction methods and materials and architectural 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.*

The dwelling and its setting at 70 Glandovey Road have high contextual significance for its contribution to the historic residential character of Glandovey Road, within the suburb of Fendalton. Glandovey Road features many large historic homes from a number of eras and in a variety of styles that chronicle the architectural and social development of the suburb of Fendalton. In the vicinity of 70 Glandovey Road are a number of Colonial Georgian Revival style homes from the inter-war period. The dwellings at 27 and 60 Glandovey Road are similar in scale, timber weatherboard construction, rectangular form, gabled roof form, and also have mullioned windows, and a central entrance portico. Timber shutters can also be found on both 70 and 27 Glandovey Road (built 1933). The setting consists of a large rectangular section fronting on to Glandovey Road. In front of the house to the north is an extensive lawn bordered by mature trees, across which the house can be viewed. The dwelling has value as a local landmark for its presentation to the street, although the roadside boundary is plated with mature trees and hedging. To the west of the house, a tennis court extends to the road. In the small area to the rear of the dwelling is a swimming pool.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

70 Glandovey Road 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.

## **ASSESSMENT STATEMENT**

The dwelling and its setting at 70 Glandovey Road has overall heritage significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its construction in 1931 for prominent businessman Bryan Todd and cultural significance as a demonstration of the way of life of its past and present residents. 70 Glandovey Road

has architectural and aesthetic significance for its Colonial Georgian Revival style designed by leading Christchurch architects Helmore and Cotterill. The dwelling has technological and craftsmanship significance for the quality of its construction methods and materials and architectural detailing. The dwelling and its setting at 70 Glandovey Road have high contextual significance for its contribution to the historic residential character of Glandovey Road, as well as the suburb of Fendalton more widely, and its relationship to other Colonial Georgian Revival style dwellings in the area. 70 Glandovey Road 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.

**REFERENCES:**

CCC Heritage File *70 Glandovey Road*.

Historic place # 3807 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/3807>

Robert Esau 'Helmore and Cotterill – The Formative Years' MA thesis, University of Canterbury, Christchurch, 1988.

**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 215  
*DWELLING AND SETTING, HATHERLEY –  
19 GLENEAGLES TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL HERITAGE FILES, 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 known as Hatherley has historical and social significance as the home built in 1910 for Thomas Dowling, a former run manager and farmer who for a period managed Glenmark Station in North Canterbury. In 1900 Dowling (1841-1920) purchased the sheep station Oakleigh, near Rakaia, but sold it in 1910 to retire to Christchurch with his wife Christie Ann Paxton Ballantyne (daughter of John Ballantyne, founder of the iconic Canterbury retailer Ballantynes & Co) and their five sons. The Dowlings engaged Christie's cousin RA Ballantyne, of the architectural practice of Clarkson and Ballantyne, to design a house for them. Dowling remained at Hatherley until his death in 1920. The property was being marketed for sale, after Christie Dowling's death, in 1927.

In 1928 the house was purchased by Dr David MacMillan, a well-known surgeon and historian. Macmillan (1897-1983) was the author of a limited edition book titled *By-ways of history & medicine* in 1946. He retained ownership of the house until it was transferred to the joint possession of his daughters in 1977. The house remained in the MacMillan family until early in the 2000s. It was then purchased by Debbie and Julien Truesdale who restored and renovated the property before selling 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.*

Hatherley has cultural significance as an Edwardian suburban residence, the size of which and the range of rooms it contains demonstrating the way of life of its 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.*

Hatherley has architectural and aesthetic significance as a restrained example of a large timber Edwardian Domestic Revival house designed by RA Ballantyne. Ballantyne was one half of the notable Christchurch architectural partnership Clarkson and Ballantyne, which was established in 1899. William Clarkson and Robert Ballantyne were popular domestic architects in Canterbury during the early years of the 20<sup>th</sup> century. Many of their houses were designed in the eclectic Edwardian Domestic Revival style. Hatherley's timbered Arts and Crafts/Art Nouveau interior, while restrained in character, is characteristic of larger houses of this period. The year before Hatherley was built, Clarkson and Ballantyne had designed Nydfa (Hanson's lane, now demolished) for William Ballantyne, Christie Dowling's brother.

Hatherley retained its original form until the early 2000s when alterations were undertaken to modernise the kitchen/living area. The single storey washhouse, scullery, dairy and coal storage area at the west end of the house was extended and extensively remodelled as a kitchen/family room and the former kitchen was remodelled as a dining area. A portico was also added to the east entrance.

The dwelling Hatherley sustained moderate damage in the 2010/2011 Canterbury earthquakes. The chimneys collapsed on to the roof and damage occurred to interior lathe and plasterwork. Repair is presently (2015) underway, and includes complete removal of the chimneys and the installation of replicas. Some of the fireplaces will be replaced by gas fires fitted in the original fire surrounds. Most wall linings are being replaced and heritage detail is being 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 dwelling has technological and craftsmanship significance as a representative example of a large timber house built in the early years of the 20<sup>th</sup> century. Its construction, materials and detailing evidence the period in which it was built. Its interior detailing includes timber panelling, balustrades and cabinetry, iron and tiled fire surrounds, ceiling roses and stained glass 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 dwelling Hatherley and its setting has contextual significance as an example of a large Edwardian home that has retained a substantial garden setting despite subdivision of the wider setting. Originally the property consisted of 20 acres, was located on the outskirts of Christchurch and operated as a small farm. Today the property is part of the residential suburb of Ilam and has landmark status for its significant property size, mature trees and distinctive perimeter fencing.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Hatherley and its 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 dwelling Hatherley and its setting has overall heritage significance to Christchurch, including Banks Peninsula. Hatherley has historical and social significance as for its association with the Dowling, Ballantyne and MacMillan families. The dwelling has cultural significance as it demonstrates the way of life of retired Canterbury farmers and a city medical practitioner, and architectural and aesthetic significance as an Edwardian Domestic Revival home designed by RA Ballantyne, of Clarkson and Ballantyne, for his cousin Christi Dowling. The dwelling has technological and craftsmanship significance because its construction, materials and detailing evidence the period in which it was built. The dwelling Hatherley and its setting has contextual significance because the large Edwardian home has retained a substantial garden setting despite being subdivided and has landmark status in the area. The dwelling Hatherley and its 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 *19 Gleneagles Terrace, Hatherley*  
<http://nzetc.victoria.ac.nz/tm/scholarly/tei-AclEarl-t1-body-d4.html>  
<http://canterburyheritage.blogspot.co.nz/2008/12/historic-christchurch-house-for-sale.html>  
<http://my.christchurchcitylibraries.com/46-memorial-avenue/>

**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.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 226  
*DWELLING AND SETTING, HURSTHAVEN –  
16 HACKTHORNE ROAD, CHRISTCHURCH***



**PHOTOGRAPH: B. SMYTH, 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 Hursthaven has historical and social significance for its close connection with leading turn-of-the-century New Zealand architect Samuel Hurst Seager, and the growth of the fashionable hill suburbs of Christchurch in the early 20<sup>th</sup> century. Following the installation of the new electric tram line along Cashmere Road and up Hackthorne Road, suburban development on Cashmere Hill grew quite rapidly in the early years of the 20<sup>th</sup> century. During this time houses on the hill transitioned from large family homes to more modest bungalows. Popular domestic architect Samuel Hurst Seager, having pioneered the bungalow style in the city, received many commissions for homes in the suburb. In 1910 he constructed his own home, Hursthaven, amongst those of his clients. It remains a 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.*

Hursthaven has cultural significance as the home designed by a prominent architect, Samuel Hurst Seager, for himself. As a home at the forefront of architectural style at the time, the house represents his architectural philosophy to develop a distinctive New Zealand architecture suited to the local environment. In 1900 Seager published an influential article that surveyed the development of architecture in New Zealand which reflected his ideas that colonial buildings could inspire local architectural tradition. He was committed to the social role of architecture and was particularly concerned with the total built environment – from town planning to landscaping.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Hursthaven has architectural and aesthetic significance as an example of an Arts and Crafts bungalow, designed by notable Christchurch architect Samuel Hurst Seager as his own home. While Seager designed houses to meet his client's requirements and expectations, he was very interested in the Garden City and Arts and Crafts movements and the development of a distinctively New Zealand architectural style. To this end he introduced the Arts and Crafts bungalow to Canterbury at the turn of the century, and spent much of the remainder of his career developing and refining this house type. With its economical and reasoned floorplan, sweeping roof, bracketed eaves, timber shingling, vertical board-and-battening, casement windows and built-in furniture, Hursthaven is an example of what Seager strived to achieve in his architectural practice. The house was altered in 1996 and 1998.

Hursthaven sustained some damage in the 2010/2011 Christchurch Earthquakes. The three original chimneys needed to be deconstructed and replaced. This included two double pot chimneys and one single pot chimney. The repair and reinstatement of all three chimneys saw the original brick cut into 25mm brick slips and attached to the exterior.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Hursthaven has technological and craftsmanship significance as a timber Arts and Crafts bungalow. The dwelling expresses this architectural style in its attention to detail in the finishing and materials used including the weatherboard construction, casement windows and built-in interior furniture. It has significance due to its construction, materials, and detailing which 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.*

Hursthaven and its setting have contextual significance due to it being situated amongst many other large Arts and Crafts and Domestic Revival homes of a similar period in Cashmere on the hill. This includes the listed heritage dwelling and gardens of Ngaio Marsh at 37 Valley Road which was designed by Seager which was one of the first houses established on the hill in 1906 and the dwelling at 30 Hackthorne Road. Together these with other similar homes define the early character of the Cashmere Hills area. Hursthaven occupies a large irregularly-shaped sloping back section on the western side of Hackthorne Road, overlooking Princess Margaret Hospital. The house is located 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.*

Hursthaven 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 prior to 1900.

## ASSESSMENT STATEMENT

The dwelling Hursthaven and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its close connection with noted turn-of-the-century New Zealand architect Samuel Hurst Seager, and the growth of the fashionable hill suburbs of Christchurch in the early 20<sup>th</sup> century. The dwelling has cultural significance due to it being the architect's own home and for the way it illustrates Hurst Seager's philosophy to develop a distinctive New Zealand architecture suited to the local environment. Hursthaven has architectural and aesthetic significance as an example of an Arts and Crafts bungalow, designed by notable Christchurch architect Samuel Hurst Seager. Hursthaven has technological and craftsmanship significance as a timber Arts and Crafts bungalow that expresses this architectural style in its attention to detail and materials. Hursthaven and its setting have contextual significance due to it being situated amongst many other large Arts and Crafts and Domestic Revival homes of a similar period. Hursthaven 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 prior to 1900.



**REFERENCES:**

Christchurch City Council Heritage files *16 Hackthorne Road, Hursthaven*

Samuel Hurst Seager: <http://www.teara.govt.nz/en/biographies/3s8/seager-samuel-hurst>

**REPORT DATED: 24 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 227  
*DWELLING AND SETTING, BLAKENEY –  
30 HACKTHORNE ROAD, CHRISTCHURCH***



**PHOTOGRAPH: B. SMYTH, 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.*

30 Hackthorne Road has historical and social significance for its association with solicitor Henry Cotterill, and as evidence of the first phase of development of the new hill suburb of Cashmere. By 1914 the extension of the electric tram network along Cashmere Road and up Hackthorne Road, as well as the installation of a high-pressure water system, greatly encouraged suburban development on the Cashmere Hills. One of those who made the shift to Cashmere in the 1910s was Henry Cotterill, a noted solicitor and foundation partner of the prominent law firm of Duncan Cotterill. The Cotterill family moved into their new Hackthorne Road house in August 1917 and called it 'Blakeney'. Cotterill (1855-1943) had been a successful sportsman, representing Canterbury in cricket and rugby in the 1870s and 1880s, and served as a member of the Board of Governors of Christ's College for more than 35 years. Prior to shifting to Cashmere, the Cotterills had lived in Bryndwr Road. Henry Cotterill lived at 30 Hackthorne Road until 1935. The house 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.*

30 Hackthorne Road has cultural significance as a demonstration of the lifestyle of a well-known city solicitor in the suburb of Cashmere which had 'a distinct sense of community based on its early popularity with intellectuals and university people' (Contextual Historical Overview).

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Hackthorne Road has architectural and aesthetic significance as an example of a large English Domestic Revival style house built during World War I. The house exhibits typical features of the style, such as an irregular form, tall chimney stacks, timber shingling, board and batten cladding, casement windows and a slate roof. The architect has not been identified. Henry Cotterill's son Henry Guy was articled to Cecil Wood in 1915 and then transferred to Samuel Hurst Seager's office in 1917, when Wood enlisted for war. H G Cotterill later became a notable architect in his own right as one half of the successful inter-war partnership of Helmore and Cotterill.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Hackthorne Road has technological and craftsmanship significance as a representative example of a large timber house built in the mid-1910s. 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 at 30 Hackthorne Road have contextual significance due to it being situated amongst many other large Arts and Crafts and English Domestic Revival homes of a similar period. This includes the listed heritage dwelling and gardens of Ngaio

Marsh at 37 Valley Road designed by notable Christchurch architect Samuel Hurst Seager. Other listed buildings within the vicinity include the dwelling at 16 Hackthorne Road which was designed by and for Hurst Seager himself. Together these homes define the early character of the Cashmere Hills area.

30 Hackthorne Road occupies a large sloping section on the western side of Hackthorne Road, overlooking Princess Margaret Hospital. The house is located in a mature garden setting, with a driveway zig-zagging down from Hackthorne Road. Although the house is visible in part from Hackthorne Road, the fall of the site means that only the rear of the upper storey can be glimpsed.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 at 30 Hackthorne Road 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 prior to 1900.

### **ASSESSMENT STATEMENT**

The dwelling known as Blakeney and its setting at 30 Hackthorne Road has overall heritage significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with solicitor Henry Cotterill, and as a record of the early 20<sup>th</sup> century development of the new hill suburb of Cashmere. 30 Hackthorne Road has cultural significance as a demonstration of the lifestyle of a well-known city solicitor in the suburb of Cashmere which had 'a distinct sense of community based on its early popularity with intellectuals and university people'. 30 Hackthorne Road has architectural and aesthetic significance as an example of a large English Domestic Revival house that was the family home of architect Henry Guy Cotterill. The dwelling has technological and craftsmanship significance because the construction, materials and detailing evidences the period in which it was built. The dwelling and its setting at 30 Hackthorne Road have contextual significance due to it being situated amongst many other large Arts and Crafts and Domestic Revival homes of a similar period. The dwelling and its setting at 30 Hackthorne Road 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 prior to 1900.

### **REFERENCES:**

Christchurch City Council Heritage files *30 Hackthorne Road*  
*Duncan Cotterill, The History of a Law Firm 1857-2007*

*Cyclopedia of New Zealand*: <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc03Cycl-t1-body1-d3-d25-d6.html>

John Wilson et al *Contextual Historical Overview of Christchurch* (Christchurch, 2005)

**REPORT DATED: 16 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 634  
*SECOND WORLD WAR BUNKERS/ CRACROFT CAVERNS  
64H HACKTHORNE RD, CHRISTCHURCH***

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 Second World War bunkers in Cashmere have high historical and social significance as a product of the perceived threat the Japanese posed to New Zealand in the early years of the Second World War. They were never completed or commissioned however.

As the Pacific War escalated in early 1942, the threat posed to New Zealand increased substantially. To facilitate the country's defence, the government set up a new system of Combined Operations Centres to enable the three armed services to coordinate their activities for the first time. Four Combined Operational Headquarters were created in each of the main centres. In order to allow the Centres to continue to function in the event of an attack, three of the Headquarters (Auckland, Wellington and Christchurch) were each to incorporate an underground operational shelter.

The primary Second World War defensive site for Christchurch was the Lyttelton Fortress Area, which including the Mount Pleasant anti-aircraft battery, the Battery Point Battery at Lyttelton, and the Godley Head Battery. These sites were fully operational during the war and still contain the majority of their key elements.

In Christchurch, Cashmere, the home of the Cracroft Wilson family, was requisitioned for the use of the Combined Operational Headquarters (Southern Districts) [officially abbreviated to CCHQ] in May 1942. Finance was approved in July 1942 for the construction of an operational shelter, and the excavation in the hillside below the house commenced. Before the shelter was completed however, the threat from Japanese attack had receded. Work at the Cashmere site was suspended in March 1943 and not resumed before the underground shelters project was officially abandoned in October that year. After a period in exclusive RNZAF control, the Headquarters itself were closed in December 1944 and the property was returned to the Cracroft Wilsons – minus their homestead, which had been destroyed by fire in November, a few weeks before they were to resume possession.

Around 1950 the Cracroft Wilson family blocked the entrances to the bunkers, and it was not until 1987 that they were 'rediscovered' by a television crew who descended through a ventilation shaft. In 1990 the University of Canterbury's Physics Department perceived the advantages of the stable environment provided by the bunkers and installed the first of a series of ring lasers to provide geodesic data. The Christchurch City Council assumed ownership of the bunkers in 1996, and leased it to the University of Canterbury between 1999 and 2014. Through open days the bunkers were also made available to the public periodically. Currently ring laser laboratory operations have ceased, as have open days, while the bunker structures await 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 Second World War bunkers at Cashmere have cultural significance because they are a reminder of the level of disruption to the way of life of Christchurch's residents during wartime and the level of effort devoted to keeping defence institutions functioning 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 Second World War bunkers at Cashmere have some architectural value as they demonstrate, in part, the design of an underground military structure. The main chambers were 87 ft. long and between 21 and 27 ft. wide. The cross chamber was a little shorter. Also constructed were two adits (horizontal drives), two smaller chambers and a 350 ft. stair tunnel connecting with the basement of the Cashmere homestead. The ceiling and walls are a mix of exposed rock and pre-cast concrete ribs, while the access tunnel has shotcrete lining.

Within these caverns, the University of Canterbury has established temporary sheds which house equipment associated with the rings lasers and GNS measuring devices. During the 2010-2011 Canterbury earthquakes, some of the shotcrete lining came loose, and there were isolated instances of rock fall from the exposed ceiling where there were gaps in the concrete ribs.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Second World War bunkers at Cashmere have technological and craftsmanship significance as a significant wartime construction project undertaken by the Public Works Department, involving extensive excavation and specialised reinforced concrete construction. The shelter was the last of the three bunkers to be planned, the only one to involve tunnelling (Wellington and Auckland were 'cut and covers'), and was considerably larger than its northern equivalents as it was required to incorporate a broader range of functions. It therefore required considerably more excavation and consequently was the least advanced of the three shelters when work was suspended after just eight months. Although local residents were aware that blasting was going on, secrecy was maintained and few if any knew what was being constructed. To conceal its identity, the project was known simply as Underground Tank #4.

As proposed, the U-shaped Combined Operations Centre shelter was to consist of two large chambers linked by a cross-drive. An intermediate floor was to be inserted into these spaces to create two levels, which were to be partitioned into multiple rooms to meet the individual needs of each of the services. The chambers were partially lined with concrete before



construction was suspended; the pre-cast interlocking rib system used to support the ceiling was new to New Zealand and required the manufacture of specialty equipment to place it.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Second World War bunkers at Cashmere have contextual significance in relation to the former Cashmere estate on which they were built, to defensive works in the greater Christchurch area, and in relation to Combined Operations Centres constructed in other cities. The present entry to the bunker is at the end of a wooded gully to the rear of Princess Margaret Hospital. The bunker is otherwise concealed within the hillside.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 bunkers are of high scientific significance for their association with the Canterbury Ring Laser project, conducted by the University of Canterbury, Professor Geoff Steadman of the University of Canterbury's Physics Department has described the Cashmere facility as 'internationally unique'. The Second World War bunkers at Cashmere are of some archaeological value because they have the potential to provide evidence of human activity during the Second World War.

### **ASSESSMENT STATEMENT**

The Second World War bunkers at Cashmere have high overall significance to Christchurch, including Banks Peninsula. The bunkers have high historical and social significance for their role in the defensive planning for Christchurch and the wider South Island during the Second World War. They are the only remnant of the Combined Operations Headquarters Southern Districts (CCHQ), which occupied the Cashmere estate site between 1942 and 1944. They have cultural significance because they demonstrate the effort made during wartime to safeguard defence institutions. The bunkers have technological significance as a large underground excavation and for the innovative method of concrete construction employed in lining the chambers. They have contextual significance in relation to the other defensive sites around the city and as one of three Combined Operations Head Quarters shelters developed in New Zealand. The bunkers have high scientific significance, as the site of a leading international ring laser laboratory.

### **REFERENCES:**

CCC Heritage File 64 H Hackthorne Rd – Cracroft Caverns

Geoff Steadman 'As the world Turns' *NZ Science Monthly* March 1998

<http://nzsm.webcentre.co.nz/article1669.htm>

<http://archives.govt.nz/exhibitions/currentexhibitions/chch/pc-cracroft.php>

**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 229  
*DWELLING AND SETTING – 141 HACKTHORNE ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 21/01/15**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

141 Hackthorne Road has historical and social significance for its association with prominent businessman, lawyer and philanthropist Archibald Anthony; with Hohepa Homes, and as evidence of Cashmere as one of the older Port Hills suburbs. Following the installation of the new electric tram line along Cashmere Road and up Hackthorne Road, suburban development in Cashmere grew quite rapidly in the early years of the 20<sup>th</sup> century on the hill from large houses to more modest bungalows. In 1928 motor vehicle dealer Archibald Anthony purchased 141 Hackthorne Road. Current research suggests that the house was built for him. Shortly afterwards he recommenced practice as a solicitor, but maintained his business interests and was a director of a number of prominent companies. After the death of his wife, Anthony sold the house in 1964 for a modest gratuity to become the Grace and

Shirley Hohepa Home, (named after his late wife and daughter), a boarding school for disabled children based on Steiner principles. The house was sold to private owners in 1987, and in 1994 opened as a luxury bed-and-breakfast Cashmere House. In 1999 the property was extensively altered to become Cashmere Gardens, a luxury retirement home for twenty five residents. The current owners purchased the building in 2009, after the property had been vacant for several years, and it is now a wedding 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.*

141 Hackthorne Road has cultural significance as the large home of a prominent businessman of the late 1920s, illustrating the habits, tastes and lifestyle of the time. The dwelling also has cultural significance as the first Hohepa Home in the South Island. The Hohepa movement provides care for disabled and at risk children based on the philosophies of Rudolf Steiner. The building also has cultural significance for its ability to demonstrate the changing use from a family home to an institutional use part of the changes in our culture with regard to large homes that required a number of employees to maintain them.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

141 Hackthorne Road has architectural and aesthetic significance as a large Californian bungalow dwelling designed by Christchurch architect W H Trengrove in 1928. Although Trengrove designed in a variety of styles (he built the Neo-Georgian Cathedral Grammar School, now demolished, the same year), he was one of a new generation of architects emerging at this time who also assimilated and adapted diverse trends in contemporary architecture. Consequently 141 Hackthorne Road is a somewhat eclectic house. Although it adopts a similar form and material palate, such as the use of timber and timber shingles particularly, to the earlier Domestic Revival and Arts and Crafts houses lower down the hill, and exhibits some Neo-Georgian influences in its leaded-fanlights and Doric columns, the house predominantly displays the influence of the Californian Bungalow style, with its large lead-light bay windows and exposed eaves. The house was altered significantly in the early 2000s when it was purchased and altered to become accommodation for the elderly. This involved excavating beneath the original two storeys to add ensuite rooms, a commercial kitchen and laundry and staff quarters, creating a new masonry extension. Other additions were made around the dwelling, including extending some parts of upper floors to fill in parts of balconies, and adding a large flat porch roof to the recessed main doors. Although the alterations were extensive, they do not overwhelm the original scale and form of the building. The current owners made some internal alterations when they purchased the house, including installing a small gym and utility kitchen. Internally the house retains many of its original features including the grand staircase, leadlight windows and timber 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.*

141 Hackthorne Road has technological and craftsmanship significance as a large timber house of the early 20<sup>th</sup> century, employing materials and techniques common to the period 1910-1930, including factors such as the main staircase and the leadlight 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 dwelling has contextual significance for its situation amongst a number of other large Arts and Crafts, Domestic Revival, and Bungalow homes of a similar period, that together form a contiguous precinct that charts the evolution of domestic architecture in the city during the first three decades of the 20<sup>th</sup> century, and which defined the early character of Cashmere. The setting of 141 Hackthorne Road consists of the immediate land parcel. It is a large north-facing terraced mature section on the eastern side of Hackthorne Road, overlooking the city.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

141 Hackthorne Road and its setting have archaeological significance because they are on a central city site which has the potential to provide archaeological evidence relating to past human activity on the site which occurred prior to 1900.

## ASSESSMENT STATEMENT

The dwelling and its setting at 141 Hackthorne Road have overall significance to Christchurch, including Banks Peninsula. 141 Hackthorne Road has historical and social significance for its association with prominent businessman, lawyer and philanthropist Archibald Anthony; with Hohepa Homes, and as evidence of Cashmere as one of the older Port Hills suburbs. 141 Hackthorne Road has cultural significance as the home of a prominent businessman of the late 1920s, illustrating the habits, tastes and lifestyle of the time. The dwelling also has cultural significance as the first Hohepa Home in the South Island. The building also has cultural significance for its ability to demonstrate the changing use from a family home to an institutional use part of the changes in our culture with regard to large homes that required a number of employees to maintain them. 141 Hackthorne Road has architectural and aesthetic significance as a large Californian bungalow dwelling designed by Christchurch architect W H Trengrove in 1928. 141 Hackthorne Road has technological and craftsmanship significance as a typical large timber house of the early 20<sup>th</sup> century, employing materials and techniques common to the period 1910-1930, including factors such as the main staircase and the leadlight windows. The dwelling has contextual significance for its situation amongst a number of other large Arts and Crafts, Domestic Revival, and Bungalow homes of a similar period, that together form a contiguous precinct that charts the evolution of domestic architecture in the city during the first three decades of the 20<sup>th</sup> century, and which defined the early character of Cashmere. 141 Hackthorne Road

and its setting have archaeological significance because they are on a central city site which has the potential to provide archaeological evidence relating to past human activity on the site which occurred prior to 1900.

**REFERENCES:**

Christchurch City Council, *Heritage File, 141 Hackthorne Road*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Dwelling – 141 Hackthorne Road – 2010*  
Press, 6 August 1970 p 5; Moss, 1996 pp 88-95

**REPORT DATED:** 02/10/2014

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 230  
*SIGN OF THE TAKAHE AND SETTING – 200 HACKTHORNE  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 5/01/2015**

**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.*

The *Sign of the Takahe* 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, providing public access to all parts of the Port Hills. Resthouses would be distributed along the route, offering refreshments and modest accommodation. 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 four resthouses: the Signs of the Kiwi, Bellbird, Packhorse and Takahe.

The *Sign of the Takahe* was planned from the beginning to be the largest and most important of the resthouses. Construction of the building, begun in 1918, was sufficiently advanced for



the Tram Terminus Resthouse, as it was then known, to open for business in 1920. Argument, financial difficulty, depression and war delayed completion, however, and it was not until 1948 that the building was finally finished. Six years earlier (1942) it had been taken over by the Christchurch City Council. The building remained in use for the purpose for which it was built, as a restaurant and tearooms, until the 2010/11 Canterbury earthquakes. In September 2013 the City Council approved plans to repair and strengthen the building to 67% of NBS. Work on this began in 2014.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Takahe* has cultural significance because it embodies the emergence in the early 20<sup>th</sup> 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 20<sup>th</sup> century ([www.nzhistory.net.nz](http://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 resthouses.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Takahe* has high architectural and aesthetic significance as an example of 20<sup>th</sup> century Neo-Gothic romanticism that was conceived by Harry Ell. It is also significant for its association with Christchurch architect John Goddard Collins, who was involved with the project by 1934. Collins, principal of the firm of Collins and West, was active through the first half of the 20<sup>th</sup> century, designing commercial, religious and domestic buildings in a variety of styles. Other notable buildings by Collins in the Neo-Gothic style include the Nurses' Memorial Chapel at Christchurch Hospital and the Christchurch Press building (demolished as a result of the 2011 earthquake). A *New Zealand Herald* article of 25 September 1934 reported that the completed plans for the *Sign of the Takahe* would result in a building in the 'pure Gothic style'; 'twice the size of the present one, but [they] will in style be an expansion of the principles of the portion constructed under the supervision of Mr HG Ell' (*NZ Herald* 25 September 1934, p. 12).

The building has aesthetic significance because of the quality of its decorative scheme and execution. According to Heritage New Zealand the *Sign of the Takahe* 'was saved by the Depression work schemes, which enabled Ell to use government-funded unemployed workers, many of whom were skilled artisans. These men produced the fine detailed carving in both wood and stone that typify the Sign of the Takahe both inside and out' (Heritage NZ List, online summary).

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Takahe* has technological and craftsmanship significance for the quality of its construction and decoration and its use of local materials. The building's stone carving and interior decorative scheme, featuring heraldic devices, are particularly noteworthy.

Photographs published in the *Auckland Star* in July 1938 showed craftsman quarrying stone, carving and painting heraldic shields for the building (*Auckland Star* 2 July 1938, p. 1). Ell's *Dictionary of New Zealand Biography* entry (see web link below) credits the relief workers, known as Ell's Angels, and 'expert carver Mary Sophia Douglas' with the fine craftsmanship of the *Sign of the Takahe*. An article in the *NZ Herald* issue of 13 June 1939 reports that a Miss M S Douglas was responsible for the tearoom in the building at the time (*NZ Herald* 13 June 1939, p. 12). Further information about her role in the project is not currently to hand. Also notable in the building are a pair of windows gifted by the Freemasons of Canterbury in 1938.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Takahe* has high contextual significance as the largest and most elaborate of Harry Ell's Summit Road resthouses. The building is positioned to enjoy extensive views of the city and is a defining element within the residential suburb of Cashmere. The elevation of the *Sign of the Takahe*, its large scale, distinctive architectural style and prominent site at the intersection of Dyer's Pass and Hackthorne Roads mean that it is an important city landmark, and acts as a gateway from this section of the Port Hills to the city. The use of local stone ties the building to its site and also establishes an association between this structure and other major city buildings such as the Arts Centre, Canterbury Museum and former Provincial Council 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 *Sign of the Takahe* and its setting are of archaeological 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 *Sign of the Takahe* and setting is of high heritage significance to Christchurch and Banks Peninsula. The building has high historical and social significance for its association with Harry Ell. The building has cultural significance as an example of early 20<sup>th</sup> century attitudes to scenery preservation and personal leisure. The building's high architectural and

aesthetic significance is due to its Neo-Gothic style, which was conceived by Ell with input from prominent city architect J. G. Collins. The technological significance of the building lies in the quality of its construction and ornamentation, thanks in part to a skilled Depression-era workforce. The *Sign of the Takahe* has high contextual significance for its impact within the immediate locale and its relationship to the three other resthouses that were developed by Ell along the Summit Road. The *Sign of the Takahe* and its setting are of archaeological 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 Files – Sign of the Takahe

CHRISTCHURCH CITY LIBRARIES

<http://christchurchcitylibraries.com/heritage/places/buildings/signs-kiwi-takahe/>

HISTORIC PLACE CATEGORY 1, HERITAGE NEW ZEALAND LIST

<http://www.heritage.org.nz/the-list/details/275>

BIOGRAPHY OF HARRY ELL, TE ARA ENCYCLOPEDIA OF NEW ZEALAND

<http://www.teara.govt.nz/en/biographies/3e4/ell-henry-george>

<http://www.nzhistory.net.nz/culture/scenery-preservation/the-scenery-preservation-act>

**REPORT DATED:** 17/12/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1330  
***HALSWELL WAR MEMORIAL AND SETTING – 301, 339, 341  
HALSWELL ROAD, CHRISTCHURCH*****



**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 Halswell War Memorial, unveiled on 21 June 1924, is of high historical and social significance because it represents the incredible consequences and impact World War I had on the nation and the local Halswell community in particular. It is part of a network of war memorials that were designed and built throughout the country after the Great War of 1914-18. The memorial was entirely paid for by community donations, reflecting a desire from the community for a memorial to mark the ultimate sacrifice made by the soldiers. The community offered this financial backing due to the lack of government subsidies for local war memorials. The unveiling of the memorial was significant in the community and was unveiled by locally born, New Zealand identity and Minister of Defence at the time, Sir Heaton Rhodes. The memorial is strongly associated with the soldiers commemorated by name on the memorial, who represent a cross-section of the male community at the time of drafting for the war.

In 2006 a flagpole was erected next to the memorial which illustrates the continued social relevance the memorial has for the local community. The Halswell War Memorial also maintains a strong traditional during commemorative ANZAC Day services. In 2007 two new bronze plaques were added to the existing War Memorial to honour those who served in

World War II (1939-1945), the Korean War (1950 – 1957), Malaya-Borneo (1949 – 1975) and Vietnam (1965 – 1972). The additional plaques were funded by the Department of Veteran Affairs which recognised 2006 as ‘Year of the Veteran’.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Halswell War Memorial has high cultural and spiritual significance as an esteemed landmark within Halswell’s community consciousness, and has significant local commemorative value. This is evidenced in its strong ANZAC Day services, ongoing maintenance of the memorial, and addition of local community members’ names who served in other military campaigns. The Halswell War Memorial takes the form of a shrine which with its connection to the religious practices of contemplation and worship sets a tone of veneration for those commemorated.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Halswell War Memorial is of high architectural and aesthetic significance; it is one of the two War Memorial’s listed on New Zealand’s World War I memorial register designed in the form of a shrine. The Halswell War Memorial is part of a nationwide architectural and sculptural phenomenon of approximately 500 war memorial structures. The memorial is characteristic of the memorial work of well-known local architect Maurice James Guthrie and the Guthrie Brothers partnership. Guthrie designed the monument in the form of a shrine which was different to the majority of commemorative monuments erected during this period. The only other shrine in Christchurch is the Boys’ High memorial also designed by Guthrie. The Halswell War Memorial is a relatively simple design with little architectural embellishment. Aesthetically it uses the mass and solidity of its form to convey a sense of solemnity and contemplation.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Halswell War Memorial is of technological and craftsmanship significance because of the use of Halswell and Hoon Hay stone. Although Halswell and Hoon Hay stone were commonly used for war memorials in Christchurch, the use of these stones for a memorial in the area from which they originate is particularly relevant and makes the structure identifiably of the community and the area. The Halswell War Memorial also demonstrates a quality of craftsmanship in the construction of the memorial shrine.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Halswell War Memorial and setting has high contextual significance as it is prominently located within the heart of Halswell and is built of local stone. The memorial is situated on a busy road, fronting the Halswell Domain and in the vicinity of the main shopping area of the suburb. Because of its location, the memorial is a part of the everyday life of the Halswell community and the use of local materials contributes to the unique identity of the environment.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Halswell War Memorial site and setting have archaeological significance because activity prior to 1900 has been recorded in the area and on the site. This has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

## ASSESSMENT STATEMENT

The Halswell War Memorial and its setting has overall high significance to the Christchurch, including Banks Peninsula. The Halswell War Memorial has high historical and social significance as part of a network of war memorials that were designed and built throughout the country after the Great War of 1914-18. In 2006, The Year of the Veteran, the Department of Veteran Affairs funded two further plaques which were added to the memorial to commemorate other campaigns in which Halswell community members served. The Halswell War Memorial has high cultural and spiritual significance for its role as a commemorative structure that honours those who served and fell in the War and as an esteemed landmark within Halswell's community consciousness. The Halswell War Memorial is of high architectural and aesthetic significance because it is one of the two War Memorial's listed on New Zealand's World War I memorial register designed in the form of a shrine. Both shrines listed were designed by Christchurch architect Maurice James Guthrie of the Guthrie Brothers partnership. The Halswell War Memorial is of technological and craftsmanship significance because of the use of locally quarried Halswell and Hoon Hay stone; the materials were often used in the construction of memorials in Christchurch, but are particularly important given this highly localised use. The Halswell War Memorial and setting has high contextual significance as it is prominently located within the heart of Halswell, marks the Domain and the use of local materials contributes to the unique identity of the environment. The Halswell War Memorial site and setting have archaeological significance because evidence of activity prior to 1900 has been recorded in the area and on the site.

**REFERENCES:**

Christchurch City Council Heritage files *301 Halswell Road, Halswell War Memorial*

**REPORT DATED: 4 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***ST MARY’S CHURCH – 329 HALSWELL ROAD,***  
***CHRISTCHURCH***

St Mary’s Church, lychgate and graveyard are located on a major arterial route south of the city and contains three scheduled items. St Mary’s Church was built in 1863 to the design of leading Gothic Revival architect Benjamin Mountfort (1825-98). The church is regarded as the culmination of Mountfort’s early ecclesiastical work in Canterbury and it embodies the close relationship between the Anglican Church and the Canterbury Association in the formative years of the new settlement. Later additions to the church, as well as the lychgate, were designed by R W England (1890-91). The church was repaired and partially rebuilt, after fire destroyed the transepts and sanctuary, to designs by Don Donnithorne in 1968-69. The first interment in the graveyard took place in February 1867.

The elevated ground behind the church on which the graveyard is located is thought to have been a viewing platform used by Maori travelling between Banks Peninsula and Tuahiwi. This heritage place embodies historical, cultural, architectural, contextual, craftsmanship and archaeological values. Today St Mary’s is part of the Anglican Parish of Halswell Prebbleton. Services are held on Sundays and during the week and the graveyard is open to parishioners and people whose descendants are interred there.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 232  
*ST MARY’S CHURCH AND SETTING – 329 HALSWELL ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 8.1.2015**

**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 Mary's Church has high historical and social significance as one of the earliest churches built on the Canterbury Plains, as one of the oldest Anglican churches remaining in Canterbury, and as a reflection of the central role of the Anglican Church in the early history of the province. A site for a church at the planned settlement of Halswell was set aside by the Canterbury Association in the 1850s. It was not until May 1862, however, following a directive from Bishop Harper, the efforts of parish vicar Rev Croasdaile Bowen, and with a growing local population, that tenders for a church were called. St Mary's was opened on 4<sup>th</sup> November 1863 by Bishop Harper and consecrated in 1871. The church was part of the parish of St Peter's Anglican Church at Riccarton, whose first church (1857-60) was also designed by the architect of St Mary's, Benjamin Mountfort.

The new church received one of four altar sets originally sent out from England by the Canterbury Association. St Mary's became the centre of a new Halswell parish in 1898. The

first vicar Henry Williams also served as chaplain of Sunnyside Asylum. The church was badly damaged by fire in 1967, and subsequently partly rebuilt in modern form. The first burials in the cemetery at the rear of the church took place in 1867. Today it contains the remains of a number of significant Canterbury personages, including Sir John Cracroft Wilson and Henry (Harry) Ell.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Mary's Church has high cultural and spiritual significance as a centre of Anglican worship for the Halswell community for over 150 years. The church is held in high esteem by its congregation, such that they decided to partially restore the old building in 1968 rather than rebuild it in its entirety. As an early colonial church, St Mary's commemorates the Anglican spiritual and cultural origins of the Canterbury settlement and the expansion of the Church into Christchurch's hinterland from the 1860s. The church also contains specific memorials including the 'The Ascending Christ' stained glass windows above the altar, which were donated by Eileen Fairbairn, in memory of her parents Ada and Andrew Fairbairn, in 1957.

The land on which St Mary's is located also has cultural significance to mana whenua, given that the rise on which the church's graveyard is located is thought to have been a 'viewing platform' used by Maori travelling between Banks' Peninsula and Tuahiwi.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Mary's Church has high architectural significance as an important early ecclesiastical work by prominent Canterbury Gothic Revival architect Benjamin Mountfort (1825-98). Mountfort trained in England and arrived in Canterbury aboard the *Charlotte Jane* in December 1850. He was to become one of New Zealand's leading proponents of the Gothic Revival style and made a major contribution to the architectural development and character of colonial Christchurch. At the time he designed St Mary's, Mountfort was in partnership with Isaac Luck (1857 until July 1864). Architectural historian Ian Lochhead has judged that the buildings produced by the partnership were designed by Mountfort and that after 1861, when he formed another partnership with auctioneer Charles Clark, Luck is likely to have been even less involved in the firm.

Over the course of his career in New Zealand Mountfort executed a large number of ecclesiastical and secular commissions, including the Canterbury Provincial Council Buildings and Canterbury Museum.

Plans for a stone church at Halswell were submitted in 1861, but as this proved too expensive, the building was redesigned in timber with capacity for future expansion. The church adopts an Early English Gothic Revival style, is ecclesiologically correct in its expression of its component parts and features board and batten walls, paired lancet windows and slightly flared pitched roofs. A small rose window set in the west wall and a cusped triple lancet opposite emphasise the east-west axis of the church. The interior of the church has a central aisle and exposed roof trusses. The stringcourse that runs around the exterior of the building beneath the windows was a new detail that became 'a hallmark of

Mountfort's churches'. Lochhead considers that St Mary's marked a culmination of Mountfort's church work to date, featuring a new compositional clarity, simplicity of detail and design confidence that was to characterise his later work.

The organ chamber was added, new windows were installed and the roof resingled in 1891 by Christchurch architect Robert England. The church also has aesthetic significance for the three-light stained glass memorial window installed above the altar in 1957. It was made by Joseph Nuttgens (1892-1982) of High Wycombe, UK. Following a fire in 1967, in which the memorial window received some minor damage, the transept and chancel were rebuilt in sympathetic modern form by architect Don Donnithorne (1968-69). Donnithorne used Halswell stone to clad the exterior walls of the new chancel and, with the exception of the porch and belfry, the roof was reclad with decramastic tiles at the same time.

Internally the original form of the church is typical of small timber gothic inspired colonial churches with minimal detail but the form well expressed in timber. The church also contains specific memorials including the 'The Ascending Christ' stained glass windows above the altar, which were donated by Eileen Fairbairn, in memory of her parents Ada and Andrew Fairbairn, in 1957. Eileen Fairbairn was a retired geography teacher from Christchurch Girls' High School and is also known for gifting her Bealey Crag cottage to the school in 1977.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Mary's Church has technological and craftsmanship significance as an example of early colonial timber construction and for the information it can provide about building methodologies and techniques of the period. The builder was Joseph Rastrick (1808-74) and Sons, who were also responsible for building the first St Mary's Anglican Church in Merivale (1866) and after whom Rastrick Street in the same suburb was named.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Mary's Church has high contextual significance within Halswell and for its location on a major arterial route to the south of the city. It is the principal heritage feature within a precinct of church-related structures, which are immediately adjacent to Halswell Domain. The setting of the church consists of sweeping lawns, mature trees, a hall dating from 1958 and, at the rear, an extensive graveyard entered through a memorial lychgate. The lychgate was designed by R W England as part of the 1891 church renovation programme.

To the north of the church grounds is the open sweep of Halswell Domain with its stone war memorial; to the south, the former vicarage (R W England, c.1898-99), which is now a cafe. Over Halswell Road is the suburb's commercial area. Together the church, graveyard, lychgate, hall, former vicarage and established grounds form an important heritage precinct and a landmark grouping on Halswell Road.

St Mary's Church also has contextual significance within the oeuvre of Benjamin Mountfort and the building of colonial 19<sup>th</sup> century Anglican churches in Canterbury.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Mary's Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which predates 1900.

### **ASSESSMENT STATEMENT**

St Mary's Church and its setting has high overall significance to Christchurch, including Banks Peninsula as one of the earliest churches built on the Canterbury Plains and as one of the oldest Anglican churches remaining in Canterbury. St Mary's has high historical significance as one of the oldest surviving church buildings in Canterbury and as a reflection of the central role of the Anglican Church in the early history of the province. It has high cultural and spiritual significance as an esteemed centre of Anglican worship in Halswell for 151 years contains and for its specific memorials including the 'The Ascending Christ' stained glass windows above the altar. The church has high architectural significance given its design by pre-eminent Gothic Revival architect Benjamin Mountfort. St Mary's Anglican Church has technological and craftsmanship significance as an example of early colonial timber construction and for the information it can provide about building methodologies and techniques of the period. The church has high contextual significance as the focal point of a landmark heritage grouping, which includes an historic graveyard and lychgate. St Mary's Anglican Church and its setting has archaeological significance in view of the date at which the site was developed by the Anglican Church and the potential for archaeological evidence.

### **REFERENCES:**

CCC Heritage Files – St Mary's Church Halswell

Ian Lochhead *A Dream of Spires: Benjamin Mountfort and the Gothic Revival* (Christchurch, 1999)

Historic place # 3135 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/3135>

Press 25 June 1898, p. 10 – tenders for vicarage at Halswell [RW England]

Fiona Ciarin 'Stained Glass in Canterbury, New Zealand - 1860 to 1988' (PhD dissertation, University of Canterbury, 1992)

'Church History – St Mary's Halswell'  
<http://www.maryalls.church.org.nz/History/StMarys/>

*Cyclopedia of New Zealand – Canterbury Provincial District* (Christchurch, 1903)

**REPORT DATED: 3 DECEMBER 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 1334  
*ST MARY’S CHURCH LYCHGATE AND SETTING – 329  
HALSWELL ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 8.1.2015**

**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 Mary's Church Lychgate has historical and social significance for its association with St Mary's Church and Graveyard and its demonstration of historic funeral practises, whereby a lychgate was a structure erected to provide shelter to a coffin as it was taken on to a burial ground.

Christchurch architect R W England called tenders for the lychgate at St Mary's in April 1891. It was built at the same time as improvements were being undertaken at the church, also to



England's design. The lychgate was erected as a memorial to Charles Pitt Beadel (1842-91), who was a member of the Halswell Road Board from 1883 until 1890 and manager of Sir John Cracroft Wilson's Cashmere Estate. The lychgate was dedicated in September 1891, at which service Bishop Julius congratulated the parish on 'its possession of so useful and picturesque addition to the church'. Originally erected on the road frontage as an entry to the church grounds, the lychgate was relocated to its present site at the entrance to the graveyard in 1973, in response to a realignment of Halswell 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.*

St Mary's Anglican Church Lychgate has cultural and spiritual significance as a memorial structure that was intended to serve a religious purpose as part of the burial service.

The land on which St Mary's is located also has cultural significance to mana whenua, given that the rise on which the church's graveyard is located is thought to have been a viewing platform used by Maori travelling between Banks' Peninsula and Tuahiwi.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Mary's Church Lychgate has architectural and aesthetic significance for its association with prominent turn of the 20<sup>th</sup> century Christchurch architect R W England and its Gothic Revival design which complements that of the church. Robert West England (1863-1908) became an associate of the Royal Institute of British Architects in 1885, after being articled to J L Ball of Birmingham for three years. England established his practice upon his return to Christchurch in the following year. Some of England's best known works include the former Woolston cemetery chapel now located at the City Mission, the former R E McDougall house (Nurse Maude Hospital) and the Riccarton House 1900 extensions. In 1906 his brother Edward joined him in partnership. After Robert's death Edward ran the practice until 1941.

At the time of its dedication the lychgate was felt to add greatly to the appearance of St Mary's which was commonly considered to have the appearance of a 'pretty English village burial-ground'.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Mary's Church Lychgate has craftsmanship significance for its rimu timber construction on rubble stone foundations with Australian jarrah gates.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Mary's Church Lychgate has high contextual significance for the contribution it makes to the heritage group of St Mary's Anglican Church and Graveyard, and as the gateway to the graveyard. It also has significance within the oeuvre of R W England, an architect best known for his domestic work but who also undertook a considerable number of commissions for the Anglican Church and other denominations at the turn of the 20<sup>th</sup> century, including the design of St Mary's Vicarage in c. 1898-99. The Lychgate has further contextual significance within the cohort of other historic lychgates within the city for example St Michael and All Angels, Oxford Terrace, St Luke's Kilmore Street and the Anglian Church of Mary the Virgin in Addington (1921).

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Mary's Anglican Church Lychgate and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which predates 1900. Although the Lychgate was relocated in 1973 its site has been in church use and occupation since 1863.

## ASSESSMENT STATEMENT

St Mary's Church Lychgate and its setting has overall significance to Christchurch, including Banks Peninsula for its long association with St Mary's Church and Graveyard. St Mary's Lychgate has historical significance for its association with one of the oldest surviving churches in Canterbury and its part in the 1891 refurbishment of the church and its grounds. The lychgate has cultural and spiritual significance as a memorial structure that was intended to be used as part of the Anglican burial service whereby a lychgate was a structure erected to provide shelter to a coffin as it was taken on to a burial ground. St Mary's Lychgate has architectural significance as the work of R W England in the Gothic Revival style and high contextual significance as the gateway to the graveyard, and as a picturesque feature of a landmark heritage grouping. St Mary's Anglican Church Lychgate and its setting has archaeological significance in view of the date at which the site was developed by the Anglican Church and the potential for archaeological evidence.

## REFERENCES:

CCC Heritage Files – St Mary's Church Lychgate Halswell

*Press* 7 April 1891, p. 8 – tenders for lychgate at Halswell [RW England].

*Press* 29 September 1891, p. 6 – dedication of lychgate described.

Sarah Penney *Beyond the City – The Land and its People, Riccarton, Waimairi, Paparua* (Christchurch, 1977)

**REPORT DATED: 3 DECEMBER 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 1335  
*ST MARY’S CHURCH GRAVEYARD – 329 HALSWELL ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 8.1.2015**

**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 Mary's Church Graveyard and its setting has high historical significance as a burial place associated with the one of the oldest Anglican churches in Canterbury. St Mary's Anglican Church opened in November 1863 but the first interment in the adjacent graveyard that of Mary Rochfort, did not occur until 2 February 1867. The graveyard, along with the church, was consecrated in October 1871.

Among those interred in the graveyard are Sir John Cracroft Wilson of Cashmere Estate, members of the Birdling family, after whom Birdling's Flat is named, Harry Ell who developed the Summit Road, and the parents of Eileen Fairbairn, who gifted the memorial window above the altar in their memory (1957). A lawn cemetery opened in 1975 and in 1996 a

columbarium for the interment of ashes was erected in the graveyard. The graveyard is still in use today and eligible plot purchasers must be members of the church or the descendants of those already buried there. A tombstone transcript for St Mary's Graveyard is available at Christchurch City Libraries. It is also sometimes referred to as the Halswell Cemetery.

There has been a degree of damage to tombstones post the Canterbury earthquakes of 2010/11

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Mary's Anglican Church Graveyard has high cultural and spiritual significance as a manifestation of the generational history and funerary practices of Halswell's Anglican community. It has particular cultural significance as an Anglican cemetery and is esteemed by past and present members of St Mary's congregation.

The land on which St Mary's is located also has cultural significance to mana whenua, given that the rise on which the graveyard is located is thought to have been a viewing platform used by Maori travelling between Banks' Peninsula and Tuahiwi.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Mary's Anglican Church Graveyard has aesthetic significance for its layout and the form, scale, design, texture and material of the funerary monuments within it. The cemetery evokes a sense of age and history in the patina of the monuments and the mature trees within its grounds. It was noted in the early 1890s that St Mary's featured a 'pretty English village burial-ground'. The graves are generally typical of contemporary monumental masonry designs and motifs, with the exception of the grave of Harry Ell and his parents, which references the geology of the Port Hills.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Mary's Anglican Church Graveyard exhibits craftsmanship significance in its tombstones. The materials and methods used in the cemetery are representative of the period in which they were installed, and evidence past monumental masonry techniques, some of which are no longer practised. It also contains examples of the changes in burial practices to the more simple practice of lawn cemeteries and a columbarium and design and form of those practices.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Mary's Anglican Church Graveyard has high contextual significance in relation to the heritage grouping of St Mary's Church and Lychgate and in the wider setting of the Halswell Domain. Entry is via the relocated lychgate, which is flanked by low stone walls built in 2006. A line of oaks is thought to mark the original boundary of the graveyard. While the graveyard is not visible from the road it borders Halswell Domain and is an integral feature of the grounds of St Mary's 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.*

St Mary's Anglican Church Graveyard and its setting has archaeological significance because it has potential to provide archaeological evidence relating to past human activity on the site prior to 1900, especially that which has occurred since 1867.

### **ASSESSMENT STATEMENT**

St Mary's Anglican Church Graveyard and its setting has high overall significance to Christchurch, including Banks Peninsula as a burial place associated with the one of the oldest Anglican churches in Canterbury. The graveyard has high historical and social significance for its association with St Mary's Church and its parishioners. St Mary's Anglican Church Graveyard has high cultural and spiritual significance as a place of Anglican burial, which is located within a cultural landscape also valued by Maori for its association as a viewing platform used by early Maori travelling between Banks Peninsula and Tuahiwi. The graveyard has aesthetic significance for its design, layout and the form of its funerary monuments and craftsmanship significance for the execution of the monumental masonry. St Mary's Anglican Church Graveyard has high contextual significance as a defining feature within the grounds of St Mary's Church and archaeological significance in view of the date at which the site was first developed by the Anglican Church and the potential for archaeological evidence.

### **REFERENCES:**

CCC Heritage Files – St Mary's Church Cemetery Halswell

'Parish Cemeteries – St Mary's Halswell'  
<http://www.maryalls.church.org.nz/Cemeteries/>

**REPORT DATED: 3 DECEMBER 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 234  
*DWELLING AND SETTING, STEVENHOLME / RANNERDALE  
HOUSE – 59 HANSONS LANE, 69 SUVA STREET,  
CHRISTCHURCH***



**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 dwelling Stevenholme, which for a significant period was known as Rannerdale House, has historical and social significance as a Victorian Upper Riccarton residence, which is associated with the Maude and Holmes families and now functions as a home for war veterans. The house is thought to have been constructed in c.1879-80 by George Lilley Mellish (1834-81), a resident magistrate, and his wife Georgina, nee Cooper. Mellish died in 1881 soon after the house was completed. He had arrived in New Zealand in 1858, served in the Waikato War and then as a resident Magistrate in Picton, Kaiapoi and Christchurch. Mellish's house was occupied for a time by Thomas Maude, a well-known early Canterbury figure. Maude held many important offices in the Provincial Council and the Church of England and his daughter, Emily Sibylla Maude, pioneered district nursing. It is likely that Sibylla Maude, as she was known, would have lived at the dwelling before she departed for England in 1889 to undertake her nursing training.

From 1918 to 1949 the house was owned by JGS Holmes, a stock dealer who named the property Stevenholme. Since the mid-1950s the dwelling has been associated with the Rannerdale War Veterans Home, which moved from a site in Papanui Road in to the purpose built facility built alongside the listed building. The Rannerdale War Veterans Home was founded in 1920 to take care of veterans of the Boer War and World War I. Stevenholme

was purchased jointly by the Patriotic Fund Board and the Canteen Fund Board using money donated during World War I. The listed building was used for residential care until the end of 2004. As it no longer suits the purpose of a care facility it is now used to house the Home's management and Board of Directors. The War Pensions Office is located in the building and the second storey is leased as studio space. The building is now known as Kauri House.

The dwelling sustained moderate damage in the 2010/2011 Canterbury earthquakes, particularly to the lathe and plaster work. In 2014, resource consent was granted to further subdivide the site immediately to the west and south of the listed building, in order to construct a three-storey Elder Persons Housing complex containing 24 units.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Stevenholme has cultural significance as a demonstration of the way of life of its former residents before it became part of the Rannardale Veterans Home complex. As a war veterans home since the 1950s the house has cultural significance due to its association with the culture of the armed forces and the ongoing care of those who served their country during a number of major conflicts.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Stevenholme has architectural and aesthetic significance as a Victorian two storey building clad in weatherboard with a corrugated iron gabled roof. The façade of the house features a classical broken pediment over the main bay with a central circular motif. The first floor originally featured an enclosed and an open balcony whilst the ground floor had a bay window and a veranda. The veranda has been enclosed since 1920 and the front balcony has also been enclosed. The interior of the house retains some original features of note including an open timber staircase and carved and panelled timber detailing in the principal rooms. The designer of the building 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 former dwelling Stevenholme has technological and craftsmanship significance because its construction method, materials and detailing evidence the period in which it was built. The dwelling is a representative example of a large timber house built in the late 1870s. The timber used in the construction and detailing of the house is kauri and rimu. The craftsmanship of some of the timber detailing both externally and internally is representative of the craft skill 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 former dwelling Stevenholme and its setting has contextual significance as a 19<sup>th</sup> century Hansons Lane residence with a prominent garden setting. Upper Riccarton was a fashionable suburb at the turn of the century and a number of well-known families established themselves in the area. Strone at 75 Hansons Lane is also a listed heritage building while the listed dwelling Nydfa at 34A Hansons Lane was destroyed by the 2010/2011 Christchurch earthquakes. Other listed buildings in the vicinity include the dwelling at Middleton Grange School, and the Old Saddlery and Bush Inn Hotel on Riccarton Road. The original property purchased for Rannerdale House was much larger property than it is today. A large section of land surrounding the home, with street frontages on Hansons Lane and Suva Street was sold to Middleton Grange School in 1986-87.

The current setting includes access to the listed building from Hansons Lane with the orientation of the dwelling facing north. A path leads from the driveway to the north entrance of the house with a stand of mature trees to the east. The gardens around the listed dwelling are notable for the rose gardens and native gardens which have been recognised in city garden competitions. The south-west corner of the setting consists of open grassed areas and mature trees. In 2014, this L-shaped south-west corner was approved for subdivision in order to construct a three storey Elder Persons Housing complex containing 24 units. The listed building and the garden setting have landmark significance in the area due to their historical associations, architectural character and contribution to 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 former dwelling Stevenholme 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 former dwelling Stevenholme and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The building has historical significance as a late 1870s dwelling built for GL Mellish and for its association with the Maude and Holmes families. The former dwelling has cultural significance for its association with a former way of

life and the philosophy of veteran care. The dwelling has architectural and aesthetic significance as a mid-Victorian dwelling. The former dwelling Stevenholme has technological and craftsmanship significance because its construction method, materials and detailing evidence the period in which it was built. Stevenholme and its setting have contextual significance because of its landmark status in the area due to its historical associations, prominent garden setting, architectural character and contribution to the streetscape. 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 *59 Hansons Lane, Rannerdale House/Stevenholme*  
Barnes, B. *Old Soldiers Never Die. A Pictorial History of the Rannerdale War Veterans Home. 50th Jubilee Year 2006.*  
*Timaru Herald* 30 December 1881, p. 2. [Obituary GL Mellish]

**REPORT DATED: 5 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 235  
*DWELLING AND SETTING, STRONE – 75 HANSONS LANE,  
CHRISTCHURCH***



**PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL, 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 Strone has historical and social significance for its association with George Phipps Williams, one of New Zealand's colonial civil engineers. Educated at Harrow and Cambridge, Williams (1847-1909) came to New Zealand in 1869 and within a short period he had been appointed District Engineer for Canterbury. In this capacity, and later in private practice as a consulting engineer, Williams worked on many major civil engineering projects throughout New Zealand, including the Southern and Midland Railways. He was also a co-founder of the Savage Club in 1893, a published poet, and a lecturer in engineering at Canterbury College. Williams married Edith Jane Tancred in 1875 and bought 7.5ha of land in Hansons Lane in 1878. The first portion of his new house was completed the following year.

The dwelling was sold by the Williams family in 1918. The Sholto-Douglas family, who owned the property between 1935 and 1976, named it Strone, after a village in Scotland. The present owners have owned Strone since 1990. For a brief period the house functioned as a childcare centre, but it has been a private residence 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.*

The dwelling Strone has cultural significance as a tangible reminder of the way of life of early Christchurch settlers who developed large-scale residences in outlying areas of the new 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 Strone has architectural and aesthetic significance as a mid-Victorian hipped-roofed bungalow. The house features some elements that are typical of contemporary Italianate villas, including the triple-light segmental-arched windows, rusticated quoins, and substantial corbelled chimneys. The horizontality of the hipped roof gives the house a distinctive and (for the period) unusual bungalow appearance. The original house appears to have been extended in a similar style and the same materials within a short period of its construction, resulting in the asymmetrical plan. Further additions were executed in timber at the rear of the dwelling in 1936. The interior contains a number of fine, mainly kauri, fireplace surrounds, some with Minton-tiled registers. Its architect/designer has not yet been identified.

In 2002 a large three storey addition to the rear of the house was completed. This addition included bedrooms, a games room and three car garaging. The addition was connected to the house through the existing laundry room which was a lean-to addition to the protected dwelling. The driveway leading up to the house was also realigned which altered the approach to 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 Strone has technological and craftsmanship significance for the quality of its brick masonry construction and architectural detailing. The house has a slate roof, Halswell stone architraves and cast iron spouting, featuring a lion's head motif. Notable interior fittings include the fireplace surrounds. 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 Strone and its setting has contextual significance as a 19<sup>th</sup> century Hansons Lane residence with a substantial portion of its original setting still intact. The house is located in the south-east corner of a large section on the east side of Hansons Lane. Strone is approached through historic gates down a long curving drive. Attached to the rear of the house is a large modern addition. Although the majority of the neighbouring area was subdivided for state housing in the post-war period, two other listed houses survive in the vicinity to reflect the former historic residential character of the area. The closest, whose grounds abut Strone's eastern boundary, is the former Middleton Homestead (c.1854). The other is Rannerdale House, at 59 Hansons Lane. The setting consists of a substantial garden with extensive lawns and mature plantings. The house is not visible from the street, although the hedge and plantings which mark its entry are distinctive.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Strone and its setting have 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 before 1900. The dwelling, dating from 1879, was built on part of the former grounds of the Middleton Estate (c.1854).

### **ASSESSMENT STATEMENT**

The dwelling Strone has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance for its association with George Phipps Williams one of New Zealand's colonial civil engineers. It has cultural significance as a reflection of the way of life of the Williams family in the late Victorian and Edwardian periods and reflects the lifestyles and changes in living habits through the dwelling's later residents and the changes and extensions they constructed. The dwelling has architectural significance as a mid-Victorian bungalow with Italianate classical detailing. It has technological and craftsmanship significance for its brick masonry construction and the quality of its architectural detailing. The dwelling has contextual significance as a 19<sup>th</sup> residence in Upper Riccarton that retains a generous garden setting. 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 75 Hansons Lane, Strone  
 Lyttelton Times 19 May 1909.



NZHPT Canterbury Regional Committee: Report of Hon. Field Officer No. 75 *Hansons Lane* (22 June 1977)

V Heward & R Wells *Christchurch Heritage Houses* (Christchurch, 2004)

William Pember Reeves and George Phipps Williams *Colonial Couplets: Being Poems in Partnership* (Christchurch, 1889)

William Pember Reeves and George Phipps Williams *In Double Harness: Poems in Partnership* (Christchurch, 1891)

Roger Robinson and Nelson Wattie [eds] *The Oxford Companion to New Zealand Literature* (1999)

**REPORT DATED: 2 MARCH, 2015**

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**CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
*ST PAUL’S CHURCH – 1 HAREWOOD ROAD,*  
**CHRISTCHURCH****

The first church on this site was one of the earliest churches in Christchurch having been built in 1852. The parish was established to service the community that quickly developed around the Papanui Bush following the arrival of the Canterbury Association Settlers. This early date illustrates the objective of the Canterbury Association to promptly provide places of worship for its new settlers. By the mid 1870s the original church was no longer adequate and a new church was built in 1877. The church has continued to serve the Anglican community of Papanui for 160 years whilst the graveyard, in which the first burial took place in 1853, remained open until 1995 and is the resting place of a number of notable Cantabrians.

**CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 237  
*ST PAUL'S CHURCH AND SETTING – 1 HAREWOOD  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, 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 Paul's Anglican Church has high historical and social significance as the second church to be built on this site for the parish of St Paul's in Papanui. Research to date suggests that the first church on this site was the earliest church on the Canterbury Plains, outside of the city of Christchurch, having been completed in 1852. The first St Paul's Anglican Church was erected to provide for the settlement of Papanui, the first settlement on the plains outside Christchurch. The village grew initially because of the 30ha Papanui Bush which provided timber for the new town. The foundation stone of a replacement church was laid by Bishop Harper on 2 February 1876 and the new building opened in December 1877. The scale of this church indicates the on-going importance of both the Anglican Church and the settlement of Papanui in the late 1870s. The church was consecrated in 1880 and the newly installed bells were chimed to mark the occasion. The church continues to function as the Anglican church for the Papanui community to this day.

St Paul's was damaged in the Canterbury earthquakes of 2010/11. Internally the lath and plaster wall were badly cracked. A repair and restoration programme was undertaken over 2013-2013 which included returning large windows to their original style and removing 1970s panelling to reveal the original tongue and groove angled wood detail. Insulation was added where possible and the porch and front area of the church raised to meet public access requirements. The church was formally re-opened in October 2013.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 the site of a centre of Anglican worship for 160 years and in the present building for 130 years. The early development of a church on the site indicates both the central position of the Anglican Church in directing Canterbury's early religious expression, and the desire of Papanui's early settlers to nurture their spiritual and communal life. Papanui has cultural significance to tangata whenua as the bush was an important food source due to the abundance of birds that lived among the tōtara, mātai, kahikatea and kānuka trees, the name Papanui is the Maori word for 'a platform in a tree from which birds are snared' (CCL).

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Paul's Church has high architectural and aesthetic significance as one of the larger and more prominent colonial Gothic Revival churches designed by architect Benjamin Mountfort. Mountfort established a forty year career as one of New Zealand's leading Victorian colonial architects. As Provincial Architect he executed a large number of both secular and ecclesiastical commissions, including the Canterbury Provincial Government Buildings and Canterbury Museum. Mountfort's many Gothic Revival churches range widely in size and design, but are considered accomplished ecclesiologically-correct compositions. St Paul's Anglican Church illustrates a number of features common to Mountfort's churches, including its Early English Gothic style, clear functional articulation and vertical emphasis, lancet windows, and board and batten walls with string courses. The church's belltower was demolished in 1910 and rebuilt in different form in 1912. The building was also extensively renovated in 1926, and in 1986 when the shingled roof was replaced with decramastic tiles. Following damage in the Canterbury earthquakes the church has been repaired and strengthened and restoration has been undertaken at this time to restate and uncover earlier known features. The decramastic roofing was replaced as part of the repairs with corrugated iron on the church and shingles on the bell tower; the 1970s panelling has been removed to reveal the original tongue and groove angled wood detail and windows reinstated as per the original intent. The church has retained its architectural integrity as a timber colonial Gothic Revival church.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 as a large architecturally designed 1870s timber church which has retained a high degree of integrity. The timber gothic detailing, open interior which reveals the complex structure of the building and other elements including the leadlight windows and other fixtures all reveal the level of craftsmanship evident in the building. The church has technological significance for what it may reveal of 19<sup>th</sup> century colonial building techniques 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.*

St Paul's Church has high contextual significance due to its location in the centre of a large triangular section on the south side of Harewood Road just past the intersection with Papanui Road/Main North Road. The setting consists of an extensive graveyard, which surrounds the church and includes a World War I war memorial which sits in the entrance way to the Church and graveyard. The grounds also contain a number of mature trees, and a church hall. The church and its setting are located on the margins of Papanui's commercial area, which abuts the graveyard on its eastern side. On the western boundary is the main trunk railway line. The scale of the church, the height of its spire, and the extent of its grounds with its long open boundary along Harewood Road, gives St Paul's Anglican Church high landmark significance in Papanui and the city.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Paul's Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. The first church on the site was erected in 1852, and burials in the graveyard began in 1853.

## **ASSESSMENT STATEMENT**

St Paul's Anglican Church and its setting is of high heritage significance to the Christchurch District, including Banks Peninsula. It has high historical and social significance as a colonial church in one of the earliest parishes in Canterbury. The early date of the first church on the site serves as an illustration of the central place that the Anglican Church held in the planning of the Canterbury settlement and as a reminder of the early establishment and importance of Papanui during the colonial period. St Paul's Church has high cultural and spiritual significance as the site of a centre of Anglican worship for 160 years and in the present

building for 130 years. The church building has high architectural and aesthetic significance as it was designed by the leading Gothic Revival architect Benjamin Mountfort. It has technological and craftsmanship significance due to the level of integrity the building has maintained and due to the design and execution of the individual components that make up the building. The building has high contextual and landmark significance due to its location near a major Papanui intersection, its large open setting with a grave yard and the form, style and scale of the building and its bell tower. St Paul's Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

## REFERENCES:

CCC Heritage files – 1 Harewood Road

NZHPT Registration Proposal (2005) *St Paul's Anglican Church and Churchyard*

<http://christchurchcitylibraries.com/TiKoukaWhenua/Papanui/> 28 October 2014

<http://www.stuff.co.nz/the-press/news/christchurch-earthquake-2011/7939642/Repairs-for-St-Pauls-Papanui>

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**CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 1318**  
**ST PAUL’S CHURCH GRAVEYARD – 1 HAREWOOD**  
**ROAD, CHRISTCHURCH**



**PHOTOGRAPH: CCC HERITAGE FILES, 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 Paul's Graveyard has high historical and social significance as one of the city's earliest graveyards associated with a church. The first St Paul's Anglican Church was erected in 1852 and the first burial in the churchyard took place in 1853. The first person buried in the graveyard was the Reverend George Dunnage who had been appointed the first vicar but was unable to take up the position due to ill-health. The original church land was extended in 1859 when the Reverend John James of Oxfordshire, England presented 10 acres to the parish. In 1868 the Superintendent formally conveyed a five acre reserve for church purposes, the remaining 10 acres of the land that had belonged to the church becoming St James Park. St Paul's Anglican Church churchyard is the resting place of a cross-section of local Papanui society, and includes a number of notable Cantabrians including [William Guise Brittan](#) (1807–1876) politician Sir Robert Heaton Rhodes (1861–1956), VC winner Sir



Charles Upham (1908–1994) and Provincial Engineer Edward Dobson (1816–1908). There are also four Commonwealth burials of the 1914-1918 war. The graveyard was closed in 1995, except for the use of existing plots. In 2014 the church partnered with the Papanui Heritage Group in the Tombstone Project which recorded the marked burials in the cemetery.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Graveyard has high cultural and spiritual significance as the burial place of people associated with the church for 160 years. The early development of a church on the site indicates both the central position of the Anglican Church in directing Canterbury's early religious expression, and the desire of Papanui's early settlers to nurture their spiritual and communal life. As a consecrated burial site the churchyard enhances the spiritual value of the site. Papanui has cultural significance to tangata whenua as the bush was an important food source due to the abundance of birds that lived among the tōtara, mātai, kahikatea and kānuka trees, the name Papanui is the Maori word for 'a platform in a tree from which birds are snared' (CCL).

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Paul's Graveyard has architectural and aesthetic significance due to the variety of age and styles of the monumental masonry of the gravestones, from imposing 19<sup>th</sup> century Victorian styles through to late 20<sup>th</sup> century headstones. There are also four war grave headstones.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Graveyard has technological and craftsmanship significance as evidence of the techniques and detailing employed by monumental masons over a period of 160 years.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Paul's Graveyard is located in a large triangular section on the south side of Harewood Road just past the intersection with Papanui Road/Main North Road. The graveyard has high contextual significance as part of the churchyard that surrounds the church. St Paul's reflects the English model of have a church with a churchyard containing a graveyard around the church, a reflection of the Anglican tradition that the Canterbury Association wished to emulate. The grounds also contain a number of mature trees. The graveyard, church and its setting are located on the margins of Papanui's commercial area, which abuts the graveyard

on its eastern side. On the western boundary is the main trunk railway line. The considerable size of the graveyard which extends over a large proportion of the churchyard gives it landmark significance as the extent and age of the graveyard is clearly visible from Harewood 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.*

St Paul's Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. The first church on the site was erected in 1852, and burials in the graveyard began in 1853.

### **ASSESSMENT STATEMENT**

St Paul's Graveyard is of high heritage significance to the Christchurch District, including Banks Peninsula. The graveyard has high historical and social significance as an early colonial graveyard attached to a church which remained in use for over 140 years. St Paul's was one of the earliest parishes in Canterbury and the early date of the graveyard renders it an important historical record of Anglican life in Papanui since 1853 as well as an illustration of the central place that the Anglican Church held in the planning of the Canterbury Settlement. It serves as a reminder of the early establishment and importance of Papanui and the notable Christchurch residents who were affiliated with the parish. It has cultural and spiritual as a consecrated graveyard. It has architectural and aesthetic significance due to the chronological range of monumental masonry which reflects the changing style of gravestones from the mid 19<sup>th</sup> century through to the late 20<sup>th</sup> century. St Paul's Anglican Church has technological and craftsmanship significance as evidence of the techniques and detailing employed by monumental masons over a period of 160 years. The graveyard has contextual significance due to its association with the church, its visibility and its obvious age and extent. St Paul's Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

### **REFERENCES:**

CCC Heritage files – 1 Harewood Road

NZHPT Registration Proposal (2005) *St Paul's Anglican Church and Churchyard*  
<http://christchurchcitylibraries.com/Heritage/Cemeteries/Papanui/> 2 November 2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***ST JAMES' CHURCH – 750 HAREWOOD ROAD,***  
***CHRISTCHURCH***

St James' Anglican Church is the site of an early place of Anglican worship in Canterbury, and has been a social focus for Harewood parishioners for 75 years. Land was set aside at Harewood for a school or church by the Canterbury Provincial Government in 1858. The first St James' Church was opened in 1862 and consecrated in 1880. For the first decade it also served as the district's school. In 1919 efforts began to replace the old building. The new, larger St James' Anglican Church was commenced, completed and consecrated in 1935. Part of the old church was moved to become the Sunday School. The new church was part of the Papanui parish until 1966, when it became part of the Mission District of Bishopdale/Harewood. Since 1983 St James' Anglican Church has been part of Burnside parish.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 238  
*ST JAMES' CHURCH AND SETTING – 750 HAREWOOD ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL, 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.*

St James' Anglican Church and its setting has historical and social significance as the site of an early place of Anglican worship in Canterbury, and a social focus for Harewood parishioners for 75 years. Land was set aside at Harewood for a school or church by the Canterbury Provincial Government in 1858. The first, very small St James' Church was opened in 1862 and consecrated in 1880. For the first decade it also served as the district's school. In 1919 efforts began to replace the old building. The new larger St James' Anglican Church was commenced, completed and consecrated in 1935, aided by a government subsidy through the Unemployment Board. One of a variety of subsidies that the board provided, this one required that the committee choose New Zealand-produced materials for the church, although after discussion they were allowed to use Pacific cedar shingles, subject to a fine per square foot used – the fine was later cancelled. Part of the old church was moved to become the Sunday School. The new church was part of the Papanui parish

until 1966, when it became part of the Mission District of Bishopdale/Harewood. Since 1983 St James' Anglican Church has been part of Burnside parish. A new hall was constructed in 1969 to replace the old Sunday School and an additional vestry was added to the church in 1991 on the north side of the church, opposite the existing vestry. The church was not badly damaged by the Canterbury earthquakes and has continued to remain open and in 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.*

St James' Anglican Church has cultural and spiritual significance as the site of Anglican worship in the Harewood district for nearly 150 years. The present church has been the focus of the spiritual life of parishioners for 75 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.*

St James' Anglican Church has high architectural and aesthetic significance as an Arts and Crafts Gothic Revival church by Christchurch architect RSD Harman. RSD Harman, nephew of RD Harman of Collins and Harman, was born and educated in Christchurch where he subsequently became one of the city's most competent ecclesiastical and residential architects. He served his articles with the local firm of Seager and MacLeod while attending classes at the Canterbury College School of Art. Following the First World War he studied at the Royal College of Art in London before returning to New Zealand in 1920 to rejoin Seager's office. After another period in London he was temporarily in partnership with Cecil Wood (1926-1928) before setting up his own practice. Harman was closely associated with the Anglican Church throughout his career and went on to design the well known Church of the Good Shepherd at Tekapo and St John's Cathedral, Napier, although the latter was not built until after his death.

Harman adopted a plain style for St James, with small windows, solid massing and a squat battered entrance tower. This accorded both with the Arts and Crafts principle of simplicity and honesty to materials, and the prevailing aesthetic of the period towards greater simplicity. Other architects working on church projects during the period, such as Cecil Wood, designed in a similar fashion. Above the entry set in to the tower is the figure of St James in relief set within a geometric surround. The tower is topped by a copper-covered spire and the interior has a timber truss ceiling with three vertical queen posts linking the tie beam and rafters. The walls inside and out are finished with cement. Paired lancet windows are filled with leaded glass. A second vestry was added to the north elevation of the church in 1991, matching the original vestry on the south side. Otherwise the church 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.*

St James has technological and craftsmanship significance for its use of concrete and for the potential it has to reveal information about 1930s materials, fixtures and fittings, and construction techniques. Concrete became popular as a church building material during the 1930s, for reasons of aesthetics, strength and economy. Harman used concrete extensively in many of his churches. In the case of St James, expense was of particular concern, and Harman was instructed to make changes to his original design to reduce the cost. The concrete work in St James was carried out by the Glue Brothers of Fendalton. The Glues had developed their own technique of poured concrete construction in 1914, and built a number of houses throughout Fendalton during the 1920s and 1930s using the method. The principal contractor for the church was HJS Harrington.

In addition the church contains the bell from the first St James' Church, which came from the first St Paul's Church in Papanui and was reported in 1932 to have been the ship's bell aboard the *Cressy*. Also transferred from the first St James' Church were the nave windows and the curate's prayer desk. The carved lectern was also designed by RSD Harman.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 James' Church has contextual significance for its central location on a triangular 'island' site where Harewood Road and Whitchurch Place meet Russley Road within a churchyard setting. The setting of the church consists of the churchyard to the west, and the hall and a paddock to the east. The lychgate is situated to the south, overlooking Harewood Road. The grounds contain a number of mature trees. The wider environs of the church and graveyard remain semi-rural, although there are a number of houses and commercial premises in the vicinity, and the airport is close by. The church has contextual significance as a landmark that is clearly visible from the busy arterial routes of Russley and Harewood Roads and for retaining its semi-rural 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.*

St James' Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. The first church on the site was erected in 1862, and burials in the graveyard also began in the 19<sup>th</sup> century.

### **ASSESSMENT STATEMENT**

St James' Anglican Church and its setting are of overall significance to Christchurch including Banks Peninsula. The church has historical and social significance as the site of an early place of Anglican worship in Canterbury, and a social focus for Harewood parishioners for 75 years. It has cultural and spiritual significance as the site of Anglican worship in the



Harewood district for nearly 150 years. St James' Anglican Church has architectural and aesthetic significance as an Arts and Crafts Gothic Revival church by Christchurch architect RSD Harman. The church has technological and craftsmanship significance for its concrete construction and interior and exterior finishing. St James' Church has contextual significance for its central location on a triangular site where Harewood Road and Whitchurch Place meet Russley Road within a churchyard setting. St James' Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1343  
*ST JAMES' CHURCH LYCHGATE AND SETTING – 750  
HAREWOOD ROAD, CHRISTCHURCH***



**PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL, 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 lychgate at St James' Church and its setting have historical and social significance as a memorial erected in 1950 to John and Mary Stanley, foundation members of the church who had arrived in Canterbury in 1850 on one of the first four ships, *The Randolph*. John Stanley was a Sunday School teacher at Papanui, before the original St James' Church was built in Harewood. He and Mary Stanley established one of the first apple orchards in the district and the land for Harewood School was purchased from John Stanley in 1871.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 lychgate has cultural and spiritual significance as a memorial to early Harewood parishioners by their descendants and a demonstration of the way of life of the church's clergy and parishioners. Dating to the medieval era, lychgates were traditionally the place where pall bearers carried the body of a deceased person and laid it on a communal bier, with part of the burial ceremony being carried out under the shelter of the lychgate's roof. Later they were a place to shelter a coffin until the clergy arrived. As such they were classed as part of the church. In more recent times they are more commonly used as places to rest – where they have built in bench seats – and to shelter from the weather.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 lychgate at St James' Church has architectural and aesthetic significance as a traditional Gothic Revival style lychgate, with the gates sheltered by a simple gabled roof with its roof beam structure exposed. The hardwood lychgate was constructed in 1950 by a local workman HJS Harrington, who was the original contractor for the church and also a member of the Stanley family by marriage.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 lychgate has technological and craftsmanship significance for its construction using decorative bargeboards, exposed beams and traditional craft and design elements 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.*

St James' Church lychgate has contextual significance for its relationship to the church and churchyard and its central location on a triangular 'island' site where Harewood Road and Whitchurch Place meet Russley Road. The setting of the lychgate consists of the churchyard to the west, and the hall and a paddock to the east. The lychgate is situated to the south of the church, opening onto Harewood Road. The lychgate has contextual significance for its position along the southern boundary of the property, providing a distinctive entrance to the church grounds from Harewood 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 lychgate at St James' Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. The first church on the site was erected in 1862, and burials in the graveyard also began in the 19<sup>th</sup> century.

## **ASSESSMENT STATEMENT**

The lychgate at St James' Anglican Church and its setting is of overall significance to Christchurch, including Banks Peninsula. The lychgate has historical and social significance as a centennial memorial to John and Mary Stanley, foundation members of the church who had arrived in Canterbury in 1850 on one of the first four ships, *The Randolph*. The lychgate has cultural and spiritual significance as a memorial to early Harewood parishioners by their descendants. The lychgate at St James' Church has architectural and aesthetic significance as a Gothic Revival style lychgate in sympathy with the design of the church. The lychgate has technological and craftsmanship significance for its construction and finish by a local workman HJS Harrington, who was a member of the Stanley family by marriage. The lychgate has contextual significance for its position along the southern boundary of the church precinct, providing a distinctive entrance to the church grounds from Harewood Road. The lychgate at St James' Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1287  
*ST JAMES' CHURCH GRAVEYARD – 750 HAREWOOD ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL, 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 St James's churchyard has high historical and social significance as the resting place of many early settlers, including the Stanleys, the Nunweeks, and the Dureys. The Stanleys were among the earliest settlers in Canterbury, arriving on *The Randolph* in 1850 and settling in Harewood where they built up a successful orchard business. The Nunweeks arrived in 1856 and were also well-known fruit farmers in the Harewood area. The churchyard at St James' Church is situated to the west of the church. It was full by the 1980s and subsequently a Memorial Wall was erected on the northern boundary. This is a block wall with a grid plan in front allowing the burial of ashes with corresponding memorial plaques fixed to the wall. There are plans to extend this facility.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 churchyard at St James' Anglican Church has high cultural and spiritual significance as a Christian burial place and commemorative site. The churchyard is held in high regard both by the Diocese and its congregation and a broad range of Anglican spiritual and social services have been conducted on the wider site over the years. The churchyard also demonstrates past and present beliefs and practices relating to death, mourning, burial and commemoration.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 churchyard at St James' Church has architectural and aesthetic significance for the diversity of tombstone designs in evidence. The cemetery evokes a sense of age and history in the patina of the monuments and individual graves are generally typical of contemporary monumental masonry designs and motifs.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 James' Churchyard exhibits craftsmanship significance in its grave markers. The materials and methods used in the cemetery are representative of the period in which they were installed, and evidence past techniques, some of which are no longer practised.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 James' Churchyard has contextual significance for its relationship with the church and lychgate, which together stand upon a triangular island site where Harewood Road and Whitchurch Place meet Russley Road to the west of the church. The setting consists of the

church, the hall and a paddock to the east. The churchyard is situated to the west of the church. The grounds contain a number of mature trees. The wider environs of the church and graveyard remain semi-rural, although there are a number of houses and commercial premises in the vicinity, and the airport is close. The churchyard has contextual significance as a landmark that is clearly visible from the busy arterial routes of Russley and Harewood Roads and for retaining its semi-rural 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.*

St James' churchyard and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. The first church on the site was erected in 1862, and burials in the graveyard also began in the nineteenth century.

### **ASSESSMENT STATEMENT**

The churchyard at St James' Church and its setting is of overall significance to Christchurch, including Banks Peninsula. The churchyard has high historical and social significance as the resting place of many early settlers to the area, including the Stanleys, the Nunweeks, and the Dureys, as well as other members of the church community. The churchyard at St James' Church has high cultural and spiritual significance as a Christian burial site that originated in the 19<sup>th</sup> century and demonstrates the continuity of funeral practices and beliefs. The churchyard at St James' Church has architectural and aesthetic significance for the diversity of tombstone designs in evidence and technological and craftsmanship value for the degree of craftsmanship that they demonstrate in their design and execution. The churchyard has contextual significance as a local landmark set within the church precinct. St James' churchyard and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

### **REFERENCES:**

Christchurch City Council, *Heritage File, St James' Church – 750 Harewood Road*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. St James' Anglican Church – 750 Harewood Road – 2011*  
<http://www.heritage.org.nz/>  
<http://www.teara.govt.nz/en/1966/labour-department-of>  
*Press* 7 October 1932, p. 13

**REPORT DATED:** 11 MARCH 2015



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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 593  
*DWELLING AND SETTING, FIFIELD – 14 HAWFORD ROAD,  
CHRISTCHURCH***



**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 dwelling Fifielld has historical and social significance for its connection with William Bray (1812-85), a civil engineer, farmer and early Christchurch identity, and pharmacist William Townend and his family. From the 1860s Opawa was the site of a number of large-scale suburban residences among them 'Hawford' the 1860 home of Dr John Willis that gave the roadway its name. Prominent city men who resided at rural properties in Opawa in the mid-19<sup>th</sup> century included engineer Andrew Anderson, journalist William Reeves, and lawyer Frederick Wilding. In 1878 William Bray bought a retirement property in Opawa: 15 acres divided into five fields, hence the pun name Fifielld. The Bray family were able to move into their new dwelling Fifielld by mid-1880. Bray had trained as an engineer, but also turned his hand to farming after he arrived in Canterbury in 1851 and developed the Avonhead estate, amongst other properties. Although considered something of an eccentric and seldom seen

in his later years, Bray played a leading role in the early development of Canterbury province, being involved with the construction of the railways, the Moorhouse Tunnel and the port of Lyttelton.

Following the death of Bray and his wife Harriet, Fifield was sold to William and Rosa Townend in 1890. Townend was a pharmacist and accoucheur (male midwife) who also assisted his brother Dr Joseph Townend in his medical practice. At first the property was let out, with the bookseller George Whitcombe of Whitcombe and Tombs living at Fifield in 1893, but by the mid-1890s the Townends had taken up residence. A contemporary plan suggests the Brays had established a formal garden in front of the dwelling during their time there, and Townend was also a keen gardener and horticulturalist, growing plants to supply ingredients for his remedies at Fifield.

The property was eventually inherited by William and Rosa Townend's daughter Olive and her husband Reginald Vincent, who returned to live at the property in 1925, and then in turn by their daughter Lynette and her husband Keith Adams. It is still owned by Adams 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.*

The dwelling Fifield has cultural significance because it illustrates the way of life of early Christchurch settlers who developed large-scale residences in Christchurch's early suburbs. The building and outbuildings provide evidence of cultural habits of the time and much of its original layout (such as a nursery, smoking room, and servants' quarters) is still intact, while evidence of its small-scale farming operations is preserved in the form of its remaining outbuildings. It also evidences the cultural habit of generational ownership of larger properties and has a 125-year association with the Townend family and their descendants.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Fifield has architectural and aesthetic significance as a two-storey mid-Victorian square plan hipped-roof villa. Exterior ornamentation is restricted largely to the concave return veranda, which wraps around two sides of the house, and is carried on timber posts with simple curved brackets. Windows are of the sash type and those on the first floor overlooking the garden have shutters. The veranda shelters two bay windows and is partially enclosed at either end. The architect has not been identified. As a result of the 2010-2011 earthquakes, there was considerable damage to dwelling's chimneys (which partially collapsed and were subsequently removed) and plasterwork.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Fifield has technological and craftsmanship significance as a large Victorian house, with the potential to demonstrate the construction techniques and materials that were in use in the mid-19<sup>th</sup> century. The dwelling is generally a conventional timber structure with a slate roof. Some of the features and details include sliding folding shutters on the exterior, full brick nogging and a cantilevered balcony. There are two marble fire surrounds as well as an attic and cellar.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Fifield has high contextual significance as a large 19<sup>th</sup> century Opawa residence with a substantial portion of its original setting still intact. The north-facing dwelling is located at the southern end of a large section of 1.36 hectares. Behind the dwelling there are a group of outbuildings, including a stable block and cow byre, which are associated with the past running of the property as a small farm, and to the front and to the west of the dwelling is an extensive area of lawns and large mature trees. The current property also retains much of its original northern boundary along Jackson's Creek, and its original road access off Hawford Road. Although the dwelling is not readily visible from the street, the long drive lined with mature trees has landmark significance. The grounds of the property are entirely surrounded by post-World War II suburban residential development.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Fifield 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, especially gardening, including that which occurred before 1900. There has been a house on the site since at least 1880.

## **ASSESSMENT STATEMENT**

The dwelling Fifield and its setting has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance for its association with engineer William Bray, and pharmacist William Townend and his descendants, who have lived in the house for 120 years. The dwelling has cultural significance as a reflection of the way of life of the Bray and Townend families. It also evidences the cultural habit of generational ownership of larger properties and has a 125-year association with the Townend family and their descendants. The dwelling has architectural significance as a mid-Victorian square plan villa. It has

technological and craftsmanship significance for its brick nogging, sliding shutters and interior features including marble fire surrounds. The dwelling Fifield has high contextual significance as a large 19<sup>th</sup> century residence in Opawa, one that retains a very generous garden setting and two historic outbuildings. The dwelling has archaeological significance in view of its age and the colonial development of the locale since the 1860s.

**REFERENCES:**

CCC Heritage File *14 Hawford Rd.*

*Lyttelton Times* 1 June 1885.

MacDonald Dictionary of Canterbury Biography *B694 William Bray.*

Noel Gillespie *Opawa: the outpost on the banks of the Heathcote* (Christchurch, 2007)

**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 239  
*ST FAITH'S CHURCH AND SETTING – 46, 50 HAWKE  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: 1.7.2015 M. VAIRPIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 Faith's Anglican Church and its setting has high historical and social significance as the site of Anglican worship and communion since 1886. The history of the Anglican Church in New Brighton closely parallels the suburb's growth. The area was originally part of the parish of Holy Trinity Church, Avonside. In 1880 auctioneer James Hawkes, after whom Hawke Street was originally named as Hawkes Street, donated two acres as a site for a church. A mission church was erected in 1886 to plans by city surveyor Cornelius Cuff. Dedicated to All Saints in 1887, the church became commonly known as the Beach Church to distinguish it from All Saints', Burwood. All Saints' New Brighton was consecrated in 1889, and joined with All Saints' Burwood in 1890 to constitute the parish of New Brighton. It was not until

1906 that it became the focus of a separate New Brighton parish with its own resident clergyman.

Although the original timber church was enlarged in 1909, the need for a new building was considered pressing, particularly as the congregation was regularly swelled by holidaymakers. Investigations were made into the erection of a new church, but with the intervention of World War I, the present building was not constructed until 1924-25. St Faith's was consecrated in 1959, the name having been chosen by a ballot of parishioners in 1925. The church was badly damaged in the 2010/11 Canterbury earthquakes. The church hall continues to provide a venue for worship and community classes and events.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Faith's Anglican Church has high cultural and spiritual significance as a centre of Anglican worship in New Brighton community for almost 90 years. In replacing 'a wooden shanty', the new church at the time was seen as an act of faith by the people of New Brighton. St Faith's is esteemed by its present congregation and many of its fittings and fixtures are commemorative having been given in memory of members of the parish.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Faith's Anglican Church has high architectural and aesthetic significance as an inter-war Gothic Revival church designed by leading city architects Collins and Harman. Originally founded by William Armson in 1870, the firm of Richard Harman and John Collins had developed into one of the city's leading architectural practices by the turn of the 20<sup>th</sup> century. Collins and Harman were responsible for commercial, religious and domestic buildings in a variety of styles. Notable ecclesiastical buildings by the practice included the Nurses' Memorial Chapel at Christchurch Hospital (1927) and the chapel at Nazareth House (1939). St Faith's Church has the long, relatively low profile and chaste embellishment common to many interwar churches that were particularly influenced by the simple forms of Early English Gothic. The church was originally intended to have a square tower, which was also a typical feature of the 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.*

St Faith's Anglican Church has technological and craftsmanship significance for its construction of random rubble Port Hills' basalt, with Oamaru stone dressings and linings, and a slate roof. It was built by Messrs P Graham and Sons. At the time of its opening in November 1925 it was noted that the altar, pulpit and lectern had been made of English oak and the 'remainder of the furnishings are in figured rimu'.



## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Faith's Anglican Church and its setting has contextual significance in relation to the church hall at 46 Hawke Street and the wider streetscape of New Brighton, particularly as it is prominently sited at the intersection of Hawke Street and Shaw Avenue. The church is a local landmark, within a part of the city that has few recognised heritage buildings or places. St Faith's had a relationship with the Catholic Church of the Immaculate Conception (Luttrell Brothers, 1911), by virtue of their similar age, style, location, and masonry construction, until the latter's demolition following after the 2010/11 Canterbury earthquakes. New Brighton's early 20<sup>th</sup> century Union Church (Methodist & Presbyterian) was demolished in 2011, further enhancing the contextual significance of St Faith's as an important surviving contributor to New Brighton's sense of place and historic identity.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Faith's and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which predates 1900. There has been a building on the site since 1886.

## ASSESSMENT STATEMENT

St Faith's Anglican Church and its setting have high overall significance to Christchurch, including Banks Peninsula. The building has high ritual and social significance as a tangible expression of the development of New Brighton's Anglican presence from mission church beginnings to the 'fine new stone church' of the interwar period. St Faith's Church has high cultural and spiritual significance as a place of Christian worship and fellowship. It has high architectural and aesthetic significance as an example of Collins and Harman's ecclesiastical work. St Faith's Church has the long, relatively low profile and chaste embellishment common to many interwar churches that were particularly influenced by the simple forms of Early English Gothic. The church has craftsmanship significance as an example of inter-war masonry construction. St Faith's Anglican Church and its setting has contextual significance for its siting and location in a part of the city with few recognised heritage buildings. The church has archaeological significance as the site of an Anglican church since 1886. St Faith's and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which predates 1900.

**REFERENCES:**

Eve Minson *A History of Anglican Ministry in New Brighton* (Christchurch, 1988)

*Press* 18 July 1927, p. 11

*Press* 23 November 1925, p. 11

**REPORT DATED: 21 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 1364  
*DWELLING AND SETTING - 98 HEATON STREET,  
MERIVALE, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 18/03/2015**

**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.*

98 Heaton Street and its setting has historical and social significance as one of a number of larger dwellings built in Heaton Street during and in the years following World War I.

In 1914 prominent politician and philanthropist Sir Robert Heaton Rhodes subdivided a portion of his *Elmwood* estate to create what would become a prime residential area in the suburb of Merivale to be known as Heaton Street. The new street's sections were sold off and developed over the following decade, creating a consistent townscape of substantial homes.

The two and a half lots that comprise 98 Heaton Street were sold to retired farmer William Smith in late 1915. William Munro Smith (1869-1945) was probably born in the Ellesmere district. About 1890 he was appointed manager of Springbank, a large property at Otaio in South Canterbury. Smith remained in this position until c1905. After a short period as an estate agent in Christchurch, he resumed farming at a property in Ohoka. This was sold up in 1913 when Smith re-settled in Christchurch permanently. His new Heaton Street home was commenced in late 1915 and occupied the following year. A decade after William Smith's death, his son sold the property to jeweller Kenneth Bartlett in 1956. Bartlett sold it to the present owner in 1968.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

98 Heaton Street has cultural significance as an early twentieth century suburban residence, the design and detail of which reflects the way of life of its first owners. It is tangible evidence of the cultural societal residential changes to the suburban areas of Christchurch which, in the early twentieth century, saw the subdivision of the early larger landholdings reflecting the urban spread of the city and its increasing population by this date.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

98 Heaton Street has architectural and aesthetic significance as a substantial Domestic Revival-style house dating from 1915-1916.

The house was built in 1915-1916 by Graham and Son for William Smith. The architect has not been identified, but the date on the building permit (16 August 1915) coincides neatly with a tender advertisement (31 July & 3 August 1915) from B J Ager for a Heaton Street house, with applications closing on 6 August 1915. This was the only Heaton Street tender advertised that year.

The dwelling is an example of a timber late Edwardian Domestic Revival house, with typical 'Arts and Crafts' form and features marking the stylistic transition from the villa to the bungalow. The house has a picturesque asymmetrical appearance with large triangular-battened gables, exposed eaves, cusped brackets, a slate roof, and casement windows with leaded top-lights. It originally had brick chimneys with ogee corniced caps and tall pots, but these have been removed. The dwelling otherwise has a high degree of external 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.*

98 Heaton Street has craftsmanship significance as an illustration of early twentieth century construction methods and use of materials, and particularly for its extensive Arts and Crafts 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.*

98 Heaton Street and its setting has contextual significance as one of the earliest of a large number of houses of a similar age, style and scale arrayed along Heaton Street. Together these houses form an important and largely intact 'interwar' domestic streetscape.

The setting of the dwelling consists of its immediate parcel, a large rectangular suburban section with an established garden. A low rustic stone wall and a fence conceal the property from 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.*

98 Heaton 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 Elmwood property was developed by the Rhodes family from the mid-1860s.

### **ASSESSMENT STATEMENT**

98 Heaton Street and its setting has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling and its setting has historical and social significance as one of a number of larger homes built in Heaton Street during and in the years following World War I. The dwelling has cultural significance as a substantial early twentieth century suburban residence, the design and detail of which reflects the way of life of its first owners. The dwelling has architectural and aesthetic significance as a substantial Domestic Revival-style house dating from 1915-1916, marking the transition from the villa to the bungalow. The dwelling has technological and craftsmanship significance as an illustration of early twentieth century construction methods and use of materials, and particularly for its extensive Arts and Crafts detailing. The dwelling has contextual significance as one of the earliest of a large number of houses of a similar age, style and scale arrayed along Heaton Street. Together these houses form an important and largely intact 'interwar' domestic 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: House - 98 Heaton Street

Press 31 July, 3 August 1915

CCC Building Permit Register, 1915

**REPORT DATED:** 18/03/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 245  
*DWELLING AND SETTING*— 70 HEATON STREET,  
CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014**

**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 house at 70 Heaton Street is of historical and social significance as one of a number of substantial architecturally-designed homes built in Heaton Street after it was subdivided in 1914-1919 from Robert Heaton Rhodes' estate. The section was sold to Leonard Barnett Young in 1920 before being sold, in the mid-1920s, to Marjorie Reka McDougall, daughter of Robert McDougall, the benefactor of the McDougall Public Art Gallery. Marjorie McDougall married Claude Jack Ferrier in 1925 and the house was built for the newly married couple.

Marjorie Ferrier was a well-known philanthropist and community worker whilst her husband, a wool buyer, was well known as a businessman and Christchurch benefactor. Among other contributions to the city the Ferriers donated the Ferrier Fountain to the Christchurch Town Hall. In 1961 the dwelling was sold to Hamish Hay, who was the son of Sir James Hay, a noted philanthropist and founder of the well known department store Hay's Ltd. Hamish Hay

became Christchurch's longest serving mayor, serving five terms from 1974 to 1989. He was knighted for his services to the city in 1982. Hay and his family lived in Heaton Street for about 40 years, selling the property before his death in 2008.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 74 Heaton Street has cultural significance as an example of an early 20<sup>th</sup> century professional couple's suburban residence. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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 at 70 Heaton Street has architectural and aesthetic significance as an English Domestic revival style house designed by the England Brothers in 1925. Robert England junior established an architectural practice in Christchurch in 1886, being joined by his brother Edward in 1906. After Robert died in 1908 Edward continued the practice specialising in large timber homes for wealthy clients. The England Brothers were responsible for some of Christchurch's more notable late 19<sup>th</sup> and early 20<sup>th</sup> century residential buildings, including the former McLean's mansion and the 1900 section of Riccarton House.

The dwelling is an asymmetrical two-storey building clad in weatherboards and half-timbered stucco, with a slate hipped roof. The half-timbered cross gable which is canted out on both sides of a two-storey rectangular bay is a striking feature of the north-facing façade. Entry is via a porch on the west side of the house. Prior to the 2010-2011 Canterbury earthquakes the dwelling had three brick chimneys. The two external chimneys which form part of the external walls have now been removed in their entirety, while the remaining chimney has at present been taken down to ceiling level. As part of the repair process some of the ground floor wall linings and fixtures and fittings have also been 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.*

The dwelling at 70 Heaton Street has technological and craftsmanship significance for its Arts and Crafts-style detailing, particularly in its façade and in its oak 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 dwelling at 70 Heaton Street has contextual significance as one of a number of architecturally-designed houses in Heaton Street. The house stands immediately to the west of a Colonial Georgian Revival style dwelling at 74 Heaton Street, which is also a listed item. Together the two dwellings illustrate the two most popular styles of architecture in the 1920s in Christchurch.

In addition to the dwelling, the setting consists of an established garden set behind a low stone wall with high hedge to the street boundary. The setting is enhanced by the mature trees that line Elmwood Park on the opposite side of 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.*

The dwelling and setting at 70 Heaton Street are of archaeological significance because they have the potential to 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 Rhodes' family estate at Elmwood, of which the property at 70 Heaton Street was a subdivision, was developed from the mid-1860s.

### **ASSESSMENT STATEMENT**

The dwelling and setting at 70 Heaton Street has overall significance to the Christchurch District, including Banks Peninsula. It has historical and social significance as the residence of the Ferrier and Hay families, both of whom made notable contributions to the city. The dwelling has cultural significance as a demonstration of the way of life of its former inhabitants and architectural significance as an example of the England Brothers' domestic architecture. It also has technological and craftsmanship significance for its Arts and Crafts-style detailing. The dwelling and its setting have contextual significance in relation to its neighbour at 74 Heaton Street and the residential character of Heaton Street in close proximity to Elmwood Park. The dwelling and its setting have archaeological significance, as they have the potential to provide evidence of pre-1900 human activity on the site.

### **REFERENCES:**

CCC Heritage file, *Dwelling and Setting – 70 Heaton Street*  
B. Clarke, 'A Lifetime in Political Arena' *Sunday Star-Times* 11 August 1996, p. A13.  
'Obituary [Mrs M. Ferrier]' *The Press* 31 December 1969, p. 2.  
'Obituary [Mr Jack Ferrier]' *The Press* 15 July 1986, p. 3.

Historic place # 3713 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/3713>

**REPORT DATED: 27 February 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 246  
*DWELLING AND SETTING – 74 HEATON STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: CCC FILES, 7/3/2011**

**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 74 Heaton Street has historical and social significance as one of a number of substantial architecturally-designed homes built in Heaton Street, after it was subdivided in 1914-1919 from Robert Heaton Rhodes' estate. The property was sold by RH Rhodes to Adelaide Fenerty, nee Armstrong, the former wife of accountant Reginald Fenerty in 1923. It was then on-sold to Eleanor Hargreaves, the wife of accountant Leonard Hargreaves in the same year. It was for the Hargreaves family, who had previously lived in Rastrick Street in Merivale, that the dwelling was built. In 1939 they sold the property to Lesley Belcher, the wife of Nelson Belcher, a clerk, and in 1983 it was purchased by the Christchurch architect Kerry Mason, who owned it until 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 dwelling at 74 Heaton Street has cultural significance as an example of an early 20<sup>th</sup> century professional couple's suburban residence. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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 at 74 Heaton Street has architectural and aesthetic significance as a Colonial Georgian Revival style building designed by Cecil Wood. Wood was a leading architect in Christchurch between the world wars. By the 1920s he had moved, like many of his fellow architects, from the picturesque English Domestic Revival style to the more formal Georgian Revival style employed here. With its symmetrical façade and single gable roof this house also reflects the greater simplicity that characterises the Georgian Revival style in particular and inter-war domestic architecture in general. The use of weatherboard claddings reveal an American Georgian influence rather than the English Georgian style used by Wood at Weston House, Park Terrace (1923-24, demolished). The interior follows the simplicity of the exterior with carefully proportioned ground floor rooms opening into each other. Feature elements in the interior, such as the fireplaces and built-in china cabinets, are defined by simplified Georgian forms.

In the late 1980s the rear of the house was extended by Kerry Mason with new kitchen and dining spaces. The roof of the addition was broken into two pitches to maintain the scale of the original house. In the wake of the 2010-2011 earthquakes, the brick chimneys were removed down to roof level.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 74 Heaton Street has technological and craftsmanship significance as a demonstration of quality construction methods and techniques employed during the 1920s. The dwelling has a high level of decorative detailing rendered in a variety of materials, such as the patterned brick of the fireplaces and the twin arches which frame the marble-floored entry to the kitchen

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 74 Heaton Street has contextual significance as one of a number of architecturally-designed houses in Heaton Street that contribute to its residential character. The house stands immediately to the east of an English Domestic Revival style dwelling at 70 Heaton Street, which is also a listed item. Together the two dwellings illustrate the two most popular styles of architecture in the 1920s in Christchurch.

The dwelling stands on a rectangular parcel of land at the corner of Heaton Street and Allister Avenue. The latter was developed in 1920 and named in 1921. The setting consists of an established garden with a swimming pool on the north side of the house. The mature garden setting, which is sheltered by a tall brick wall running along the street boundary, is consistent with those of neighbouring houses. The setting is enhanced by the mature trees that line Elmwood Park on the opposite side of 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.*

The dwelling and setting at 74 Heaton Street are of archaeological significance because they have the potential to 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 Rhodes' family estate at Elmwood, of which the property at 70 Heaton Street was a subdivision, was developed from the mid-1860s.

### **ASSESSMENT STATEMENT**

The dwelling and setting at 74 Heaton Street has overall heritage significance to the Christchurch District, including Banks Peninsula. It has historical significance as an example of one of the original houses built following the subdivision of Robert Heaton Rhodes' Elmwood estate. The dwelling has cultural significance as a demonstration of the way of life of its former inhabitants and architectural and aesthetic significance for its Colonial Georgian Revival style design by the leading Canterbury architect Cecil Wood. The dwelling has technological and craftsmanship significance for the quality of its construction and architectural detailing. The dwelling and its setting has contextual significance in relation to its neighbour at 70 Heaton Street and the residential character of Heaton Street in close proximity to Elmwood Park. The dwelling and its setting have archaeological significance, as they have the potential to provide evidence of pre-1900 human activity on the site.

### **REFERENCES:**

CCC Heritage File *Dwelling and setting – 74 Heaton Street*

Historic place # 3716 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/3716>

Adrienne Rewi 'Georgian Rules' *New Zealand Home and Building*, June/July 1992, pp. 92-95.

Ruth Helms 'The Architecture of Cecil Wood' PhD Thesis, University of Canterbury, 1996.

**REPORT DATED: 27 February 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 243  
*ELMWOOD PARK* – 83, 83A-D HEATON STREET,  
CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014**

**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.*

Elmwood Park has historical and social significance due to its association with the Rhodes family, its transformation from a private estate to a suburban park, and for its use by various sporting codes and the local community for almost 100 years.

The grounds of Elmwood Park were originally part of the Rhodes estate; the residence known as Elmwood was on the site now occupied by the Heaton Normal Intermediate School and the park occupied the former estate's extensive garden and orchard.

Before moving to Purau in the 1860s, Robert Rhodes had built a house on 50 acres of land, naming the property Elmwood after the English elm trees that lined the Papanui Road



boundary. Rhodes planted most of the trees in the grounds in 1867 including many imported species which were not in common cultivation in Canterbury at that time (Barnett, 1946). In 1882 the dwelling burned to the ground however Elmwood's trees, shrubs and orchard were uninjured (*The Press*, 23 November 1982, p 2). Two years later a replacement dwelling was built within the existing established landscape. Robert Rhodes died in 1884 and the property was left to Robert's son Heaton Rhodes, a well-known lawyer, runholder and politician who completed the redevelopment of the estate although he lived on his country estate at Tai Tapu.

Heaton Rhodes, began to subdivide the Elmwood estate in the early years of the 1910s and in 1911, a group led by the Christchurch Mayor Thomas Taylor, determined to acquire a portion of the estate for use as a suburban park for the residents of St Albans, Papanui and Fendalton as well as the children attending Elmwood School. In 1919, a block of 6.07 hectares of the estate's ornamental grounds was acquired as part of a joint purchase by Christchurch City Council, the Government and Waimairi County Council. Christchurch City Council raised a loan of £5,1000, the Government of the day agreed to contribute £1,000 and Waimairi County Council contributed £1,152 towards the cost of laying out the park.

As part of the development of the park Heaton Street was formed. Allister Avenue was also formed to allow public access to the park from Leinster Road. The land for this was donated by local resident Charles Wood (95 Leinster Road).

James Young, Curator of the Christchurch Botanic Gardens and Superintendant of Reserves was responsible for the overall park layout and his early plant selections for the park included Plane, Horse chestnut and white beam. In addition a number of large lime trees were transplanted from St Albans Park. Paths and sports fields for rugby and cricket were formed between 1922 and 1923, three asphalt tennis courts were formed in 1924 and a tennis pavilion was constructed on the park's eastern side in 1926. A children's playground was established on the western side of the park in 1925 and in c.1927 a bowling green was laid out near the tennis courts in a location originally intended for a lake. A croquet pavilion, associated with established croquet lawns, was completed in 1929. An iron post and chain fence previously used on Victoria Square was erected on the park's Heaton Street frontage in 1924 and ornamental iron gates from the Canterbury Hall were erected at the main park entrance on Heaton Street at its intersection with Allister Avenue in c.1925. Halswell stone pillars and a low stone wall were constructed as part of this main entrance.

In 1933, as part of the City Council's scheme to encourage children to plant and care for trees in parks near their schools, pupils from Elmwood School planted several dozen trees in the park. Species included oak, elm, rowan and plane as well as roses. One year later a commemorative tree was planted in the park by pupils to mark the Royal Jubilee. Other plantings by the Reserves Department prior to 1950 included copper beech, red oak and golden ash.

Research to date suggests that an additional small parcel of land was gifted to the city by Heaton Rhodes following the subdivision of the remainder of his estate. This contained a stand of elms that it was hoped would be protected through their addition to the park.

Today the 6.47-hectare block consists of sports fields and associated sports buildings, a children's playground, a tree-lined perimeter path, gates and a low chain and post fence on the Heaton Street boundary. For nearly 100 years Elmwood Park has provided a meeting place and recreational sports grounds for the local residents, school pupils and people of neighbouring suburbs.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Elmwood Park has cultural significance as it reflects the importance of public recreation to the people of Christchurch, and its name commemorates its previous history as part of the Rhode's estate. The park is used for sport and general recreation, including croquet, tennis and cricket. It is the home ground for the Old Boys Collegians Cricket Club, one of seven affiliated clubs that use the park and have formed the Elmwood Club to collaborate in their sporting and social activities.

Elmwood Park also has cultural significance by virtue of its use as a landscape of commemoration through the planting of the Jubilee memorial tree in 1934, and as a site used by Christchurch Council as part of their scheme to instil a sense of tree awareness in the city's youth.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Elmwood Park has aesthetic significance due to its balance of large mature trees and open expanse of greenspace. The park was designed to accommodate both active and passive recreation with a large open grassed area and a perimeter walk edged with mature trees including Lime, Elm and Ash, and many other species. The tennis and croquet clubs are located to the north east of the park, and are screened on three sides by mature trees. A diagonal section to the northwest is also screened with mature trees, and this contains a playground and has a stream boundary (Cross 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.*

Elmwood Park has technological and craftsmanship significance for the construction method, materials and detailing of its ornamental landscape fabric which predates the park's development, namely surviving posts from Victoria Square, the Halswell stone fence and iron gates. It also has value for the evidence it may contain relating to past landscape and horticultural practices. The Park contains remnant plantings from its former use as a private 19<sup>th</sup> century residential landscape and early plantings from its initial establishment as a public park, and therefore serves as an arboricultural record of plant fashions in the 1860s and during its early development.

## **CONTEXTUAL SIGNIFICANCE**

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

Elmwood Park has contextual significance as a local landmark on a busy Christchurch residential street. The park encompasses a large rectangular block bordered by Heaton Street and Heaton Intermediate School to the south and east and residential properties that are accessed from Strowan Road and St Andrews Square to the west and north. Only the Heaton Street boundary addresses the street itself. At a wider scale the park relates to other suburban parks in the city which were created from the grounds of 19th century residences, such as Abberley, Woodham, Risingholme, Beverley and Burnside.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Elmwood Park is of archaeological significance for the potential to provide archaeological evidence of human activity, including that which pre dates 1900. The site functioned as a private residence with developed ornamental grounds from the mid 1860s

### **ASSESSMENT STATEMENT**

Elmwood Park is of overall significance to Christchurch, including Banks Peninsula. The park has historical and social significance due to its association with the Rhodes family, its acquisition by the city for use as a suburban park, and its development from a private estate to a public park by James Young, Curator of the Christchurch Botanic Gardens and Superintendant of Reserves. Elmwood Park has cultural significance as it reflects the importance of open public spaces to the people of Christchurch and the growing recognition of the need for children's suburban playgrounds. The park also has cultural significance as a site of commemoration. Elmwood Park has aesthetic significance for its balance of open greenspace and large mature trees. The park has technological and craftsmanship significance for its ornamental landscape fabric (surviving posts from Victoria Square, the Halswell stone fence and iron gates) which predates the parks development. It also has technological value for the evidence it may contain relating to its arboriculture record. Elmwood Park is of contextual significance as a local landmark on a busy Christchurch residential street, and of archaeological significance because it has the potential to provide archaeological evidence relating to human activity, including that which pre dates-1900.

### **REFERENCES:**

CCC Heritage File, Elmwood Park

<http://www.elmwoodclub.co.nz>

The History of the Parks, Gardens and Reserves under the control of the Christchurch City Council, 1952, Assorted History Files, CH377, Box 52, CCC Archives

Barnett, M. J. (1946) Banks Lecture: The History and Development of Tree Planting in Canterbury

CH335, Box 8, Abattoir and Reserves Committee Reports 1939-1945  
CH335 Box 8 Reserves Committee Reports March 1939-March 1945, CCC Archives  
CH335 Box 9 Reserves Committee Reports April 1945 -March 1949, CCC Archives  
CH335 Box 18 Reserves Committee Reports July 1949 – November 1952, CCC Archives  
CH380 Abattoir and Reserves Committee Reports 1947 – 1950, CCC Archives

'Elmwood Park: Private owners generous gift", *The Press*, 17 April 1919, p 6

Games Areas: Use of the City Parks and Reserves, *The Press*, 18 February 1930, p 10

"Trees and Parks: encourage interest of school children", *The Press*, 4 August 1933, P 8

**REPORT DATED: 12 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 247  
*DWELLING AND SETTING, WAHI RURU – 50 HEBERDEN  
AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL, 2005**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 50 Heberden Avenue, known as Wahi Ruru, has high historical and social significance as one of the oldest houses remaining in Christchurch and for its association with Dr Burrell Parkerson. It was built by Dr Parkerson, the first surgeon at Christchurch Public Hospital. On arriving with his large family from Norfolk in 1851 Parkerson purchased land from the Canterbury Association including 100 acres in Sumner. By 1853 a two-storeyed stone cottage had been constructed on the farmstead and it has remained in continuous residential use to the current day. The property remained in the family until 1864 when Parkerson, who had been appointed Co-Superintendent at Christchurch Hospital, sold his Christchurch holdings to take up pastoral runs in the McKenzie country. The Sumner property was sub-divided by Messrs Johnstone and Williams and the house and 10.5 acres sold to Mrs Frances Frew in 1873. Following her death the house was sold in 1901 to John

Alexander Inglis, draper of Linwood. In c.1907 the nine-roomed villa extension was added to the original house, with the stone cottage becoming the servants' quarters.

The property subsequently changed hands several times and was incrementally sub-divided until the section reached its current size of 2064 square metres. By 1913 the homestead was known as Wahi Ruru (Place of the Morepork). The property passed through a number of hands until 1962 when it was purchased by Evelyn Johnston at which point the house was remarkably original. Following Mrs Johnston's death in 1994 the house was sold, altered and renovated and the land further subdivided to its current size. The alterations included the removal of the lean-to scullery and gas production shed, the installation of a new kitchen and the conversion of the old kitchen in to a laundry. In 1996 a double garage and utility room were added to the south elevation. Following the Canterbury earthquakes it was substantially damaged and is awaiting a decision regarding 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 property at 50 Heberden Avenue has cultural significance as a tangible reminder of Sumner's rural history that has survived the transition from farm to high density suburban living. As one of the oldest buildings in Christchurch in continuous residential use, the house stands as a reminder of early patterns of living in the Christchurch 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 dwelling has high architectural and aesthetic significance as an early colonial vernacular dwelling with an Edwardian villa addition. The floor plan of the original part of the dwelling is somewhat unusual in that there are two staircases, each leading to a pair of bedrooms on the first floor with no connection between these paired rooms at the upper level. The original two-storeyed section of the house was built of stone blocks, quarried locally, with a pitched roof of Welsh slate and the upper level constructed of brick. The designer/builder is unknown at this time.

The early 20<sup>th</sup> century single-storey timber addition is in the villa style, with a metal roof, timber corbels under the eaves and timber sash windows. Further additions and alterations were made in the mid-1990s with the timber addition being remodelled internally and the addition of a garage to the rear of the building. The aesthetic qualities of the building lie in its use of materials, namely stone and slate, and retention of a mid-19<sup>th</sup> century appearance. Internally the house contains plasterwork from the same era as that displayed at the 1906-7 International Exhibition held in Hagley Park, several timber fire surrounds and other early fixtures and fittings.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 50 Heberden Avenue has high technological and craftsmanship significance for the potential it has to reveal information about early colonial and early-20<sup>th</sup> century materials, fixtures, fittings, materials and construction methods, particularly the original stone and brick section of the dwelling. The house was constructed of 600mm stone blocks quarried from either Lyttelton or Quail 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.*

50 Heberden Avenue and its setting have contextual significance in its relationship to the surrounding environment. The setting consists of the immediate land parcel. The dwelling turns its back on the street, looking to the north over what would have been the original farm property, within a mature garden setting. The plot is an irregularly shaped block on the inside of a bend in Heberden Avenue at the base of Scarborough Hill. The setting is enhanced by mature trees that surround the house, including Houpapa and Variegated Holly. The trees are concentrated to the south, east and west of the property, screening it from the road but maintaining a view shaft 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 dwelling and setting at 50 Heberden Avenue are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900. As one of the oldest surviving houses in Christchurch the house has the potential to reveal early colonial construction practices.

## ASSESSMENT STATEMENT

The dwelling at 50 Heberden Avenue known as Wahi Ruru and its setting are of high overall significance to Christchurch including Banks Peninsula. The dwelling has high historical and social significance as one of the oldest houses remaining in Christchurch, and for its association with Dr Burrell Parkerson. The property at 50 Heberden Avenue has cultural significance as a tangible reminder of Sumner's rural history and early colonial way of life. The dwelling has high architectural and aesthetic significance as a very early colonial dwelling with a later Edwardian villa addition. The dwelling has high technological and craftsmanship significance for its use of 19<sup>th</sup> and 20<sup>th</sup> century materials and construction methods, particularly the original stone and brick section of the dwelling. The contextual significance of the property lies in its relationship to the surrounding environment, turning its back on the street and looking to the north over what would have been the original farm property, within a mature garden setting. The dwelling and setting at 50 Heberden Avenue are of archaeological significance because they have 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 File, 50 Heberden Avenue*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting.*  
*Heritage Assessment – Statement of Significance. Wahi Ruru/Formal 'Parkerson' House –*  
*510 Heberden Avenue – 2011*  
Historic place # 3125 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/3125>

**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 248  
*BRIDGE AND SETTING – HELMORES LANE, BETWEEN  
HARPER-DESMOND, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 17.12.2014**

**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 Helmore Lane Bridge has high historical significance as one of the oldest bridges in the city and for its association with early settler JC Helmore. It was constructed in 1866 by Joseph Cornish Helmore (1832-1920), whose 50-acre property *Millbrook* was on the north side of the River Avon, north of what is now known as Little Hagley Park. Helmore, an English-born barrister and solicitor who settled in Christchurch in 1861, applied to the Canterbury Provincial Government in 1865 to allow him to build a road from what is now Harper Avenue across the river and through his land. Helmore was given permission to construct, at his own expense, a new road, and a bridge at least 14 feet wide over the Avon. Helmore subdivided his land that same year and consequently both road and bridge came into public use.

The bridge Helmore had built, although typical in the 1860s and 1870s in Christchurch, is today the only example remaining of a propped beam timber bridge in the city. It has been repaired and widened during the 149 years it has been in place but retains its original character. Since the 2010 and 2011 Canterbury earthquake the bridge has been closed to

vehicle traffic but remains open to pedestrians and cyclists. A repair and structural upgrade is being developed for the bridge.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Helmores Lane Bridge has cultural and spiritual significance for its association with the River Avon and the city's distinctive character and identity as a river city. The river, known to Maori as Ōtākaro, has cultural significance to tangata whenua and was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoe and Ngāi Tahu.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Helmores Lane Bridge has architectural and aesthetic significance as an example of a Victorian a propped beam timber bridge and aesthetic significance arising from its age, robust timber construction and picturesque setting. The bridge is a timber knee-braced beam bridge on timber piles. One row of piles is slightly askew in relation to the other row in order that the bridge skews slightly to the address the angle of the river. The skew is approximately 19.5 degrees. The designer of the bridge is as yet 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 Helmores Lane Bridge has high technological significance as the only surviving propped beam timber bridge in Christchurch, albeit its construction and appearance being relatively typical of mid-19<sup>th</sup> century timber bridges. It also has technological significance for what it may reveal of 19<sup>th</sup> century construction 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 Helmores Lane Bridge has high contextual significance, as an important feature of the park environment in which it sits. The bridge connects Little Hagley Park to the Millbrook Reserve. The bridge has landmark significance, as it has been a recognisable feature of the park for almost 150 years. The style and age of the bridge are a link to the early development of Helmores Lane, which is notable for its early 20<sup>th</sup> century architecturally-designed houses. The Helmores Lane Bridge also relates contextually to other historic bridges in the inner city.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Helmores Lane Bridge has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and human activity on this site, including that which occurred before 1900.

## ASSESSMENT STATEMENT

The Helmores Lane Bridge has high overall significance to the Christchurch District, including Banks Peninsula as the only surviving nineteenth-century timber bridge in Christchurch. The bridge has high social and historical significance for its association with J C Helmore and as a reminder of the early development of the city. The Helmores Lane Bridge has cultural significance for its association with the River Avon and the city's distinctive character and identity as a river city and is of cultural and spiritual significance to Maori, known as Ōtākaro, it was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoë and Ngāi Tahu. The Helmores Lane Bridge has architectural and aesthetic significance as an example of a Victorian propped beam timber bridge and aesthetic significance arising from its age, robust timber construction and picturesque setting. The Helmores Lane Bridge has high technological significance as the only surviving propped beam timber bridge in the city and has high contextual significance in relation to Little Hagley Park and a number of historic central city bridges. The Helmores Lane Bridge has archaeological significance in view of its river location and the mid-19<sup>th</sup> date of its construction.

## REFERENCES:

CCC Heritage File – Helmores Lane Bridge

J Ince *A city of bridges: a history of bridges over the Avon and Heathcote rivers in Christchurch* (Christchurch, 1998)

Historic place # 1798 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1798>

**REPORT DATED: 8 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 253  
DWELLING AND SETTING, ASHBROOK - 25 HELMORES  
LANE, CHRISTCHURCH**



**PHOTOGRAPH: B. SMYTH, 16 SEPTEMBER 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.*

25 Helmore Lane (formerly known as *Ashbrook*) has historic and social significance for its lengthy associations with businessmen TF Gibson and Rex Anderson and as a large family home built in the early 20<sup>th</sup> century. The dwelling was designed and built in 1916 for Thomas Firbank Gibson, the governing director of AH Turnbull and Co. who were exporters of frozen meat and dairy produce, shipping agents and grain merchants. Gibson's wife Lucy (nee Mathias) was a grand-daughter of prominent colonial Anglican cleric Archdeacon Mathias. After TF Gibson's death in 1942, Lucy remained at *Ashbrook* until her own death in 1948, and then the house passed to their son Thomas Gibson. Thomas Gibson jun. also worked for AH Turnbull and Co. He subdivided the property in 1961, and took the name *Ashbrook* to a new house on the front section.

In 1978 the house was sold to Rex Anderson, an accountant, who lived there until his death in 2001. Anderson was a partner in the firm Price Waterhouse, held a government appointment on the Securities Commission for 10 years and was awarded the New Zealand Order of Merit in 1998. In 2003 the next owner applied for consent to demolish the building.

This consent was declined by the Christchurch City Council and the property was subsequently sold. The house suffered moderate damage in the Canterbury Earthquakes of 2010 and 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.*

25 Helmores Lane has cultural significance as a reflection of the lifestyle of a professional Christchurch family in the early 20<sup>th</sup> century. In this period, large homes in extensive grounds were typical of this part of the city.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

The dwelling at 25 Helmores Lane has high architectural and aesthetic significance as a noteworthy English Domestic Revival style house designed by prominent Christchurch architect Cecil Wood in 1916. After receiving his early training in Christchurch Wood worked for leading Edwardian Arts and Crafts architects Leonard Stokes and Robert Weir Schultz in England before returning to New Zealand to establish his own practice. At *Ashbrook* Wood created a large homestead similar to those he designed for rural properties around Canterbury.

The two-storeyed timber house has a shingled upper storey with Welsh slate roof. The bulk of the house is rectangular in form with a variety of roof forms, a veranda with hipped roof balcony above, and gables to enliven the appearance of the house. A particular feature is the row of four interlocking gables on the east elevation that reference houses in England by leading Arts and Crafts architects. This is a recognisably Arts and Crafts feature that is unique within Christchurch architecture and within Wood's oeuvre. Wood himself retired to a Helmores Lane house in the 1940s. Substantial alterations and additions have been made to the west of the house. The former garages and servants' wing were substantially redesigned and rebuilt. The core of the main house remains largely intact, however, both externally and internally.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Helmores Lane has technological and craftsmanship significance due to the quality of its construction, which was personally supervised by the architect Cecil Wood. The house demonstrates a high level of craftsmanship in its construction and the timber joinery on the interior.

### **CONTEXTUAL SIGNIFICANCE**



*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

25 Helmores Lane has high contextual significance for its contribution to the established residential character of Helmores Lane. The setting of the building includes the immediate land parcel, a large rectangular back section set in a mature garden. The house can be glimpsed from the street. The context of the house is Helmores Lane, a leafy enclave that includes a number of listed early and mid-20<sup>th</sup> century homes. Nearby Millbrook Reserve and Hagley Park add to the established garden character of the street.

### **ARCHAEOLOGICAL SIGNIFICANCE**

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

The house and setting at 25 Helmores Lane are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on this site, including that pre 1900. Previously the land was part of the Helmore family estate, which dates to the 1860s.

### **ASSESSMENT STATEMENT**

25 Helmores Lane (formerly *Ashbrook*) has overall heritage to Christchurch, including Banks peninsula. The dwelling has historic and social significance for its associations with businessmen TF Gibson and Rex Anderson and as an early 20<sup>th</sup> century dwelling. The dwelling has cultural significance as it demonstrates the way of life of its former residents and high architectural and aesthetic significance as a noteworthy English Domestic Revival design by prominent Christchurch architect Cecil Wood. The dwelling has technological and craftsmanship significance for the quality of its construction and finishing. The dwelling has high contextual significance in relation to the other listed homes in Helmores Lane and archaeological significance in view of the development of the locale by members of the Helmore family since the early 1860s.

### **REFERENCES:**

CCC Heritage File

Helms, R. (2003) Report of Significance of House at 25 Helmores Lane, Christchurch designed by architect Cecil Wood in 1916.

Ross, A. (2003) Evidence for Council Hearing: 25 Helmores Lane.

**UPDATED:** 1 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 249  
*DWELLING AND SETTING – 2 HELMORES LANE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014**

**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 2 Helmore Lane has historical and social significance because it was built in 1945 by architect Heathcote Helmore for his own use. Helmore (1899-1965) had a family association with the area going back to the 1860s when Joseph Cornish Helmore, a solicitor from Exeter, purchased a 50-acre block, bounded by the Avon Stream, Wairarapa Stream, Rossall Street and Garden Road. Following J C Helmore's death in 1920 the property was subdivided in to smaller blocks and sold off.

Heathcote Helmore was a leading architect in Christchurch between the world wars and a notable patron of the arts. He was a president of the Canterbury Society of Arts and was closely involved with Canterbury Museum, securing many items for the collection through his association with the early families of Canterbury. The dwelling was built in part to house his collection of antiques and Chinese lacquer furniture, which were later displayed in the

Heathcote Helmore room at Canterbury Museum. The architect's former home has changed hands several times since his death in 1965. The dwelling requires re-levelling as a result of damage caused by the 2010/11 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 dwelling at 2 Helmore Lane has cultural significance as the mid-20<sup>th</sup> century suburban residence designed by the architect for himself and reusing parts of an earlier house. The size of the dwelling and the range of rooms it contains demonstrate the way of life of its past and present residents. The Helmore family's long-standing association with this part of the city is commemorated in the names of Millbrook Reserve, named after J C Helmore's residence, and in the name of the lane itself.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 at 2 Helmore Lane has architectural and aesthetic significance for its design by Heathcote Helmore. Helmore served his articles with Cecil Wood for three years before going overseas and spending two years working for Sir Edwin Lutyens in England. After he returned to Christchurch he established the firm of Helmore and Cotterill with Henry Cotterill in 1924.

Built in 1945 Helmore's design responded to the restrictions on residential building size that were brought in to address war-time material shortages. The architect built the house around an existing ballroom and service area taken from his parents' house in nearby Rhodes Street. He then added a two-storeyed Colonial Georgian weatherboard wing, thus circumventing the maximum floor size then in force. With its steeply pitched slate roof, shuttered windows and sense of classical formality the house is a notable late example of the Colonial Georgian Revival style that Helmore and Cotterill had helped to popularise between the wars in Christchurch. The former ballroom, with its 3.7 metre (12 foot) stud and large classically arched windows, is one of the principal features 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.*

The house at 2 Helmore Lane has technological and craftsmanship significance due to the quality of its construction and finish. The integration of a relocated structure with the new build undertaken in 1945 demonstrates contemporary craftsmanship in the construction of this 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 house at 2 Helmores Lane and setting has contextual significance as one of a number of listed, architecturally-designed houses in Helmores Lane; the others being located at 16 and 25. Heathcote Helmore also designed no 25 and Cecil Wood designed the dwelling at 16 Helmores Lane as his own home.

The house at 2 Helmores Lane is set within a mature garden behind a high fence with post and rail wooden gates that allow a view of the two-storeyed house beyond. The house has some presence within the streetscape due to its proximity to the street, scale and architectural character. The broader setting includes mature street trees, Millbrook Reserve, the Helmores Lane Bridge and Little Hagley Park.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 house and setting at 2 Helmores Lane are of archaeological significance because they have the potential to provided archaeological evidence relating to past construction methods and materials, and human activity on this site, including that which occurred before 1900. Although the dwelling was erected in the mid-20<sup>th</sup> century, development in the area, by members of the Helmore family, took place from the early 1860s.

### **ASSESSMENT STATEMENT**

The dwelling and its setting at 2 Helmores Lane have overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with the architect Heathcote Helmore, who built his own home on land that had originally been in his family since the 1860s. The dwelling has cultural significance as a demonstration of the way of life of one of the city's influential interwar architects. It has architectural and aesthetic significance as a mid-career Colonial Georgian Revival style design by Heathcote Helmore. The dwelling has technological and craftsmanship for the quality of its construction and architectural detailing. The dwelling and its setting has contextual significance for its contribution to the streetscape and the established residential character of the area. The house and setting at 2 Helmores Lane are of archaeological significance because they have the potential to provided archaeological evidence relating to past construction methods and materials, and human activity on this site, including that which occurred before 1900.

### **REFERENCES:**

CCC Heritage File

'Obituary - Mr H G Helmore's Work in Architecture and Arts' *The Press* 22 May 1965, p. 14.

Wells R. & Heward, V. (2004) 2 Helmores Lane. *Christchurch Heritage Houses*. Caxton Press.

<http://researcharchive.vuw.ac.nz/xmlui/bitstream/handle/10063/3294/thesis.pdf?sequence=2>

**REPORT DATED: 7 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 250  
*DWELLING AND SETTING – 16 HELMORES LANE,  
CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, 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 16 Helmore Lane has historical and social significance due to its construction in 1946 by architect Cecil Wood, as his retirement home. Christchurch born Cecil Wood (1878-1947) began his architectural career in the office of local architect Frederick Strouts, and worked as a draughtsman with the firm Clarkson and Ballantyne. Wood studied architecture at the School of Art at the University of Canterbury under Samuel Hurst Seager, who introduced him to Arts and Crafts principles and practices. Wood gained valuable experience in England from 1901-1905 with leading Edwardian Arts and Crafts architect Leonard Stokes and Robert Weir Schultz who was working in the Tudor revival and neo-Georgian styles. Wood returned to New Zealand in 1906 and by 1909 had set up his own architectural practice in Christchurch. He had a varied practice and became Canterbury's leading inter-war architect, though his reputation extended nationwide. Although it is his domestic architecture for which he is most recognised and renowned, Wood also had a high output of educational buildings, public and commercial buildings, and ecclesiastical buildings. Wood only lived at 16 Helmore Lane for a year before his death in



1947. His widow remained at the property for some time and later rented the property to the British Consulate. Mrs Wood later sold it to Helen Fisher who in 1983 sold it to the current owner. The dwelling sustained moderate damage in the 2010/2011 Christchurch 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 dwelling at 16 Helmores Lane has cultural significance as the home of one of New Zealand's leading domestic and ecclesiastical architects – Cecil Wood. Wood influenced many other notable architects who worked in his office including Robert and Margaret Munro, Paul Pascoe and Sir Miles Warren.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 16 Helmores Lane has high architectural and aesthetic significance as a residential home designed by prominent architect Cecil Wood for his own use. In terms of domestic work Wood's architecture had moved from an early English Domestic Revival style to a more formal neo-Georgian style by the early 1920s. Wood became a fellow of the New Zealand Institute of Architects in 1926, and was notional president from 1937 to 1938 and became an associate of the Royal Institute of British Architects in 1921. In 16 Helmores Lane (1946) he designed a single-storey Colonial Georgian Revival brick house. Painted white with steeply pitched gable roofs, the house has little detailing apart from brick self-patterning in the main gable end, decorative veranda supports and shuttered sash windows with multiple panes. With its unpretentious, restrained, carefully proportioned design and its commitment to quality materials and craftsmanship, the house epitomises Wood's design philosophy. The house has influenced other architects, particularly Sir Miles Warren in his domestic architecture in during the 1950s and 60s. Additions and alterations have occurred over the years and the self-contained flat at the rear was built when it was rented to the British Consulate. Other alterations included the extension of the main bedroom with the addition of an ensuite and renovations to 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.*

16 Helmores Lane has technological and craftsmanship significance due to the type of construction, the materials and finishes. Personally supervised by a leading architect the

house has the potential to reflect a particular level of craftsmanship in houses built for professionals in the first half of the 20<sup>th</sup> 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 16 Helmores Lane has high contextual significance as one of a number of listed architecturally designed houses in Helmores Lane. There are two listed Cecil Wood buildings (with another one at 19 Helmores Lane being demolished after the 2010/2011 earthquakes) and two listed Heathcote Helmore buildings in the street. Both architects designed their own homes and lived on the street, with Heathcote Helmore - a former pupil of Wood's - residing at 2 Helmores Lane. These houses all contribute to the character of this residential street in Merivale. The house sits on a rectangular section on the corner of Helmores Lane and Rhodes Street. It has a mature garden setting, carefully preserved by Wood during the construction of the house, with a hedged and planted boundary to the street. Within the planted boundary the house has a formal front lawn with walled garden terrace extending beyond the veranda. The house has landmark significance due to its proximity to the street, and defined architectural character. The broader context of mature street trees, the Millbrook Reserve and Hagley Park add to the established garden character of this exclusive 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 at 16 Helmores Lane has some archaeological value because of the potential to provided archaeological evidence relating to past building construction methods and materials, and human activity on this site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The dwelling at 16 Helmores Lane and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance as the home architect Cecil Wood designed for himself and his wife. The dwelling has cultural significance as the home of one of New Zealand's leading domestic and ecclesiastical architects - Cecil Wood - who influenced a number of other prominent architects. 16 Helmores Lane has high architectural and aesthetic significance as a residential home designed by Cecil Wood, who had established himself as Canterbury's leading domestic architect; the dwelling is notable for its simplicity and dignified design. 16 Helmores Lane has technological and craftsmanship significance due to the type of

construction, the materials and finishes. Personally supervised by a leading architect the house has the potential to reflect a particular level of craftsmanship in houses built for professionals in the first half of the 20<sup>th</sup> century. The dwelling and its setting have high contextual significance as one of several architecturally designed houses in Helmores Lane (including two other listed buildings designed by Wood), and for its landmark status due to its proximity to the street, and defined architectural character.

**REFERENCES:**

Christchurch City Council Heritage files *16 Helmores Lane*  
Obituary (1947, November 29) Mr Cecil W. Wood. *The Press*, p 8.  
Wells R. & Heward, V. (2004). 16 Helmores Lane. *Christchurch Heritage Houses*. Caxton Press.  
Helms, R. (1996) *The Architecture of Cecil Wood*. PhD. University of Canterbury, p.104.

**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 270**  
***FORMER DWELLING AND SETTING, TE KORAHA – 59***  
***HEWITTS ROAD, CHRISTCHURCH***



**PHOTOGRAPH: JENNY MAY 19.4.2015**

**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.*

Te Koraha has high historical and social significance for its association with the Rhodes family, early Canterbury runholders, and Rangī Ruru Girls' School. The first stage of the house was built by Christchurch lawyer Arthur Rhodes (1859-1922) in 1886, after he had cleared the site of some earlier cottages and built stables and a coach house in 1884. Rhodes named his new home, Te Koraha, meaning 'the wilderness'. Rhodes married Rose Moorhouse, niece of former Canterbury Superintendent William Moorhouse in 1892 and the house was enlarged two years later. Te Koraha became the setting for the Rhodes' active social life and hosted, amongst other guests, the Duke and Duchess of Cornwall and York during their 1901 tour of New Zealand and, later in the same year, Antarctic explorer Sir Robert Falcon Scott.

After Arthur Rhodes' death the house was leased and then sold by Arthur Rhodes' son Tahu to the Misses Gibson, who had established a school for girls in Papanui Road in 1889. The school relocated from its Webb Street premises to Te Koraha in 1923. In 1946 the Gibson family sold the school to the Presbyterian Church.

For almost 80 years the Te Koraha served as the school's boarding hostel. It was substantially renovated in 2002 and since that time it has housed the school's administrative offices, principal's office, school boardroom, staff room and senior common room. The building required repair work following the 2010/11 Canterbury earthquakes and was reoccupied in August 2012 after this work was completed.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Te Koraha has cultural significance as a tangible example reflecting the way of life of Canterbury's early settlers and the large homes they built in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The Maori names Arthur Rhodes gave to his home and also his children, Tahu and Mairehau is notable as evidence of the way in which some first generation New Zealand pakeha assimilated te reo. The building also has cultural significance for its association with Rangi Ruru Girls' School since 1923 and is a tangible reminder of a particular way of life associated with the culture of education and boarding establishments. The house has cultural value to past and present pupils and staff, and the esteem with which it is held was demonstrated by both its refurbishment in 2002 and rapid repair after the 2010/11 Canterbury earthquakes.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Te Koraha has high architectural and aesthetic significance as an example of the domestic work of leading Christchurch architectural firm, Armson, Collins and Harman. The firm was continued by J J Collins and RD Harman after William Armson's death in 1883 and it was responsible for a wide range of commissions throughout Canterbury, including many notable houses for well-to-do clients. Collins and Harman designed Meadowbank homestead for George Rhodes in 1891.

Te Koraha was built of heart rimu, matai, and kauri, with a slate roof and large brick chimney stacks – many of which fell in the earthquake of 2010/2011. The house is of asymmetrical design and is a two storey construction in timber with multiple bays, deep gables with decorative barge boards, finials and moulded timber and batten decorative elements on the facades. A double height verandah has detailed balustrades and posts. Internally it has leaded windows, detailed ceilings, bay windows and inglenooks with elegant fire surrounds and panelled doors. When built it included a sprung-floor ballroom and provided accommodation for eight servants. Stables and outhouses which once stood behind the house were demolished many years ago.

Whilst the English Domestic Revival style of Te Koraha was maintained by Collins and Harman during the initial thirty-year development of the building, certain elements also reflect

changing architectural taste over this period of time. Additions and alteration to the house were commissioned by the Rhodes in 1894, 1902, 1905, 1908, and 1913 (Heritage NZ List).

Changes were undertaken in 2002 when the building ceased to act as a boarding hostel and was altered to house the school's administrative offices, principal's office, school boardroom, staff room and senior common room. The building required repair work following the 2010/11 Canterbury earthquakes and was reoccupied in August 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.*

Te Koraha has high technological and craftsmanship significance and values for what it may reveal about nineteenth century construction techniques and craftsmanship significance employed in a well-built 19<sup>th</sup> century house of timber construction. Internal timber work and plaster details, leaded windows other decorative elements such as fire surrounds and inglenooks provide evidence of 19<sup>th</sup> century craftsmanship values and 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.*

Te Koraha has high contextual significance in relation to the surrounding buildings of Rangi Ruru Girls' School, particularly St Andrew's Church, which was relocated to the school site in 1986. The former Rhodes dwelling also has contextual significance in relation to the oeuvre of Collins and Harman, and to other large residences built in the Merivale/St Albans area during this period. The former dwelling's contextual significance is further enhanced by its relationship to other surviving houses built by members of the extended Rhodes family; including Purau, Otahuna at Tai Tapu, and, most especially, Meadowbank at Irwell.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Te Koraha and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including from before 1900.

### **ASSESSMENT STATEMENT**

Te Koraha and its setting have high heritage significance and value to the Christchurch District, including Banks Peninsula. The building has high historical significance as the former home of Arthur Rhodes and his family, and for its long association with Rangi Ruru Girls' School since 1923 and is a tangible reminder of a particular way of life associated with the culture of education and boarding establishments. The house has cultural significance for

its continued use for education and boarding and high architectural and aesthetic significance as an important work of architects Collins and Harman. It has high technological and craftsmanship significance and values for what it may reveal about nineteenth century construction techniques and craftsmanship significance employed in a well-built 19<sup>th</sup> century house of timber construction. Te Koraha and its setting has high contextual significance within the campus of Rangi Ruru to other large residences built in the Merivale/St Albans area during this period, and as one of the former homes of members of the Rhodes family. The building and its setting has archaeological significance in view of its 19<sup>th</sup> century development.

**REFERENCES:**

CCC Heritage files – Te Koraha

Resource Consent Application to CCC RMA92018332 dated 21/10/11

Historic place # 3130 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/3130>

Rangi Ruru Girls' School – Our History

<http://www.rangiruru.school.nz/our-history>

**REPORT DATED: 22 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 271  
*ST ANDREW’S CHURCH AND SETTING – 59 HEWITTS ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 Andrew's Church has high historical and social significance as the first Presbyterian church in Christchurch. The first stage of the building was erected in 1856-57 on a site at the intersection of Tuam Street and Oxford Terrace, close by Christchurch Hospital. The church hosted its first service on 1 February. At the time of the golden jubilee of the Presbytery of Canterbury, held in January 1914, St Andrew's was described as the 'mother church' for the province's Presbyterians. The building also has significance for its associations with a number of pioneering, mainly Scots, Canterbury families including, John and Jane Deans, the Wilsons, Andersons, Hays and Grubbs, and the first minister and early educationalist Rev. Charles Fraser (1823?-86). Fraser was a founder of Canterbury Museum, Christchurch High School and Canterbury College. In addition to his church duties he was also a lead

writer for the *Lyttelton Times* and published two Presbyterian newspapers in the 1860s and 1870s.

The development of St Andrew's, which was enlarged in c1862 and 1892, reflects the changing needs and fortunes of its congregation at the time. However, by the 1980s in the midst of declining church attendances and increasing urban development in the inner city, the parish had to either close or to find a new purpose for the church building. The solution was to move the church to Rangi Ruru Girls' School where it would function as both a school chapel and parish church. When the church was relocated on 29 March 1987 the church building was divided into three sections and then transported to a site at Rangi Ruru in Merivale Lane, at which time another new fourth bay was added to enlarge the nave. The original site on the corner by Christchurch Hospital is known as St. Andrew's triangle which serves as a reminder of the church's establishment.

The church suffered no notable damage in the 2010/11 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.*

St Andrew's Church has high cultural and spiritual significance, having served as a focus for the Presbyterian community in Christchurch for more than 150 years. The building was held in sufficient regard to warrant its removal to Rangi Ruru Girls' School in 1986, an undertaking that secured its preservation and on-going use. In 2006 a memorial was erected on the original site of the church to commemorate both the church and the Scottish heritage of the city.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Andrew's Church has high architectural and aesthetic significance for its association with colonial architect Henry Cridland (1823-67), who was one of the first architects to work in Canterbury. Cridland designed the original, first stage of the church. The majority of the building is the work of noted Christchurch architect Robert England (1863-1908), who significantly enlarged Cridland's building in 1892. England added the nave and entrance porch to St Andrew's. He later designed Knox Church in Bealey Avenue (1904). St Andrew's is an example of colonial timber Gothic Revival and displays an architectural and aesthetic unity despite its alterations and additions.

The original church constructed in 1856-1857 was a rectangular wooden building with an entrance half way along one side. The specification required that the church be fifty feet long and twenty four feet wide with a "session house" on the south side and an entrance porch on the north. With the growth of the St Andrew's congregation the church building was enlarged by the addition of two transepts. Architect Robert England oversaw further alterations and additions which included lifting the nave high enough to become the upper portion along with building a roof over the new nave to make the building wider, with aisles and new seating.

In 1902, when the pipe organ was purchased, further alterations were made to the eastern end of the church so that an organ chancel and a vestry could be added. The external appearance of the church then remained unchanged until the 1980s. When the church was relocated on 29 March 1987 another new fourth bay was added to enlarge the nave. The church suffered no notable damage in the 2010/11 earthquakes

St Andrew's Church is one of Christchurch's few remaining large timber churches, along with St Michael and All Angels' Anglican Church in Oxford Terrace. It makes an important contribution Christchurch's internationally-recognised Gothic Revival heritage expressed in timber rather than 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.*

St Andrew's Church has craftsmanship significance for the quality and execution of its external and internal Gothic Revival detailing. These features are noted on the interior with the exposed timber roof of the nave, the columns and arches that form the aisles, and the decorative windows. The timber for the original church built in 1856-1857 was totara and was donated by Mr. Ebenezer Hay who sourced the wood from his Pigeon Bay property. When St Andrew's was moved from Hospital Corner to Rangi Ruru, a Totara tree root that had once supported one of the Totara felled for the 1856 building was gifted to the school by Mr. and Mrs. Donald Hay and Mr. and Mrs. Michael Deans in commemoration of its history. Later technological significance is attributed to the removal and re-establishment of St Andrew's to its current location. When the church was relocated on 29 March 1987 the church building was divided into three sections and then transported to a site at Rangi Ruru in Merivale Lane.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Andrew's Presbyterian Church and its setting have some contextual value. Having been moved from its prominent Hospital Corner site in 1986, St Andrew's is no longer directly connected with its original context as an inner-city church. On its new site, however, the church now relates to the buildings of Rangi Ruru Girls' School, particularly the house Te Koraha, and the surrounding residential 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.*

St Andrew's Presbyterian Church and its setting has archaeological significance as parts of the building date from 1857 however the church has only been on its present site since 1986, and therefore any archaeological significance would arise from the development of Te Koraha by the Rhodes family in the late 19<sup>th</sup> century and the later establishment of Rangi Ruru Girls' School at this location (1923).

## ASSESSMENT STATEMENT

St Andrew's Presbyterian Church and its setting has high overall heritage significance to Christchurch, including Banks Peninsula. The church has high historical, cultural and spiritual significance, as Christchurch's oldest Presbyterian church, having served the city's Presbyterian community for more than 150 years. It has additional historic significance for its association with Rev Charles Fraser and the Deans family, among other early Scots Presbyterian settlers. St Andrew's was relocated to its present site in 1986 and therefore has an almost 30 year association with Rangi Ruru Girls' School. The building has high architectural significance as one of the city's 19<sup>th</sup> century Gothic Revival churches, and for its associations with architects Henry Cridland and Robert England. The building's technological and craftsmanship significance arises out of its timber construction and Gothic Revival detailing evidenced both on the exterior and interior of the church. St Andrew's and its setting has archaeological significance as parts of the building date from 1857 however the church has only been on its present site since 1986,

## REFERENCES:

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<http://www.heritage.org.nz/the-list/details/304>  
 '150 Years of Presbyterianism in Christchurch'  
<http://www.presbyterian.org.nz/publications/spanz-magazine/all-issues/march-2006/150-years-of-presbyterianism-in-christchurch>  
 Biography of Rev Charles Fraser *Te Ara The Encyclopedia of New Zealand*  
<http://www.teara.govt.nz/en/biographies/1f17/fraser-charles>  
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 Watson, K. (2013). Christchurch Hospital Stage 1 Redevelopment: An Archaeological Assessment. <http://cera.govt.nz/sites/default/files/common/christchurch-hospital-archaeology-evaluation.pdf>

**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 294  
*DWELLING AND SETTING – 153 HOLLY ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 18/12/2014**

**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 153 Holly Road has historical and social significance as a colonial cottage dating to 1872 when Holly Road was newly formed. The cottage was built by Jeremiah Dineen, a bootmaker, who had purchased the section in 1870. Dineen (c1837-1917) was an Irish Catholic immigrant who arrived in Canterbury in 1865 and married Mary Dinihan in Christchurch in the following year. He was also the treasurer of the St Joseph's Branch of the Hibernian Australian Catholic Benefit Society and in 1883 was reported as living in Madras Street. Research to date raises the possibility that the Dineens did not reside in Holly Road but instead rented it out and maintained a home at Jeremiah's workplace in Madras Street South. Dineen later moved to Ashburton where he continued to work as a bootmaker, selling the Holly Road property to Edward Roper, a commercial agent.

Holly Road was named for the holly hedges which, first planted in 1863, once lined both sides of the street. The cottage demonstrates the historic pattern of residential development in this St Albans Street, which seen considerable redevelopment in recent times but still retains some older dwellings from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The cottage at 153 Holly Road has been home to a basket maker, a builder, an advertising representative and a quantity surveyor. The present owner has owned 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 cottage has cultural significance as it is representative of the scale of housing and section size that typified the residential development of St Albans during the later 19<sup>th</sup> and early 20<sup>th</sup> centuries. The dwelling demonstrates the way of life of its former residents in its size and the range of rooms it contains.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 high architectural and aesthetic significance as an early extant colonial cottage in this area. It was built in 1872 in a Carpenter Gothic style cottage. The two-storey weatherboard dwelling has been extended with a single-storey addition and a lean-to at the rear. The two storeyed section has attic bedrooms and sash windows. The cottage features decorative bargeboards and finials on the gable ends. Despite some modifications the house retain its original character and intactness and integrity as an early 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 cottage has technological and craftsmanship significance for its early 1870s timber construction, materials and fittings and for its decorative detailing, including finials and fretted bargeboards.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 colonial cottage that contributes to the historic character of the streetscape. St Albans was originally sold in large rural sections but within a couple of decades of the founding of the city parcels had been subdivided and sold off to provide small plots for workers' housing. Few of these cottages remain today with one of the earliest houses, Curragh, having been moved from 104 Holly Road to Ferrymead Historic Park in 1972.



The setting of 153 Holly Road consists of the listed building on a narrow parcel of land. The cottage is positioned close to the roadway and takes up almost the full width of the section, as was typical of workers' housing in the 19<sup>th</sup> century. The rear of the property is grassed and planted with trees. The cottage has local landmark significance due to its original character, small scale and visibility from the street. The front boundary is defined by an iron railing fence, which is of fairly recent vintage.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 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, possibly including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The dwelling and its setting at 153 Holly Road has overall significance to Christchurch, including Banks Peninsula. The cottage has historical significance as a colonial cottage built in 1872 by Jeremiah Dineen, an Irish immigrant to the city. The cottage has cultural significance for its demonstration of the way of life of its past and present residents.

The cottage has high architectural and aesthetic significance as an early extant colonial cottage in this area. It was built in 1872 in a Carpenter Gothic style and despite some modifications the house retain its original character and intactness and integrity as an early colonial cottage. The dwelling has technological and craftsmanship significance as it provides evidence of early 1870s construction methods and materials. The dwelling and setting have contextual significance for the contribution it makes to the streetscape of Holly Road and the historic residential character of St Albans. The cottage and 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, possibly including that which occurred prior to 1900.

### **REFERENCES:**

Historic place # 3715 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/3715>

Lyndon Fraser 'Community, Continuity and Change: Irish Catholic Immigrants in Nineteenth-Century Christchurch' PHD thesis, University of Canterbury, 1993 – available online.

**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 298  
*DWELLING AND SETTING*— 43 HOLMWOOD ROAD,  
CHRISTCHURCH**



**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.*

43 Holmwood Road has historical and social significance for its association with merchant John Edward Bates and his family. Holmwood Road was developed during the 1920s with elegant larger homes, and became one of the city's premier addresses. This house was built in 1920 for John Bates, director of ceramic importer John Bates Ltd, and an authority on and collector of glass and china. Bates sold the property in 1938 after he had relocated to Auckland to open a branch of his company there (*The Press*, 10 April, 1968). Subsequent owners were Matthew Elliot (Gentleman) from 1938-1962, Edmund Scott Williams (Accountant) from 1962-1984, Edward Dover Tiplady Madison (Pharmacist) from 1984-1987, Ronald Russell King (Architect) from 1987-1997 and Donald and Jacqueline Smith from 1997-2003. The house remains a private residence and is known as Millstream to its current owners.

The house sustained damage during the Canterbury earthquakes with the loss of the two chimneys and some damage to its internal linings and pebbledash exterior.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Holmwood Road is of cultural significance as an illustration of the architectural preferences, lifestyles and prosperity of the City's professionals and businessmen and their families, many of whom chose to make their home in the new subdivisions of Fendalton in the 1920s and 1930s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Holmwood Road has high architectural and aesthetic significance as a good example of an English Domestic Revival house with Arts and Crafts references by the prominent Christchurch architectural firm Collins and Harman. With its steep, sweeping eave-less shingled roof, outsize and decorative chimney stack, pebbledash walls, asymmetrical roofline, small-paned timber casement windows, and particularly its unusual 'eyebrow' gables with associated curved casements, 43 Holmwood Road is a distinctive Domestic Revival house, clearly expressing its English vernacular cottage origins.

The design of 43 Holmwood Road draws heavily on English and Welsh architectural precedents, including the work of English architects Voysey and Lutyens and Welshman Herbert Luck.

Alterations to 43 Holmwood Road have included the 1970s installation of a conservatory to the rear of the house and its later removal. A swimming pool with associated paving was installed in conjunction with the construction of a covered dining area at the back of the pre-2007. Between 2007 and 2011 rotten window frames throughout the house were replaced with new timber. As a consequence of the Canterbury earthquakes, the floor has been re-levelled and damage to the pebbledash exterior on both the house and garage has been repaired. The south chimney was rebuilt in light-weight brick slip and the north chimney rebuilt in light-weight stucco.

The architectural firm associated with the design of the dwelling, Collins and Harman was originally founded by William Armson in 1870. By the turn of the century the versatile and competent firm had been developed by Richard Harman and John Collins into one of the city's leading architectural practises - designing commercial, religious and domestic buildings in a variety of styles.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Holmwood Road has technological and craftsmanship significance as a well executed example of an English Domestic Revival home in the Arts and Crafts style. Original features include an Art Nouveau stairwell window, coved ceilings, semi-circular windows, Canadian redwood shingle 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.*

43 Holmwood Road is of contextual significance for its setting. The dwelling is centrally located on a moderately-sized established section on the north side of Holmwood Road. To the north of the house is a stream boundary; to the east a swimming pool. The house is set back from the road with a cherry tree-lined entrance and a garage is located near the west boundary. The grounds include areas of brick paving, brick walls and hedges as well as mixed exotic and native plantings.

The house and setting are of contextual significance for their landmark status. The property was documented by the Christchurch photographer Samuel Heath Head in the late 1920s/1930s; and in the 1970s/80s and again in 2006 it was the scene of a number of garden tours. For these reasons 43 Holmwood Road is well known to many Christchurch residents.

Surrounding 43 Holmwood Road are a number of other dwellings of a comparable age, style and scale that together contribute towards the architectural character and established quality of this Fendalton neighbourhood. These include listed Domestic Revival homes at 18B and 30 Holmwood Road. Also nearby is the stone-piered former access bridge to Holmwood, the property after which the street is named.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

43 Holmwood 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 pre-dates 1900 as the property was part of Robert Wilkin's Holmwood property.

## ASSESSMENT STATEMENT

43 Holmwood Road and setting are of overall significance to the Christchurch District, including Banks Peninsula as a good example of the direct translation of the English Domestic Revival design into a New Zealand context by prominent Christchurch architects Collins and Harman and for its landmark status. 43 Holmwood Road has historical and social significance for its association with prominent businessman and ceramics collector John Bates, and subsequent professional owners. The dwelling has high architectural and

aesthetic significance for its many characteristic features of the English Domestic Revival and its association with Collins and Harman. The dwelling has technological and craftsmanship significance for its use of materials and detailing. 43 Holmwood Road has contextual significance as a Fendalton landmark, for its garden setting. The dwelling and setting have archaeological significance in view of the site's pre-1900 history as part of the 1860s Holmwood property.

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**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 300  
*FORMER DWELLING AND SETTING, OKEOVER – 90 ILAM  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/2014**

**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.*

Okeover House has high historical significance for its association with Alfred Creyke and the University of Canterbury. The land on which Okeover is located was originally taken up by former army officer John Watts Russell and his wife Elizabeth and formed part of their Ilam estate. In 1858 Watts Russell sold 10 acres of Ilam to his friend and business partner Alfred Creyke, who managed Watts Russell's properties as well as being a runholder and astute businessman in his own right. Creyke called his new suburban property Okeover, after the village in Staffordshire where his father was vicar. In the mid-1870s, Creyke returned to England permanently. After her husband's death in 1875, Elizabeth Watts Russell joined him, and the couple married. Although Creyke's former home was enlarged significantly in 1877, the couple never lived there. Instead the house was leased to pastoralist Henry Lance, whose wife was Elizabeth's sister.

In 1886 Okeover was leased to Francis Neave, who eventually purchased it from Elizabeth Creyke in 1900. Neave was chairman of the Farmer's Co-Operative and Ward & Company of Ward's Brewery fame. He died in 1913 and his wife died in 1922, but Okeover remained the home of their unmarried daughters Ann and Adelaide until their deaths in 1948 and 1949 respectively. The sisters extended the house substantially in the late 1920s. Requiring room for expansion, the University of Canterbury bought the Neave property in 1950. Initially housing teaching staff, Okeover became home to the School of Fine Arts, the first department to shift to the Ilam site, in 1956. In 1981 Fine Arts moved into purpose-built facilities and Okeover was occupied by the Department of Extension Studies. After the department was renamed in 1991, Okeover became the Centre for Continuing Education, later known as U3A (University for the Third Age). U3A Okeover is now based at St Stephen's Methodist Church in Yaldhurst Road, having had to move out of Okeover after the 2010/11 Canterbury earthquakes when the University needed the building for itself. Reconstruction of the building's chimneys was undertaken after 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.*

Okeover has cultural significance as an expression of the way of life of Canterbury's early settlers and for its connection with the education in Christchurch through the University 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.*

Okeover has architectural and aesthetic significance as a composite building, illustrating two stages in the evolution of domestic architecture in Christchurch. The oldest extant part of the house, which was built in 1877, is a picturesque English Domestic Revival wing, with a variety of gables, roof forms and window types. The large bay windows and the hipped-roofed tower are notable features. The late-1920s wing also has its origins in the British vernacular tradition, and therefore is broadly sympathetic. Further alterations have been made to the Okeover during its institutional life including the insertion of an accessible ramp and associated facilities on order for it to function as an administrative and lecture space for the University. While the interior has been substantially modified over the years, it still remains some original features and the exterior appears largely as it has done since the late 1920s.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Okeover has technological and craftsmanship significance for what it may reveal about building construction for a house built in the 19<sup>th</sup> century. It now has limited craftsmanship detail within the interior given the changes to the building overtime as changes of use dictated internal change.



## CONTEXTUAL SIGNIFICANCE

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

Okeover has high contextual significance as a heritage building located within substantial grounds - now within the University of Canterbury campus - and as an example of a 19<sup>th</sup> century suburban estate house. It is located on the north side of University Drive near its intersection with Ilam Road. The principal elevations of the house, to the north and west, open out on to a large planted lawn. This evokes the former rural context of the house. Beyond this immediate context are the large Brutalist buildings of the University of Canterbury campus, developed largely on Okeover's former grounds. Across Ilam Road is an important link with Okeover's past, the Ilam Homestead (1914), its grounds, and the expanse of Ilam fields. With its prominent site, historic residential form and frequent public use, Okeover is a landmark on the Canterbury campus. The house gave its name to the Okeover Stream and therefore has some contextual significance in this regard. Okeover also has contextual significance in relation to the western porch of Christ Church Cathedral, which Elizabeth Creyke (1833/34-1905) funded in memory of Alfred, after his death in England in 1893.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Okeover and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. There has been a house on the site since 1858.

## ASSESSMENT STATEMENT

Okeover and its setting has heritage significance and value to the Christchurch District, including Banks Peninsula. The former dwelling has high historical and social significance for its connection with Alfred Creyke, his neighbours John and Elizabeth Watts Russell and the University of Canterbury, specifically its School of Fine Arts and Continuing Education departments. Okeover has architectural and aesthetic significance for its English Domestic Revival styling and has technological and craftsmanship significance for what it may reveal about building construction for a house built in the 19<sup>th</sup> century. It has high contextual significance for its setting and as a historic landmark that connects the Ilam campus of the University of Canterbury with the early development of the Riccarton/Ilam area. The building has archaeological significance in view of its post-1858 development.

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**REPORT DATED: 22 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**  
***ILAM – 77, 77A, 77B, 87, 89, 90, 106, 129 ILAM ROAD; 9,***  
***9A MAIDSTONE ROAD; 68, 74 WAIMAIRI ROAD; 2***  
***HOMESTEAD LANE; 12 SISKI PLACE, CHRISTCHURCH***

The Ilam grounds were developed from the 1850s and have a 20<sup>th</sup> century association with Edgar Stead (1881-1949). Ilam's plantings of rhododendrons and azaleas are known internationally.

After fire destroyed the original Ilam homestead in August 1910 Edgar Stead built a new home to the design of local architect J S Guthrie. Ilam became renowned for its azalea and rhododendron gardens, in which grew imported specimens as well as those hybridised by Stead. After Edgar Stead died in 1949 the property was sold to Canterbury College with the proviso that the gardens would be maintained in perpetuity. At first the house was the home of the university's rector before becoming the venue for the University Staff Club in 1971.

This heritage place includes two individually scheduled items, the former dwelling and the gardens surrounding the house.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 301**

***FORMER DWELLING AND SETTING, ILAM –77, 77A, 77B,  
87, 89, 90, 106, 129 ILAM ROAD; 9, 9A MAIDSTONE ROAD,  
68, 74 WAIMAIRI ROAD; 2 HOMESTEAD LANE; 12 SISKI  
PLACE, CHRISTCHURCH***



**PHOTOGRAPH: M. VAIRPIOVA 22.12.2014**

**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 dwelling, Ilam and its setting has high historical significance for its association with Edgar Stead and the University of Canterbury. The Ilam estate was first settled in 1851 by John Watts Russell and his wife Elizabeth, who named it after the Watts Russell family seat Ilam Hall in Staffordshire. Ilam became an important social centre for early Christchurch. After a trip to England the new house was built in 1858, and subsequently enlarged. Watts Russell died in 1875, the estate was subdivided in 1880 and the homestead block subsequently passed through a number of hands until fire destroyed the Watts Russells' house in August 1910.

Edgar Stead bought Ilam in c1914, and had the present homestead built to the design of local architect John Guthrie soon after. Son and heir of George Stead of Strowan, one of the wealthiest men in Canterbury, Edgar trained as an electrical engineer. After the death of his father in 1908, however, Stead had the financial means to pursue his interests. A distinguished amateur horticulturalist and ornithologist, Edgar Stead was an internationally renowned breeder of rhododendrons and azaleas, and he developed the Ilam gardens into a showplace. Stead's marriage to Irene Phillips in August 1915 may have been the catalyst for building the house but there is some confusion as to the age of the house in light of sources that state Stead did not purchase the property until 1918.

After Stead's death in 1949, Ilam was sold to the University of Canterbury, who built part of their new suburban campus on the property. The house was initially home to the Rector (Vice Chancellor) of the University, starting with Dr Henry Hulme in early 1950. Hulme's daughter Juliet was a protagonist in the Parker-Hulme murder of 1954. As a consequence, scenes of the 1994 Peter Jackson film *Heavenly Creatures* were shot there. Later Ilam was used for the storage of books until 1970 when it was converted to become the University Staff Club, opening in 1971. It is also now used as a reception venue. It was damaged by the 2010-2012 earthquakes and has now been strengthened to 100% NBS.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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, Ilam has cultural significance as an example of a large 20<sup>th</sup> century residence, reflecting in particular the botanical interests of Edgar Stead, and for its association with the University of Canterbury, specifically the way of life of its mid-20<sup>th</sup> century rectors and of the collegiality of its staff after 1971. The dwelling and its grounds are held in high esteem by the University and Edgar Stead's contribution to New Zealand ornithology is acknowledged by the naming of the Edgar Stead Hall of Birds at Canterbury Museum.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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, Ilam has high architectural significance as a Domestic Revival house designed in the mid-1910s by well-known Christchurch architect John Steele Guthrie. Guthrie

began to practise on his own account in 1908. Guthrie quickly established himself as an innovative architect of domestic buildings, introducing Christchurch to the Californian Bungalow and Georgian Revival styles with Los Angeles (1909) and Long Cottage (1917). Guthrie was particularly active in the period between 1919 and 1929, when he was in partnership with his brother Maurice.

At Ilam Guthrie employed the traditional 'Old English' vocabulary of brick ground floor, roughcast first floor and slate roof, but the half timbering of earlier examples of the style, such as Mona Vale and Elizabeth House, has gone and the influence of the California bungalow can be seen in the eaves treatment and fenestration. The columned porte cochere on the eastern elevation is a notable feature, one which connects the house to its spacious garden setting. The building was altered extensively internally when converted in to the staff club, and many original internal features were removed however the staircase and panelling, 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 former dwelling, Ilam has technological and craftsmanship significance as an example of an early 20<sup>th</sup> century house of brick masonry, timber and slate construction. It has the capacity to reveal technological information not only for its early 20<sup>th</sup> century materials and construction but for the engineering design for its 21<sup>st</sup> century seismic upgrade.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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, Ilam has high contextual significance as it is located on a very large section addressing Ilam Road and is surrounded by the greater part of the extensive gardens, which Edgar Stead developed and made famous. To the south of the house runs Homestead Drive, over which are the Ilam Flats. To the north is the River Avon and, beyond the homestead property, the open space of Ilam Fields. Over Ilam Road is the Student's Association Building and the main campus of the University of Canterbury. Also to the east of Ilam Road is Okeover, the other homestead owned and occupied by the University, which also has an historical connection with the Ilam estate. The former Ilam Homestead can be glimpsed down its tree-lined drive from Ilam Road and its garden provides the backdrop for College House on Waimairi Road. It is one of a number of large residences in this part of the city; among them Riccarton House, Mona Vale, Daresbury, Okeover, and Middleton Grange.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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, Ilam and its setting has archaeological significance because the place 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 before 1900. Colonial pastoral settlement of Ilam commenced in 1851 and the passage of the River Avon through the property raises the possibility of evidence of pre-colonial Maori activity in the area.

## ASSESSMENT STATEMENT

The former dwelling, Ilam has overall high significance to Christchurch, including Banks Peninsula. The former dwelling, Ilam has high historical significance for its association with distinguished ornithologist and horticulturalist Edgar Stead and the University of Canterbury and the institution of the Staff Club. The dwelling was initially home to the Rector (Vice Chancellor) of the University, starting with Dr Henry Hulme in early 1950. Hulme's daughter Juliet was a protagonist in the Parker-Hulme murder of 1954. The former dwelling, Ilam has cultural significance as an example of a large 20<sup>th</sup> century residence, reflecting in particular the botanical interests of Edgar Stead, and for its association with the University of Canterbury, specifically the way of life of its mid-20<sup>th</sup> century rectors and of the collegiality of its staff after 1971. Ilam has high architectural significance as the work of J S Guthrie in a simplified English Domestic Revival style. At Ilam Guthrie employed the traditional 'Old English' vocabulary of brick ground floor, roughcast first floor and has the influence of the California bungalow can be seen in the eaves treatment and fenestration. The former dwelling, Ilam has technological and craftsmanship significance which may reveal technological information, not only for its early 20<sup>th</sup> century materials and construction, but for the engineering design for its 21<sup>st</sup> century seismic upgrade. The former dwelling, Ilam has high contextual significance as it is located on a very large section addressing Ilam Road and is surrounded by the greater part of the extensive gardens, which Edgar Stead developed and made famous. The former dwelling, Ilam and its setting has archaeological significance because the place 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 before 1900.

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RMA 92017058 – dated 25/11/10

[http://www.nzsee.org.nz/wp-content/uploads/2013/05/A1-Board\\_FINAL.pdf](http://www.nzsee.org.nz/wp-content/uploads/2013/05/A1-Board_FINAL.pdf)

**REPORT DATED: 13 JANUARY 2015**



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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 302**

***FORMER ILAM GARDENS – 77, 77A, 77B, 87, 89, 90, 106,  
129 ILAM ROAD; 9, 9A MAIDSTONE ROAD; 68, 74 WAIMAIRI  
ROAD; 2 HOMESTEAD LANE; 12 SISKI PLACE,  
CHRISTCHURCH***



**PHOTOGRAPH: CCC heritage files January 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 former Ilam Gardens have high historical significance for their association with previous owners of Ilam Homestead, particularly John and Elizabeth Watts Russell and Edgar Stead and as one of Canterbury's earliest, best known and most influential gardens. The 500-acre Ilam property was taken up in 1851 by John and Elizabeth Watts Russell, who rapidly established a ten-acre garden around their new homestead. As Ilam Homestead was an early social centre in colonial Canterbury, its gardens became well known and were frequently commented on. After World War I the garden won new fame when its mature trees provided the backdrop for renowned horticulturalist Edgar Stead's informal woodland garden. Stead was an internationally recognized breeder of rhododendrons and azaleas and Ilam Homestead was considered to have the best collection of these plants in the southern hemisphere.

The grounds at Ilam were opened biannually to the public until Stead's death in 1949. The gardens were, as a consequence of the public interest in visiting them, were subsequently acknowledged as having had a particular influence on the style of gardening in Canterbury.

The University of Canterbury maintains the tradition of opening them to the public when the rhododendrons and azaleas are in bloom.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Ilam Gardens have cultural significance as evidence of the way of life and botanical interests of Edgar Stead and the culture of gardening and continuance in this period of the later Victorian interests by the Watts Russells in botanical specimens. They are held in high esteem by the University of Canterbury and internationally for the species the garden holds.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Ilam Gardens have high aesthetic significance as a well-known and much visited example of a landscaped garden with specific species and plantings in both a formal and informal woodland setting. The natural style was popular in the early 20<sup>th</sup> century, and as a consequence of his open days, Edgar Stead's Ilam exerted a particular influence on the development of Canterbury's gardens in this period. Stead's nursery and gardens played an important role in producing both native and exotic plants for the University of Canterbury's Ilam campus.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Ilam Gardens have high technical and craftsmanship significance both for their design, which was determined by noted horticulturalist Edgar Stead, and for the technology of the plants it contains, many of which were bred on the site, either by Stead himself or the University of Canterbury staff.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Ilam Gardens have high contextual significance and cover an extensive plot on Ilam Road at the junction of the River Avon and Ilam Stream. The garden is of much the same extent as it was during the Stead period. In the centre of the garden is the Ilam homestead itself, built for Edgar Stead c1914. The Domestic Revival house and garden are thus contemporaneous, and form an appropriate context for each other. To the south of the house runs Homestead Drive, over which are the modern Ilam Flats. To the north is the River

Avon and the open space of Ilam Fields, which also provides an appropriately rural context for the garden. Over Ilam Road is the Student's Association Building and the main campus of the University of Canterbury. Also to the east side of Ilam Road is Okeover and its grounds, the other old homestead owned and used by the University. The Ilam Homestead Gardens, with their tree-lined drive off Ilam Road, are a landmark on the University of Canterbury campus and in western Christchurch generally.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Ilam Gardens have archaeological significance because they have the potential to provide archaeological evidence relating to past garden design, and human activity on the site, including that which occurred before 1900. There has been a garden on the site since the early 1850s and the path of the River Avon through the property also suggests the possibility of evidence of pre-colonial Maori activity in the area.

## ASSESSMENT STATEMENT

The former Ilam gardens have high overall significance to Christchurch, including Banks Peninsula. The gardens have high historical and social significance for their associations with John and Elizabeth Watts Russell, prominent colonists who originally established the gardens, and distinguished amateur horticulturalist Edgar Stead, who developed them into their present form. The gardens have further historical significance as one of Canterbury's oldest gardens and as a notable landscape feature within the University of Canterbury campus. The former Ilam Gardens have cultural significance as evidence of the way of life and botanical interests of Edgar Stead and the culture of gardening and continuance in this period of the later Victorian interests by the Watts Russells in botanical specimens. The former Ilam Gardens have high aesthetic significance as a well-known and much visited example of a landscaped garden with specific species and plantings in both a formal and informal woodland setting. They are of the type popular in the early years of the 20<sup>th</sup> century and as one of Canterbury's most influential gardens. The gardens have high craftsmanship and technological significance, in a botanical sense, for their internationally significant collection of azaleas and rhododendrons. The former Ilam Gardens have high contextual significance for their relationship to the homestead, and cover an extensive plot on Ilam Road at the junction of the River Avon and Ilam Stream. The former Ilam Gardens have archaeological significance because they have the potential to provide archaeological evidence relating to past garden design, and human activity on the site, including that which occurred before 1900.

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[http://www.i-niche.co.nz/Projects/Restoring\\_Waterways\\_Canterbury\\_Uni.pdf](http://www.i-niche.co.nz/Projects/Restoring_Waterways_Canterbury_Uni.pdf)

**REPORT DATED: 12 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 303  
*DWELLING AND SETTING – 5, 9 JACKSONS ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 14/01/15**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 5 Jacksons Road and its setting has historical and social significance for its association with Charles and Jane Jackson, after whom the road is named, and Michael and Ada Godby who enlarged it in the late 1920s. It demonstrates the historic development of Fendalton as a desirable residential suburb, both in the late 19<sup>th</sup> century and during the inter-war period.

During the 1880s parts of Fendalton were subdivided in to moderately-sized suburban estates. The land in the vicinity of Jacksons Road was subdivided by merchant John Beaumont in 1879 and the portion on which this house is located was sold in 1880 to Charles Jackson. Charles and Jane Jackson built a house they called Hollybank on this site in 1887. Charles Jackson had arrived in Canterbury aboard the *Bangalore* in 1851 but little is recorded about his life and work in Canterbury.

Charles Jackson died in 1916, his wife Jane in 1920. In 1922 the house was sold by their heirs to lawyer Michael Godby. Godby was a partner in the firm of Rhodes, Ross and Godby



and a noted golfer and golf administrator. In 1928 the Godbys had the house substantially enlarged by architect Cecil Wood, whose wife Iris was a good friend of Dorothea Godby, nee Rhodes. Before Michael Godby's death in 1960, the house was divided into two flats, but it was restored to a single residence in 1975. In 1995 Warren and Mahoney added a study, cloakroom and bathroom to the southeast.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Jacksons Road has cultural significance as an example of a mid-Victorian dwelling that became an inter-war professional couple's suburban residence. The size of the dwelling, its additive nature and the range of rooms it contains reflect 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.*

5 Jacksons Road has high architectural and aesthetic status as a large home built in two stages, in two distinct architectural styles. The first stage of the dwelling included the street front gable with its square bay window, suggesting that the Jackson residence was a two-storeyed villa. The designer of Hollybank has yet to be identified.

The 1928 addition by leading interwar city architect Cecil Wood is in the Colonial Georgian Revival style. The architect had recently returned from a study tour of the United States when he designed the extension, which included a new drawing room, sunroom, entrance foyer and cloakroom on the ground floor and a master bedroom with dressing room and ensuite bathroom on the first floor. Although Wood had a diverse oeuvre, designing commercial, ecclesiastical, and educational buildings, he is particularly well known for his residential work. Initially these were Domestic Revival in style, but in the early 1920s Wood turned to the Georgian Revival for inspiration. The drawing room in the Godby addition is considered by architectural historian Dr Ruth Helms as one of the finest Georgian interiors in Christchurch. Architectural firms Helmore and Cotterill, Warren and Mahoney, and Trengrove and Blunt have all contributed to the development of the dwelling since the late 1950s.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Jacksons Road has technological and craftsmanship value as a large timber house demonstrating the construction methods and materials of two generations of carpenters. The Canadian cedar panelling and stone fireplace surround in the drawing room are particularly notable features of the dwelling's interior.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of*



*consistency in terms of type, scale, 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 Jacksons Road and setting has contextual significance for its contribution to the immediate streetscape, its association with the family for whom the street is named, and its contribution to the historic residential character of Fendalton. It is located on the road frontage of a large section close to the intersection with Fendalton Road. Originally the property extended to Fendalton Road. To both the south and north of the house are extensive lawns and gardens, and to the northwest, a tennis court. The proximity of the house to its front boundary and its spacious grounds allow the house to be appreciated by passers-by, consequently it has local landmark significance. The setting consists of the land parcel on which the dwelling stands.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Jacksons Road 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 before 1900. There has been a house on the site since the 1880s.

### **ASSESSMENT STATEMENT**

The dwelling at 5 Jacksons Road and its setting has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with the Jackson and Godby families and its two-stage building programme that demonstrates two key periods in the residential development of Fendalton. The dwelling has cultural significance for its demonstration of the way of life of its past and present residents. It has high architectural and aesthetic significance for its association with noted Canterbury architect Cecil Wood and the quality of the drawing room within the 1928 extension. The dwelling and setting has contextual significance as a local landmark and for its contribution to the streetscape of Jacksons Road. 5 Jacksons Road 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 before 1900 noting there has been a house on the site since the 1880s.

### **REFERENCES:**

CCC Heritage File Dwelling: 5 Jacksons Road incl.  
Christchurch Libraries Street Names Database Jacksons Road  
Helms, R (1996) *The Architecture of Cecil Wood* PhD Thesis, University of Canterbury.

**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.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 305  
*DWELLING AND SETTING – 46 JEFFREYS ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES 16.3.2011**

**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.*

46 Jeffreys Road, and its setting has historical and social significance for its association with the earlier rural nature of Fendalton and for its association with orchardist Richard Verran. The house, a Victorian bay villa was built in c1895 for Verran and remained the Verran family home until 1940. It would probably have been located on the then Verran's orchard until the area was subdivided for housing from the 1920s. Jeffreys Road was named after an early landowner, Charles Alured Jeffreys (1821-1904), who owned 200 acres here. He immigrated to Canterbury in 1853. Verran Place which is off Jeffrey's Road and is a result of later subdivision, commemorates the Verran family's long relationship with the area. After Verran sold the property in 1941 it was owned by Walter Allen a local builder. The Allen retained the property until 1970 and since this date it has had a number of owners. 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.*

46 Jeffreys Road has cultural significance as a tangible remainder of the once rural nature of this area. The size of the dwelling and the range of rooms and later alterations it contains is reflective of the way of life of its residents over time and the changes in societal culture as the city grew and extended into the outer more rural 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.*

46 Jeffreys Road has architectural and aesthetic significance as an example of a typical late Victorian villa. The house is a single bay villa with distinctive double gables both with elaborate bargeboards and detailing and eave brackets. The interior of the house retains many original features, including arches, roses, and fireplaces. The principal entry door has elaborate stained and leaded glass which is a later addition as are the finials – these details were added post c1985. Alterations were undertaken in the 1990s to the rear of the dwelling including a garage which has emulated the gable and bargeboard details of the principal façade.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Jeffreys Road has technological and craftsmanship significance as an example of a late Victorian timber bay villa with twin gables and decorative barge boards. It has the potential to reveal information about 19<sup>th</sup> century construction techniques, materials fixtures and fittings and craftsmanship detail externally and 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.*

46 Jeffreys Road and its setting are of contextual significance for its location and surrounds. and its setting is located on a small subdivided section on the north side of Jeffreys Road. Although the rear of the property has been lost, the front lawn and its mature surrounds remain extant, and provide a suitable curtilage for the house. There are houses from a variety of eras in Jeffreys Road, the majority are modest bungalows from the interwar and immediate post-war period reflecting the nature of ongoing subdivision of this area in the first half of the 20<sup>th</sup> 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.*

46 Jeffreys 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 pre-1900. There has been a house on the site since c1895.

## **ASSESSMENT STATEMENT**

46 Jeffreys Road, and its setting, has overall heritage significance to Christchurch including Banks Peninsula. It has historical and social significance for its association with the earlier rural nature of Fendalton and for its association with orchardist Richard Verran. Verran Place which is off Jeffrey's Road and is a result of later subdivision, commemorates the Verran family's long relationship with the area. 46 Jeffreys Road has cultural significance as a tangible remainder of the once rural nature of this area. The size of the dwelling and the range of rooms and later alterations it contains is reflective of the way of life of its residents over time. 46 Jeffreys Road has architectural and aesthetic significance as an example of a typical late Victorian villa. The house is a single bay villa with distinctive double gables both with elaborate bargeboards and detailing and eave brackets. 46 Jeffreys Road has technological and craftsmanship significance as an example of a late Victorian timber bay villa with the potential to reveal information about 19<sup>th</sup> century construction techniques, materials fixtures and fittings and craftsmanship detail externally and internally. 46 Jeffreys Road and its setting is located on a small subdivided section on the north side of Jeffreys Road. Although the rear of the property has been lost, the front lawn and its mature surrounds remain extant, and provide a suitable curtilage for the house. 46 Jeffreys 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 pre-1900.

## **REFERENCES:**

CCC Heritage File *46 Jeffreys Rd*

**REPORT DATED: 15.3.2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1351  
*HAREWOOD CREMATORIUM/CHAPEL AND SETTING –  
507, 509 JOHNS ROAD, CHRISTCHURCH***



**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 Harewood Crematorium/Chapel and setting have historical and social significance as a place that reflects the traditions of how funerary services are provided for. The crematorium was officially opened by the then Minister of Finance, Mr Harry Lake and the then Mayor of Christchurch, Sir George Manning and dedicated by Ministers of several denominations on 28 April 1963. In 2000 the Harewood Crematorium was bought by the Cremation Society of Canterbury who also own the Canterbury Crematorium in Linwood Ave. The cremation facility at Harewood closed in 2001 and the aged cremator at Harewood was deemed unusable despite being upgraded. At this time, services for the deceased continued to be held at Harewood but actual cremations took place at the Bromley facility. The Harewood cremator has since been reinstated and cremations again take place on site. The memorial



gardens were part of the original 1963 design and provide an important space for reflection and remembrance. The Harewood Crematorium is currently the largest single venue for funeral services in the South island.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Harewood Crematorium/Chapel and setting have high cultural and spiritual significance. The very nature of a crematorium or cemetery associates it with significant cultural and spiritual human activity in the most fundamental sense around the culture of remembrance and death. They provide a multitude of human stories – of personal philosophies and of religious, social and cultural practices. The Harewood Memorial Gardens contain plaques and memorials dedicated to a wide range of the community. For example, within the landscaped areas there are specific sections such as returned servicemen, children, babies and also columbaria. There are memorials to a wide cross section of society including 'notable' citizens.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Harewood Crematorium/Chapel has high architectural and aesthetic significance on account of its award winning design by the well-known architectural firm Warren and Mahoney. In March 1964, Warren and Mahoney were awarded the Gold Medal of the New Zealand Institute of Architects for the Memorial Garden Crematorium. At this time, Miles Warren and Maurice Mahoney had been in partnership for seven years. The design of the Crematorium/Chapel is typical of the firm's early style, in which the New Brutalism is embodied in concrete block construction with white painted concrete blocks to form the two walls of a chapel. The design includes a wooden V-shaped roof and two glazed sides that look out onto gardens. The crematorium subsequently featured in an array of articles in architectural periodicals of the day. In 1989/90 the Harewood Crematorium won a (then rare) 25-year award given by the New Zealand Institute of Architects. In 1993 Warren and Mahoney designed extensions were opened. The extensions included a hospitality lounge, assembly lounge and retiring lounge. The alterations tripled the available space for funerals and altered usage of the existing facilities.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Harewood Crematorium/Chapel has high technological and craftsmanship significance as the use of concrete, concrete block, glass and steel in the exposed and constructivist manner of the design were, at this date (1962), an unfamiliar practice. The span of the V or winged roof over the portico entry and through the chapel supported by 'fanned' timber

trusses which almost appear to 'rest' on the external concrete block walls were considered at the time a notable engineering feat.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Harewood Crematorium/Chapel and setting have high contextual significance. Though set on the outskirts of the City and in a well treed environment it has a strong landmark association in the community consciousness given its role as a crematorium and memorial gardens. It also has landmark significance associated with its landscaped environment, Memorial Gardens, and the particular architectural aesthetic of the chapel and crematoria. Architecturally the building by Warren and Mahoney is nationally significant having received the Gold Medal of the New Zealand Institute of Architects in March 1964.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Harewood Crematorium/Chapel and its setting have archaeological significance because the place 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 before 1900.

## **ASSESSMENT STATEMENT**

The Harewood Crematorium/Chapel and its setting has high overall significance to the Christchurch including Banks Peninsula. The Harewood Crematorium/Chapel and setting have historical and social significance as a place that reflects the traditions of how funerary services are provided for, as well as the social activity around aspects of death and remembrance. The Harewood Crematorium/Chapel and setting have high cultural and spiritual significance which links to its practice in dealing with bereavement and the ability to have religious or non religious services; it also reflects a particular type of cultural practice of interment through the cremation of the dead and reflection of their mortal life through memorial gardens and plaques. The Harewood Crematorium/Chapel has high architectural and aesthetic significance on account of its award winning design by the renowned architectural firm Warren and Mahoney. The Harewood Crematorium/Chapel has high technological and craftsmanship significance as the materials used were innovative for the time and aspects of the building were praised for its design and engineering solutions. The Harewood Crematorium/Chapel and setting have high contextual significance and is considered a landmark given the aesthetic relationship between the Chapel, Memorial

Gardens and the general landscaped setting. The Harewood Crematorium/Chapel and its setting have archaeological significance because the place 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 before 1900.

**REFERENCES:**

Christchurch City Council Heritage files, *509 John's Road, Harewood Crematorium/Chapel*  
*The Press* various articles between 1962 and 2002

Warren & Mahoney Architects Ltd. *Warren & Mahoney Architects 1958 – 1989*.

Saw, P. *New Zealand Architecture* 1991

Warren & Mahoney Architects Ltd. *New Territory/Warren and Mahoney/50 Years of New Zealand Architecture* 2005

Plans: McMillan Brown Library

**REPORT DATED: 4 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***CHRISTCHURCH BOYS' HIGH SCHOOL – 39 KAHU ROAD,***  
***CHRISTCHURCH***

Christchurch Boys' High School was founded in 1881 and shared the inner-city site of Canterbury College later University of Canterbury and now the Arts Centre of Christchurch until it relocated to Riccarton in 1926. The school stands on part of what was once the Deans' family's Riccarton estate.

Christchurch Boys' High School's campus has three listed heritage items: the Main Building (1926), the War Memorial (1926) and the former Riccarton estate farm buildings (c.1874-83). This statement addresses the former two items; the Riccarton farm buildings are grouped separately as a place with the other nearby former Riccarton estate buildings. The main school building and war memorial address one another across the school's playing fields.

Christchurch Boys' High School's is the city's oldest state secondary school for boys.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 506  
*CHRISTCHURCH BOYS' HIGH SCHOOL MAIN BUILDING AND  
SETTING – 39 KAHU ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA 13/01/2015**

**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.*

Christchurch Boys' High School's Main Building has high historical and social significance as the first major building to be erected on the school's new Riccarton site.

Established in 1881, Christchurch Boys' High School's initial purpose was to prepare students for enrolment into the newly established Canterbury College. Until the interwar years, Christchurch Girls' and Boys' High Schools were the only state secondary schools in the city. Both were initially co-located with Canterbury College in the central city. Girls' High (est. 1877) relocated in 1882, but Boys' High continued to operate from its original site until enrolment pressure finally precipitated a move to Straven Road in 1926. The new site was formerly part of the *Riccarton* farm, established in 1843 by John and William Deans. The former Boys' High buildings remain at the former Canterbury College site, now the Christchurch Arts Centre.

Headmaster George Lancaster, who had been appointed principal in 1920, oversaw the move to Riccarton. Lancaster was an old boy and senior mathematics teacher at the school at the time of his appointment. The official opening of the Main Building by Sir James Parr, the Minister for Education, took place on 2 February 1926, two days after that of the War Memorial. It was noted at the time that two granite columns from the school's Worcester Street site had been removed and reused at the entrance of the new building.

The Main Building was identified as earthquake-prone in the 1970s and threatened with demolition. A concerted preservation and fundraising campaign in the 1980s however saw a major seismic upgrade and retrofit take place instead. The Main Building continues to be the hub of the school, containing administration services, the staff common room and

classrooms. It sustained moderate damage in the Canterbury Earthquakes of 2010-2011, but continues in 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.*

Christchurch Boys' High School's Main Building has high cultural significance as part of the fabric and identity of Christchurch Boys' High School ever since it moved from its town site in the mid-1920s. The symbolic importance and value placed on the building by the Old Boys' Association was such that, despite advanced plans for its demolition and replacement in the 1970s and early 1980s, the building was successfully saved and strengthened for on-going use. It also has cultural significance as tangible evidence of the state education system.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Christchurch Boys' High School's Main Building has architectural and aesthetic significance for its Collegiate Gothic design by successful Christchurch architects John (1883-1946) and Maurice (1891-1968) Guthrie, both former pupils of the school. Maurice joined his older brother, who was known as Jack, in partnership in 1919 and for the next ten years they designed a wide range of buildings types. Among the Guthrie Brothers' most notable commissions was the Edmonds' Factory (1920-23) and St George's Private Hospital (1926-28). Both of these buildings are now demolished and this enhances the architectural significance of the Guthries' work at Christchurch Boys' High School, especially given that the Main Block appears to be their largest extant building in the City.

The Main Building is designed in the Collegiate Gothic style. This style became popular for secondary and tertiary educational buildings in the Anglophone world in the period between the wars. The 300 ft (91.5 M) façade of the Main Building is of the 'centre and ends' type, whereby projecting entrance and terminal bays emphasise the formal symmetry of the gabled building as a whole. Large windows emphasise the rhythm of the façade and provide generous light and ventilation for the classrooms behind. The entrance bay quotes the three-arch entrance motif from the original W B Armson-designed 1881 Christchurch Boys' High School building. The bay is given further emphasis by the central clock tower and its flanking chimneys. The interior is notable for its large entry hall, which contains carved stonework and stained glass windows. Other educational buildings of a similar style of the same period include the Dining Hall at Christ's College (1922-25), the former Christchurch West High School (1924), and the former Christchurch Teachers' College (1927-30).

The Guthrie Brothers originally envisaged that their building would form the north side of two quadrangles or courtyards with an assembly hall at their centre and around which further classrooms would be arrayed. Although this Main Block concept was never fully realised, various additions over the next seventy years created an eastern quadrangle and a western court. A year after the Main Building was completed in 1926, a detached section of the eastern range (the South East Wing, a science block) was constructed in the same style. The 1926 and 1927 buildings were connected by an infill in 1955. The infill had a flat roof, but was otherwise also in the Collegiate Gothic style. In 1938 a large Assembly Hall was joined to the rear of the vestibule. Finally a modernist addition in 1961 formed a south range

that connected the Assembly Hall with the South East Wing to fully and finally enclose the east quad. A two-storey timber building (the Caddick building, 1951) formed a south range to the west of the Assembly Hall, but the west side of this courtyard remains open to this day.

The Main Building was identified as earthquake-prone in the 1970s and threatened with demolition. A concerted preservation and fundraising campaign in the 1980s however saw a major seismic upgrade and retrofit of the landmark building take place instead. The strengthening programme commenced with the clock tower and chimneys in 1987, and continued with the building proper in 1989. The interior surfaces of all its walls were sheathed with reinforced Shotcrete. In 1996-1997 the Assembly Hall was substantially rebuilt, but with the retention of some original elements. A new wing was also added to the east of the South East Wing in this period.

The Main Building suffered moderate damage in the Canterbury Earthquakes of 2010-2011. Exterior brick and stonework and interior plaster was subject to widespread cracking. The brick veneer on the gable ends sustained partial collapse. The eastern end of the building settled differentially, causing some structural damage. The concrete vestibule stairs also suffered structural damage. Temporary remedial work has been carried out and the Main Building remains occupied. Other elements of the Main Block are however isolated and unoccupied.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Christchurch Boys' High School's Main Building has technological and craftsmanship significance as a masonry building featuring both brick and stone detailing and for the information it may provide of construction techniques and materials employed in the 1920s. The stone carving and the stained glass windows in the main vestibule are particularly notable. The building was built by P Graham and Son. The building has a bluestone base and is faced with brick and Oamaru stone.

## **CONTEXTUAL SIGNIFICANCE**

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

Christchurch Boys' High School's Main Building has high contextual significance for its setting and as a very large landmark building in an otherwise low-rise, small scale domestic setting in western Christchurch. The setting of the building is a very large section (nearly thirty acres) containing the majority of the CBHS buildings. The Main Building is located towards the southern end of the site, with most other school buildings to its rear and west, including the listed former *Riccarton* farm buildings. There is an uninterrupted expanse of playing field in front of the building, which makes it very visible, including from Straven Road. This area was historically used for sheep grazing by the Deans family, whose estate buildings are located nearby. Facing the Main Building across the playing field is the War Memorial. There are also numbers of listed notable trees. The high-rise buildings of the Ilam campus of Canterbury University, an institution with which CBHS has a strong historical connection, are visible to the west.



## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Christchurch Boys' High School's Main Building and its setting has archaeological significance because it is located on land that was once part of the *Riccarton* estate, and therefore has the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900. Additionally food gathering, seasonal occupation and other activities by early Maori in this area known as Putaringamotu have been documented prior to and during the Deans' settlement.

## ASSESSMENT STATEMENT

The Main Building of Christchurch Boys' High School has high overall significance to the Christchurch district including Banks Peninsula. The building has high historical significance as the first major building erected for Christchurch Boys' High School when it moved to the Riccarton site in 1926. It has continues in use. The building has high cultural significance as a symbol of the school's identity and history and is held in high esteem by past and present pupils and staff and as tangible evidence of the state education system. The building has architectural and aesthetic significance as an example of the Collegiate Gothic style and is now the largest extant work in Christchurch of the Guthrie Brothers architects. The building has craftsmanship significance for its construction and detailing and high contextual significance for its setting, defining role within the school campus and as a landmark structure. As the site was once part of the *Riccarton* estate, the building and its setting have archaeological significance.

## REFERENCES:

*The Years Between: Christchurch Boys' High School 1881-1981* (Christchurch, 1981)

W J A Brittenden *Christchurch Boys' High School, 1881-1956* (Christchurch, 1956)

John Wilson et al *Contextual Historical Overview for Christchurch City* (Christchurch, 2005)

Historic place # 3658 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/3658>

REPORT DATED: 19/02/2015

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1360  
*CHRISTCHURCH BOYS' HIGH SCHOOL WAR MEMORIAL AND  
SETTING – 39 KAHU ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA 13/01/2015**

**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.*

The Christchurch Boys' High School War Memorial has high historical and social significance as a memorial dedicated to the 142 former pupils of the 800 who served, who died during World War I. The memorial, in the form of a shrine, was funded by old boys and friends of the school and dedicated at a ceremony held on 31 January 1926, two days before the school's new main block was officially opened. Former principal C E Bevan-Brown unveiled the memorial tablet. During World War I Bevan-Brown, sent gifts of tobacco, stationery, letters and a piece of blue and black ribbon representing the school colours to Old Boys serving overseas. The value bestowed upon these ribbons was demonstrated by the fact that many of the boys who received them wore them throughout all their campaigns.

The school's War Memorial Committee was formed in 1917 and initially a Memorial Library at the school was proposed. However as discussions about the memorial coincided with a proposal to relocate the school to Riccarton, the Memorial Committee suggested that a

memorial entrance arch be erected as part of the new Christchurch Boys' High School complex.

In August 1921 the architects Jack and Maurice Guthrie invited tenders for both the new Christchurch Boys' High School buildings and the Old Boys' Memorial Arch. In 1924, however, the Memorial Committee decided that the memorial would instead take the form of a shrine. The Committee favoured the change because it would enable them to meet the entire cost of the memorial – the arch proposal would have required some additional funding from the school.

The shrine was designed by Maurice Guthrie and the contract for £1937 was let to Henry Silvester, a well-known Christchurch monumental mason. Construction of the memorial took six months, through 1925 to January 1926 when it was completed. An avenue of symbolic cypress trees donated by Mr James Dean was planted later in 1926 to embellish the approach to the shrine.

The shrine was damaged in the 2011 earthquake and the top stone was removed. The Old Boys Association has provided funds to assist with its 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 War Memorial has high cultural and spiritual significance for its association with the culture of the school and for its commemorative function. Since its opening, a special Anzac Day Memorial Service for the school and its friends has been held at the shrine each year. The school song 'Altiora Peto' has a third verse that is only heard on this day.

The memorial has high cultural and spiritual significance to the relatives and friends of those commemorated and to Christchurch Boys' High School. It incorporates symbolic elements including the sarcophagus, symbolic of death; the cross, symbolic of sacrifice; and an angel bearing the School arms, symbolic of resurrection and victory.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 has architectural and aesthetic significance as a memorial structure designed by Maurice Guthrie and built by monumental mason, Henry Silvester (1876-1938). Silvester and Company's work can be found at many of Christchurch's public cemeteries.

The angel figure in relief at the apex of the memorial was carved by the sculptor Frederick Gurnsey (1868-1953). Gurnsey's best-known works are the Christ Church Cathedral reredos, and carvings and furnishings in the Cathedral's Chapel of St Michael and St George (1932-51). Other major works include carvings for the Bridge of Remembrance (1924), the Massey Memorial in Wellington (1930), the Church of the Good Shepherd, Tekapo (1935), St Mary's Church, Timaru (1925-47), and All Saints' Church, Palmerston North (1950).

The Christchurch Boys' High School War Memorial has wide steps leading up to an open niche in which sits a granite sarcophagus. Behind the sarcophagus is the cross of sacrifice, flanked by two brass tablets on which the names of the dead are inscribed. Beside these are several tablets bearing the names of all Old Boys who served in the war. The memorial is constructed of Halswell and Hoon Hay stone, with the groining of the roof carried out in Oamaru stone. The names of the dead flank a central slab, on which is engraved part of one of Rupert Brooke's sonnets:

To the Glory of God, in Memory of the Old Boys of our School who  
gave their lives in the Great War, 1914-18.

These laid the world away; poured out the red  
Sweet wine of youth; gave up the years to be  
Of work and joy, and that unhoped serene  
That men call age; and those who would have been,  
Their sons, they gave, their immortality.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 has technical and craftsmanship significance for the execution of Guthrie's design by Silvester and Gurnsey and for the information it may provide of construction techniques and materials employed in the 1920s. Silvester's monumental masonry work was well known in Christchurch at the time of the memorial's construction and Gurnsey's work is well recognised for its technical excellence and sculptural artistry.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 has high contextual significance as an integral part of the original campus plan. Constructed on the northern boundary of the school's main playing fields, and facing the contemporary Main Block, the memorial also has contextual significance in relation to other school war memorials around the city, including the Elmwood School Memorial (1921) and Christ's College's Memorial Dining Hall (1922-25).

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 War Memorial and its setting has archaeological significance because it is located on land that was once part of the Deans' Estate, and therefore has the potential to provide archaeological evidence relating to human activity on the site, including that which occurred

prior to 1900. Additionally mahinga kai/food gathering, seasonal occupation and other activities by early Maori in this area known as Putaringamotu have been documented prior to and during the Deans' settlement.

## ASSESSMENT STATEMENT

The Christchurch Boys' High School War Memorial has high overall significance to Christchurch, including Banks Peninsula as an intrinsic part of the site development undertaken by Christchurch Boys' High School as soon as it relocated to Riccarton in the mid-1920s. It has high historical and social significance as a memorial dedicated to the 142 former pupils of 800 who served, who died during World War I. The memorial, in the form of a shrine, was funded by old boys and friends of the school and dedicated at a ceremony held on 31 January 1926. The War Memorial has high cultural and spiritual significance as a symbol of the school's identity and history and its commemorative function, which is renewed every ANZAC Day. The memorial has architectural significance as the work of the Guthrie Brothers and it is complementary to the Collegiate Gothic design of the Main Block. The War Memorial has craftsmanship significance for its construction and detailing and high contextual significance for its defining role within the school campus and place within the city's stock of war memorials. The War Memorial and its setting has archaeological significance as a site once farmed by the Deans family and additionally as a mahinga kai/food gathering area of seasonal occupation by early Maori.

## REFERENCES:

Christchurch Boys' High School War Memorial

<http://www.nzhistory.net.nz/culture/memorials/christchurch-boys-high-school-war-memorial>

Jock Philips & Chris Maclean *The Sorrow and the Pride – New Zealand War Memorials* [Wellington, 1990]

**REPORT DATED:** 19/02/2015

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**  
***RICCARTON– 12, 16, 31A AND 39 KAHU ROAD,***  
***CHRISTCHURCH***

The Riccarton is associated with the members of the Deans family who were the first permanent European settlers on the Canterbury Plains in 1843. The principal buildings on the property span the period from early colonial to High Victorian, and Riccarton Bush is a nationally significant area of protected native forest. The area in which the Deans developed the first successful farm on the Plains was known to Maori as Putaringamotu. For some years after the Deans settled at Riccarton (1843) Maori and European worked together to protect the bush and cultivate introduced crops.

The Riccarton includes five individually scheduled items: Riccarton Bush, former dwelling - Deans Cottage, Former dwelling - Riccarton House, the grounds of the two dwellings, and the former farm buildings built by John Deans II that are now located on the Christchurch Boys' High School site. Riccarton Bush is a remnant of Canterbury's floodplain forest and it therefore has great ecological significance in addition to its heritage significance.

Deans Cottage was erected in 1843 and Riccarton House was built in three stages, beginning in 1856 and completed in 1900. Both dwellings are associated with William, John and Jane Deans, and John and Jane's son John Deans II. The Deans family gifted part of the remnant Riccarton Bush to the people of Canterbury in trust in 1914 and the remainder of the Kahu Road property entered public ownership in 1947. The site is the venue for a popular Farmers' Market and the two dwellings are open to the public, the cottage as a house museum and the house as both a house museum and a function venue. The former farm buildings have a Kahu Road frontage not far from Riccarton House.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 647  
*RICCARTON BUSH – 16 KAHU ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/2014**

**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.*

Riccarton Bush has high historical significance as Canterbury's last stand of the once prolific kahikatea (White Pine) floodplain forests, which were established several thousand years ago. The bush is considered to be one of the oldest and best documented protected natural areas in New Zealand. It is also historically significant as part of a Ngai Tuahuriri mahinga kai settlement and timber source from the 1800s, set within a wider landscape of Maori trails and settlements developed prior to European settlement.

The Deans family settled here in 1843 initially leasing the land from local Maori. After the Crown purchase of Ngai Tahu land and the survey of Christchurch, the Deans purchased 400 acres for their farm, including half of the remaining bush (1849). The other half of the



bush was felled by new colonists for use as building timber and firewood. Maori and Europeans worked together to protect the bush when it was threatened by fire in 1851 and 1852 (Molloy, 1995). The Deans used timber from the bush sparingly for building purposes, and by 1882 they were only using fallen timber for fencing. Part of Riccarton Bush (6.4 hectares) was gifted to the people of Canterbury by the Deans family in 1914, whereupon the Riccarton Bush Trust was established by Act of Parliament (Riccarteron Bush Act 1914). The Trust purchased the remaining 1.4 hectares in 1947 with financial assistance from local councils, indicating its ongoing value to the community. Riccarton Bush has been open to the public for passive recreation since 1917. With a predator-proof fence installed in 2000 the bush is now home to juvenile kiwi and tree weta.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Riccarteron Bush is of high cultural significance to both Maori and Europeans. The bush has cultural significance to Maori, for its history of occupation and food gathering activity prior to and during the early years of European settlement. The area was known to Maori as 'Putaringamotu', meaning either 'the place of an echo' or 'the severed ear' which related to the belief that advancing people could be heard at a particular location in the forest and depending on their direction of approach one could tell if they were friend or foe and the 'the severed ear' is a reference to this as an isolated pocket of bush.

The bush is also of cultural significance to the people of Christchurch and Canterbury for its association with William and John and Jane Deans, their families and descendants. The Deans had a formative influence on the development of the city and the region and the survival of the bush is a direct result of their intervention. The Deans named their farm Riccarton and the local river the Avon, after their home parish and a local stream in Scotland respectively. Naming areas after other places was a colonial cultural habit that ensured the passage and continuance of personal history and familial connections.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Riccarteron Bush is of high aesthetic significance for its tall kahikatea forest canopy located 3.5 kilometres from Christchurch's city centre and the contrast it provides with the garden setting of Riccarton House. The bush has a wealth and diversity of native flora and fauna, and has been described as 'a living museum of native plants and animals' (Molloy, 2000). In 1978, 478 adult kahikatea trees were counted with a mean height of 25 metres and a maximum recorded age of 550 years. The bush contained 71 species of native trees, shrubs, lianes and herbs in the bush in 1993, only two less species than was recorded in 1870.

A system of walking tracks through the bush was initiated in 1917 when the bush opened to the public. In the 1850s Jane Deans had planted exotic trees around the border of the bush in an attempt to protect it. Gaps where native trees had been felled for timber were filled with oaks, ashes, elms and gums. In 1975 the felling of introduced trees on the bush boundary commenced, in order to restore the bush to its fully native character. This work was completed in 1984. The removal of the exotic boundary trees made the native trees more

visible and enabled the bush to expand naturally outwards. The principal waterway and an important linear element in the bush landscape is the River Avon, located on the northern edge of the 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.*

Riccarton Bush has technological significance, in an ecological sense, arising from its management since 1974, which has improved its integrity as a native forest remnant through activities such as propagating plants from seed sourced entirely from the bush and leaving plant litter to rot naturally to create a suitable microclimate for flora and fauna.

### **CONTEXTUAL SIGNIFICANCE**

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

Riccarton Bush is of high contextual significance as a key element within a cultural landscape that includes a remnant of Canterbury's floodplain forest, and as a tangible link with both Putaringamotu and the former Deans Estate. The Bush is closely associated with a number of heritage features that date to the Deans occupation of the site. These include Riccarton House, Riccarton House Grounds, Deans Cottage, the original site of Deans Cottage, brick farm buildings (now on Christchurch Boys' High School's grounds), two brick bridges across the River Avon, and part of the Deans sheep grazing paddocks (now the Christchurch Boys' High School playgrounds). The Bush forms an immediate backdrop to Riccarton House and Deans Cottage and also has contextual significance in the wider landscape as a well-known forest remnant in suburban Christchurch.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Riccarton Bush is of high archaeological significance for its potential to provide evidence of human activity, including food gathering and production, farming, and construction, which predates 1900. Food gathering, temporary occupation and other activities by Maori in this area - Putaringamotu - are documented prior to and during the Deans settlement. No physical evidence of Maori activity has been found to date on the site, but there is potential for evidence to exist which is of cultural and spiritual significance to Maori. The site also has high archaeological significance from the time of its European settlement after 1840.

### **ASSESSMENT STATEMENT**

Riccarton Bush is of overall high significance to Christchurch, including Banks Peninsula, and to Canterbury as one of the oldest and best documented protected natural areas in the country. Riccarton Bush is of high historical and social significance as the only remaining

area of native bush remaining in the city. It comprises a 7.8 ha remnant of kahikatea floodplain forest which has survived natural catastrophes and the impact of two human cultures largely by a combination of its own intrinsic qualities and the foresight and dedication of committed people. It is of historical significance for the gifting of a large part of the bush in Trust to the people of Canterbury in 1914 by the Deans family, and as a very early example in New Zealand of a natural area being offered formal protection (Riccarton Bush Act). The Bush is of high cultural significance to both Maori and Europeans. The bush area known as Putaringamotu has cultural significance to Maori, for its history of occupation and food gathering activity prior to and during the early years of European settlement. The bush is also of cultural significance to the people of Christchurch and Canterbury for its association with William and John and Jane Deans, their families and descendants. The Bush is of high aesthetic significance for the wealth and variety of its native flora and fauna. Riccarton Bush has technological significance, in an ecological sense, arising from its management since 1974, which has improved its integrity as a native forest remnant through activities such as propagating plants from seed sourced entirely from the bush and leaving plant litter to rot naturally to create a suitable microclimate for flora and fauna. Riccarton Bush has high contextual significance as a defining element within the early layout of the Deans property and to Dean's Cottage and Riccarton House and grounds, and for its physical relationship to the Avon River, and other features related to the former Deans Estate. The Bush also has high archaeological significance for its potential to provide evidence of both Maori and early European occupation and use.

#### REFERENCES:

Brian Molloy 'The 1997 Banks Memorial Lecture. History and Management of Riccarton Bush' reproduced in *The New Zealand Garden Journal* (Journal of the Royal New Zealand Institute of Horticulture), Vol. 3, No. 1, October 2000, pp. 13-18.

[www.mzih.org.nz/pages/RiccartonBush.htm](http://www.mzih.org.nz/pages/RiccartonBush.htm)

Brian Molloy (ed.) *Riccarton Bush: Putaringamotu* (Christchurch, 1995)

'Riccarton Bush (Putaringamotu), Riccarton House, and Deans Cottage', Christchurch City Libraries

<http://christchurchcitylibraries.com/heritage/places/public/riccartonbush/>

**REPORT DATED: 8 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 307  
*FORMER DWELLING AND SETTING, DEANS COTTAGE – 12  
AND 16 KAHU ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/2014**

**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.*

Deans Cottage is of high historical significance as the oldest surviving European building on the Canterbury Plains. The cottage was the second dwelling to be built by William (c.1817-51) and John (1820-54) Deans, following their arrival at what would be Christchurch in 1843. The first cottage (1843-90) no longer exists but its site is marked by a plaque and an oak tree planted by Jane Deans (1823-1911). The Deans were the first permanent European settlers on the Canterbury Plains and the family played an important role in the development of the region. In 1840-41 the land was purchased in two separate lots to two Scottish emigrants in Sydney, the Reverend William Purves and James Herriot. Herriot and Purve's manager,

McGillivray, led a combined party of settlers to Putaringamotu to establish a farm growing crops, principally wheat to sell to Sydney millers. While it was a short-lived attempt by Herriot and McGillivray to settle Putaringamotu the later success of the Deans enterprise influenced the future site of the Canterbury settlement and helped to sustain the early settlers of the 1850s.

Brothers William and John Deans were lawyers turned farmers, who emigrated from Scotland to New Zealand in 1840 and 1842 respectively. They were assisted in establishing their farm at Riccarton by the Manson and Gebbie families. John's wife Jane ensured the continuation of the Deans farm in Riccarton after her husband's death in 1854. John and Jane's son, John II (1853-1902) was born in the cottage, and went on to run the estate with his wife Catherine and their twelve children. The Deans farmed sheep, cattle, horses, poultry and pigs and cultivated wheat, oats, barley and potatoes; they established a vegetable garden and fruit trees; undertook cattle grazing from the 1850s, and later operated a stud farm. Jane Deans farmed with help from her half-brothers James, Hugh and George McIlraith and her cousin Douglas Graham until John II was old enough to take over the estate. The cottage also has historical significance for its association with early colonial interactions between Maori and Europeans. Maori planted and dug potatoes for the Deans for many years and helped the Deans to protect Riccarton Bush when it was threatened with fire in 1851 and 1852.

The cottage was occupied by Jane Deans and her baby son until the first stage of Riccarton House was completed in 1856. In 1950 the cottage was moved and restored by members of the Rotary Club. Twenty years later it was moved again, this time to its present site. The cottage is managed by the Riccarton Bush Trust and for many years it has been operated as a house museum containing displays and interpretation about the history of the Deans Estate. The chimney, a later construction and not a replica of the original, was damaged in the earthquake and is to be rebuilt closer to 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.*

Deans Cottage is of high cultural significance as tangible evidence of the pioneering settlement of Canterbury by pre-Adamite Scots. (Pre-Adamite is the term used for those European settlers who arrived in Canterbury before the First Four Ships (December 1850)). The dwelling's use as a house museum enhances its cultural significance, as a place which commemorates early European settlement in the region in general, and the contribution of the Deans family in particular. The cottage also has cultural and spiritual significance to Maori significance because it is located in the area known to early Maori as Putaringamotu.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 is of architectural significance as the oldest surviving European dwelling in Canterbury. It has however been extensively altered and restored a number of times but original materials and forms still remain. It is a two storey cottage in the colonial vernacular

style constructed of timber cut from the nearby bush. The second storey is a loft storey with a small staircase that provides access to the loft rooms. It is a timber frame structure clad in weatherboards with a shingled gable roof, which flares outwards to form a veranda carried on simple posts. The façade is symmetrical with a central door flanked by multi-paned windows. The interior features wood panelling and lining. The cottage is of aesthetic significance for its simplicity, restrained proportions and detailing.

With regard to a comparative analysis of the cottage as a colonial form for domestic architecture The cottage also has contextual significance for its association with the Deans Homebush Station (est. 1851), as well as with other early colonial dwellings in the region such as the Langlois-Etevenaux house at Akaroa (1841/2), The Cuddy at Te Waimate Station (1854), the original Glens of Tekoa homestead (1859) and Tiptree Cottage (1860s). Together this group of early colonial dwellings, and others like them, are representative examples of the diversity of form, style and materials that provide evidence of the different building traditions and use of materials that early settlers brought with them to 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 cottage has technological and craftsmanship significance for the materials and construction methods evident in its nineteenth century fabric. Totara, matai and kahikatea were used in its construction. Where the building has been renovated, the materials and methods have attempted to imitate the original and present the ability to reveal restoration, repair and maintenance methodologies employed over 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 cottage is of high contextual significance as a key component of a heritage place that was once the nucleus of the Deans Riccarton Estate. The cottage visually contrasts with the size and decorative detailing of Riccarton House, as well as with houses within the immediate and wider suburban context of Riccarton's later development as both a separate Borough and suburb. No longer in its original position which was on the Kahu Road boundary opposite the farm buildings now part of Christchurch Boys' High School, the cottage sits on the edge of the bush and is now not visible from the street. The current setting presents the cottage as a small house museum and display item within the 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.*



Deans Cottage has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, however as the cottage is not on its original site and was moved to the current site in 1950, the opportunity for archaeological site evidence relating to the cottage is unlikely. However there has been human activity on the site which occurred prior to 1900 there is the potential for other archaeological site evidence to be present including evidence of food gathering, temporary occupation and other activity by Maori at Putaringamotu, the attempted settlement of James Herriot et al, and the settlement at Riccarton by the Deans family.

## ASSESSMENT STATEMENT

Deans Cottage is of high overall significance to Christchurch, including Banks Peninsula, and the people of Canterbury as the oldest European dwelling extant on the Canterbury Plains and for its association generationally with the pioneering Deans family. . The cottage has high historical significance for its association with John, William and Jane Deans and the early interactions between European and Maori on the Deans' Estate. The Deans were the first permanent European settlers on the Canterbury Plains and the family played an important role in the development of the region. It has high cultural significance for the value placed upon the cottage as part of the tangible history of Canterbury. Its use as a house museum enhances its cultural significance, as a place which commemorates early European settlement in the region in general, and the contribution of the Deans family in particular.. Deans Cottage is of architectural and aesthetic significance as an early, albeit restored, example of colonial vernacular architecture. The cottage has technological significance for its demonstration of construction techniques and materials typical of the 1840s colonial era. Deans Cottage is of high contextual significance as part of the cultural landscape of the former Deans Estate, which also includes Riccarton House, Riccarton House Grounds, Riccarton Bush, and former farm buildings. The Cottage has archaeological significance given its location on a site with a history of both pre-European Maori and early colonial occupation and use.

## REFERENCES:

Gordon Ogilvie *Pioneers of the Plains - The Deans of Canterbury* (Christchurch, 1996)

Jane Deans *Letters to my Grandchildren* (3<sup>rd</sup> edition, Christchurch, 1995)

Historic place # 3679 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/3679>

Thelma Strongman 'The Garden at Riccarton' *Historic Places* (NZHPT magazine, March 1995)

**REPORT DATED: 8 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 306  
*FORMER DWELLING AND SETTING, RICCARTON – 12 AND 16  
KAHU ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/2014**

**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 dwelling, Riccarton (also known as Riccarton House) is of high historical significance as the former home of Jane Deans (1823-1911) and her son John (1853-1902) and his family. Jane's husband John and his brother William were the first permanent European settlers on the Canterbury Plains and the family played an important role in the development of the region. In 1840-41 the land was purchased in two separate lots to two Scottish emigrants in Sydney, the Reverend William Purves and James Herriot. Herriot and Purve's manager, McGillivray, led a combined party of settlers to Putaringamotu to establish a farm growing crops, principally wheat to sell to Sydney millers. While it was a short-lived attempt by Herriot and McGillivray to settle Putaringamotu the later success of the Deans enterprise influenced the future site of the Canterbury settlement and helped to sustain the early settlers of the 1850s.

William (c.1817-51) and John (1820-54) Deans, lawyers who became farmers, were Scots immigrants who took up land on the Canterbury Plains in 1843. They were assisted in establishing their farm at Riccarton, which they named after their home parish, by the Manson and Gebbie families. The Deans also named the River Avon after a stream on their grandfather's estate in Scotland. John's wife Jane ensured the continuation of the Deans

successful farm in Riccarton after her husband's death, with help from her half-brothers James, Hugh and George McIlraith and her cousin Douglas Graham. John Deans II went on to run the estate with his wife Catherine and twelve children while at the same time members of the family developed the Homebush Station, which had been taken up by William and John Deans in 1851.

The first stage of Riccarton was built in 1856, after which time Jane and John II moved out of Deans Cottage into the new dwelling. Additions in 1874 were built to accommodate guests and family who came to Riccarton to celebrate John Deans II's twenty-first birthday. A large-scale addition erected in 1900 greatly increased the size of the house but removed part of the original 1856 section. Members of the Deans family lived in Riccarton House until 1947, when it was acquired by the Riccarton Bush Trust on behalf of the people of Christchurch. Having operated for many years as a community and function venue and more latterly combining a house museum, the former dwelling was closed after the February 2011 Canterbury earthquake but reopened in 2014 after major restoration repair and strengthening was undertaken.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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, Riccarton is of high cultural significance as it represents the evolving way of life generationally of the Deans family between 1856 and 1947. The public acquisition of the building denotes its cultural significance to the people of Canterbury, which is enhanced by public access and community involvement in the interpretation and preservation of the homestead. The house is located within an area of the city that has cultural and spiritual significance to Maori (Putaringamotu) for its history of occupation and as a mahinga kai (food gathering) area for Maori prior to and during the early 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 former dwelling, Riccarton is of high architectural and aesthetic significance for its staged construction and association with three different local architect/builders. The dominant architectural character of the house was established with the 1900 section designed by Robert England, one of the City's premier domestic architects. England also designed McLean's Mansion and Fitzroy. James Johnson, in whose workshop John Deans II had been baptised, was responsible for the first stage of the dwelling in 1856. Johnson also built Big School at Christ's College (1863). William Marley was responsible for the second stage built in 1874. The first two stages of the dwelling are in the colonial vernacular style, with simple forms and modest detailing, and the 1900 section is in the late Victorian Eastlake style, with more complex architectural forms and a high degree of ornamentation. A double height veranda features on the principal elevation. Significant interior features include the oak panelled entrance hall constructed from oak trees grown and felled by the Deans, ornate timber fire surrounds, and the principal balustrade timber stairwell with acorn newel posts. Samples of original wallpaper has also survived in most bedrooms. The homestead

underwent restoration work in 1994 which both restored, reinstated and revealed a number of original features. The work also included. The house has recently reopened following major restoration repair and strengthening work which was undertaken following the 2010/11 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 dwelling, Riccarton has high technological and craftsmanship significance for its construction over three different time periods and high quality interior detailing. Each stage of the building represents the construction methods and skills of the period in which it was built. The 1900 section in particular is notable for the craftsmanship skills evident in the treatment of the principal rooms and spaces. The panelled entrance hall is of particular note for the quality of its ornamentation and use of oak panelling constructed from oak trees grown and felled by the Deans. Following the considerable restoration repair and strengthening that was undertaken post the 2010-2011 earthquakes the house has the ability to provide evidence of post construction methods retained to provide examples for the future and contemporary methodologies used in its repair, restoration and strengthening programme.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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, Riccarton has high contextual significance as a key component within the Deans Estate, particularly in relation to Deans Cottage, the grounds of both buildings, and Riccarton Bush. Although the dwelling is only visible in part from the street, its presence is indicated by a tree-lined driveway, extensive grounds and signage. Riccarton House also has contextual significance in relation to other large-scale residential buildings in the city that were once owned by members of Canterbury's earlier settlers, including McLean's Mansion in Manchester Street (1899-1900) and Mona Vale in nearby Fendalton (1899-1900). Wider afield, Riccarton House has historical contextual relationship significance for its association with the Homebush Estate, which was developed by the Deans family from 1851.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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, Riccarton 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 food gathering, temporary occupation and other activity by Maori at

Putaringamotu, the attempted settlement of James Herriot et al, and the successful settlement developed at Riccarton by the Deans family may all be present on this site.

## ASSESSMENT STATEMENT

The former dwelling, Riccarton has high overall significance to Christchurch, including Banks Peninsula for its association with the Deans family, particularly Jane and her son John II and his family. The former dwelling, Riccarton has high historical and social significance through the work of John Deans' widow Jane who ensured the continuation of the Deans farm in Riccarton and at Homebush after her husband's death. Her son John Deans II went on to run the estate with his wife Catherine and twelve children. It also has high historical and social significance for its use as a community and function venue and more latterly as a house museum since 1947. It has high cultural significance for its evocation of the way of life of a prosperous colonial farming family and for its value to the people of Canterbury. The setting has cultural and spiritual significance to Maori (Putaringamotu) for its history of occupation and as a mahinga kai (food gathering) area for Maori prior to and during the early years of European settlement. The former dwelling, Riccarton has high architectural significance for its three-part construction programme and association with its designer/builders, Messrs Johnson, Marley and England. The third and final stage designed by RW England has aesthetic significance, particularly for its interior its High Victorian detailing. The former dwelling, Riccarton has high technological and craftsmanship significance for the way in which each stage of its construction embodies the construction skills and techniques of the time. The former dwelling has high contextual significance as part of the Deans Estate and in relation to other early large-scale houses in the city. The building has archaeological significance for its site and what it may reveal of pre-1900 construction.

## REFERENCES:

Gordon Ogilvie *Pioneers of the Plains: The Deans of Canterbury* (Christchurch, 1996)

Jane Deans *Letters to my Grandchildren* (Christchurch, 1995)

Brian Molloy (ed.) *Riccarton Bush: Putaringamotu* (Christchurch, 1995)

Historic place # 1868 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/1868>

**REPORT DATED: 10 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1315  
*RICCARTON GROUNDS – 12 AND 16 KAHU ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/14**

**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 Riccarton House Grounds have high historical significance for their association with the Deans family and the early European settlement of Canterbury. Brothers William and John Deans arrived in Canterbury in 1843, having emigrated from Scotland in 1840 and 1842 respectively. John's wife Jane ensured the continuation of the Deans successful farm in Riccarton after his death in 1854. Jane had a love of gardening and was responsible for many aspects of the grounds, which are still evident today.

The grounds are also associated with the Gebbie and Manson families who accompanied William Deans to Riccarton in 1843 and helped to erect the first farm buildings and develop

the land (Beaumont, 2009). The Deans farmed sheep, cattle, horses, poultry and pigs and cultivated wheat, oats, barley and potatoes; established a vegetable garden and fruit trees; undertook cattle grazing and later operated a stud farm. The vegetable garden was originally located behind the present Riccarton House and protected by the bush (Strongman, 1995). By the mid-1840s cherry, apple, peach and plum trees are recorded (Strongman, 1995). The garden with its demonstrated abundance and implied fertility was instrumental in the Canterbury Association's decision on where to locate Christchurch (Beaumont, 2009).

The Riccarton House Grounds have social significance as the location of fetes, garden parties, receptions, vice-regal visits, fundraising and committee meetings during the occupancy of the Deans (Beaumont, 2009). The Grounds are also associated with a number of Canterbury's pioneer nurserymen, including J F Armstrong, Thomas Abbott and David Nairn, and some of Christchurch's earliest professional gardeners, including William Hislop and Andrew Wilson (Beaumont, 2009). Members of the Deans family lived in Riccarton House until 1947, when the house and its grounds were acquired by the Riccarton Bush Trust on behalf of the people of Christchurch. Today the grounds are used for passive recreation and host a weekly farmers' market.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Riccarton House Grounds have high cultural significance for their association with the pioneering settlement and horticultural development of Canterbury by the Deans family. Their cultural significance was underlined and enhanced by the public acquisition of the former Deans Estate in 1947 and they are valued as a visitor destination and as a backdrop for creative arts projects (Beaumont, 2009). The Grounds are located within an area of the city that has cultural and spiritual significance to Maori (Putaringamotu) for its history of occupation and as a mahinga kai (food gathering) area for Maori prior to and during the early 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 Riccarton House Grounds have high aesthetic significance as an example of a colonial 'homestead garden', which was commonly associated with the large residences of pastoral landholdings throughout Australasia (Beaumont, 2009). Features related to this type that occur at the Riccarton House Grounds include: a formal carriage drive through an exotic plantation designed by Jane Deans; a close association with water – in this instance the Avon River; a backdrop of vegetation for shelter – Riccarton Bush; and a differentiation of functional spaces and a plant palette which references the botanic traditions of its owners (Beaumont, 2009). Other significant elements include the unimpeded relationship between Riccarton House and the Avon River; remnant plantings from the 1850s by John and Jane Deans and from Jane's Scottish Memorial design of 1867; vegetation planted by Jane Deans on the house lawns; elements of Jane's 'Gardenesque' style landscape design in the area closest to the house, where mature exotic ornamentals are located as either solitary specimens (e.g. *Xanthocyparis nootkatensis*), or in groups of the same species and variety (e.g. *Magnolia grandiflora*) (Beaumont, 2009).

The Grounds also have aesthetic significance as an appropriately scaled and aesthetic setting for Riccarton House and Deans Cottage. Although the property dates from 1843, the landscape's character defining qualities are primarily derived from its historic tree collection, the plantation introduced by Jane Deans in the mid-1860s, the Lime tree lined driveway (1867), and the 1897 cairn commemorating the site of the first Deans Cottage (Beaumont, 2009). The grounds have undergone extensive change since 1843 and reflect changes in the use of the site from utility to amenity, as well as changing garden design styles and plant display practices. A hawthorn hedge has been replanted in its historic location – and is an important remnant of the Deans ornamental flower gardens.

As a comparative analysis the design development and layout of Riccarton House Grounds may be compared with those of other residential heritage properties in Canterbury including nearby Mona Vale and the Deans' Homebush Estate.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Riccarton House Grounds have technological and craftsmanship significance as they contain nationally significant planted vegetation and a significant record of planned design and cultivation (Beaumont, 2009). Tree forms provide evidence of early pruning and propagation practices and the species themselves are a living resource (Beaumont, 2009). Progeny from the Deans' fruit and forest trees and plant material from Jane Deans gardens were acquired by many colonists and this material formed the basis for many early Christchurch gardens and public landscapes. The landscape contains trees which because of their size, rarity or age are considered uncommon, nationally significant and/or locally important (Beaumont, 2009). The grounds illustrate a sequence of development from subsistence horticulture - as evidenced by the orchard species - to the exotic and ornamental amenity plantings reflecting a designed refinement appropriate for the large grounds of an early settler family.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Riccarton House Grounds have high contextual significance as the setting for the oldest surviving European building on the Canterbury Plains and the later Deans homestead, Riccarton House. The grounds are also significant as they were once part of the original Deans' Estate, and contain tangible features that evidence the Deans' activities and occupation of the site. They are closely associated with Riccarton Bush and are considered to be an inseparable component of the bush reserve (Beaumont, 2009). The grounds are highly visible from the street, particularly the mature exotic trees, and the Lime tree lined carriageway. The Grounds share a strong visual connection with remnant tree plantings from the 1867 carriage drive between Kahu and Straven Roads and the former Deans' Farm Buildings and setting on the other side of Kahu Road. The Grounds are historically, physically and visually connected with the River Avon, which once acted as an internal



boundary line within the Estate and was influential in guiding the location of the original cottage and Riccarton 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.*

The Riccarton House Grounds have archaeological significance for their potential to provide evidence of human activity, including early construction, gardening and farming techniques, which pre-dates 1900. Food gathering, temporary occupation and other activity by Maori in this area - Putaringamotu - are documented prior to and during the Deans settlement. No physical evidence of Maori activity has been found to remain on the site to date, but there is potential for evidence to exist which is of cultural significance to Maori.

### **ASSESSMENT STATEMENT**

The Riccarton House Grounds are of overall high significance to Christchurch, including Banks' Peninsula for their association with the Deans family and the colonial beginnings of gardening, farming and horticulture in the region. The Grounds have high historical significance with brothers William and John Deans who arrived in Canterbury in 1843, having emigrated from Scotland in 1840 and 1842 respectively and John's wife Jane who ensured the continuation of the Deans successful farm in Riccarton after his death in 1854. Jane had a love of gardening and was responsible for many aspects of the grounds, which are still evident today. The grounds are also associated historically with important social and community events in the city. The Riccarton House Grounds have high cultural significance for the tangible evidence they provide of the pioneering settlement of Canterbury by pre-Adamite Scottish emigrants as well as the Deans family and the public esteem in which they have long been held. The Grounds are located within an area of the city that has cultural and spiritual significance to Maori (Putaringamotu) for its history of occupation and as a mahinga kai (food gathering) area for Maori prior to and during the early years of European settlement. The Grounds have high aesthetic significance for their design and evidence of the transition from a subsistence settler landscape to the ornamental backdrop of a wealthy settler townhouse. The Riccarton House Grounds have technological and craftsmanship significance as they contain nationally significant planted vegetation and a significant record of planned design and cultivation (Beaumont, 2009). The Grounds have high contextual significance as the setting for Dean's Cottage and Riccarton House, and for their physical relationship to the Avon River, Riccarton Bush and other features related to the former Riccarton Estate. The Riccarton House Grounds have archaeological significance for their siting at Putaringamotu and the post-1843 activities of the Deans family in Riccarton.

### **REFERENCES:**

Louise Beaumont 'Conservation Report - Riccarton House' *Landscape* (March 2009)

Gordon Ogilvie *Pioneers of the Plains: The Deans of Canterbury* (Christchurch, 1996)

Jane Deans *Letters to my Grandchildren* (Christchurch, 1995)

Brian Molloy (ed.) *Riccarton Bush: Putaringamotu* (Christchurch, 1995)

Thelma Strongman 'The Garden at Riccarton' *Historic Places in New Zealand* (March 1995)

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1291  
*FORMER RICCARTON FARM BUILDINGS AND SETTING – 31A  
AND 39 KAHU ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 14/01/15**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 Riccarton farm buildings have high historical significance for their association with the pioneering Deans' family and their origins as utility sheds serving the Deans' Riccarton farm. They are specifically associated with John Deans II (1853-1902), who took over the running of the estate from his mother in 1874, when he turned 21. By this time the Riccarton Estate was almost wholly dependent on stock and John Deans II constructed these brick farm buildings (c.1874-83) to showcase the Deans' cattle to potential buyers and farm visitors (May, 2009). This site is highly significant, as it is the only remaining built fabric of a farming nature that connects the Riccarton House property to the original Deans farming settlement and thus to the first European agricultural activity on that site.

The Deans' first farm buildings had been constructed in timber and the construction in brick of these second generation sheds indicates the value of farm buildings to the estate as well as the need for robust construction for farm use (May, 2009). The buildings and land were sold to Canterbury College for use by Christchurch Boys' High School in 1926. At some later date the stockyard on the north side of the farm buildings was excavated by the school to form a swimming pool for its pupils. Due to earthquake damage, the former Deans' farm

building known as the Radio Shack has been demolished with bricks from it intended for use to repair the remaining structures. The barns have been stabilised and braced.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Riccarton Farm Buildings have cultural significance for their association with late 19<sup>th</sup> and early 20<sup>th</sup> century farming practices at Riccarton and as a tangible reminder of the transformation of the Riccarton Estate from farmland into a suburban residential neighbourhood and high school. The cultural significance thus encapsulates the tangible reminder of the early farming practices and an 88-year association with Christchurch Boys' High School. The buildings also have cultural significance for their location within the area known as Putaringamotu, an area of considerable significance to Ngai Tahu as an early mahinga kai area. Kaimahi (workers) from Kaiapoi worked the wetlands that once existed in this area and Putaringamotu was often visited by Ngai Tahu tohunga.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 buildings are of architectural and aesthetic significance as vernacular Victorian structures with some architectural detailing. There is no record of an architect or builder responsible for the design of the former farm buildings. There are, however, extant detailed records of all the various workmen or businesses involved in the construction of the buildings. Construction on the principal buildings began in March 1883 and was completed by the end of year. T Russell, who acted as Clerk of Works during 1883, oversaw the construction. Principal carpenters included J Russell and F Legrove, E Beard was the principal bricklayer. The former Riccarton Estate Farm Buildings have aesthetic significance as a cluster of vernacular structures built from brick and corrugated iron.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Riccarton Farm Buildings have technological and craftsmanship significance for their ability to provide information about construction practice and materials in late 19<sup>th</sup> century Christchurch. While the farm buildings were constructed as utilitarian structures built for a specific function they were embellished with decorative brick and cast iron elements. The use of decorative devices in 19<sup>th</sup> century farm building is uncommon in New Zealand and is generally restricted to timber finials above dormers and gables and, on occasion, timber fretwork. The brickwork is finished English Bond, using bricks purchased from W Neighbours and bricks from the Deans' own brick factory in the Malvern Hills. Brick was in common use for industrial buildings in Christchurch by the 1880s and local production of bricks had resulted in greater sophistication in brickwork. The degree of sophistication of the brickwork in the Deans farm buildings is seen for example in the decorative nailhead and dentil courses under eaves of the two-storey brick barns. The barrel-shaped corrugated iron roofing also

reflects the development and expansion of prefabricated iron buildings 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 Riccarton Farm Buildings have high contextual significance in relation to the other listed heritage items that make up the Deans' Estate at Riccarton and, in a wider context, the farm buildings erected at the Deans' Homebush Station (est. 1851). The Former Farm Buildings are located to the north-west of Riccarton House, bounded by Kahu Road to the west and the natural curve of the Avon River to the north. They also have contextual significance in relation to the buildings and grounds of Christchurch Boys' High School, with which they have been associated since 1926.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Riccarton Farm Buildings have archaeological significance for their potential to provide evidence of human activity, including early construction and farming techniques, which pre-dates 1900. The buildings' proximity to the River Avon, within the area known as Putaringamotu, suggests the possibility of pre-European archaeological evidence in addition to that relating to the farming activities of the Deans family after 1843.

### **ASSESSMENT STATEMENT**

The Former Riccarton Farm Buildings have overall significance to Christchurch, including Banks Peninsula, as a now rare example of late 19<sup>th</sup> century farm buildings situated in suburban Christchurch. The buildings have high historical significance for their association with the Deans' Riccarton property and, from 1926, use by the Christchurch Boys' High School. The buildings and their setting have cultural significance for their association with late 19<sup>th</sup> and early 20<sup>th</sup> century farming practices at Riccarton and as a tangible reminder of the transformation of the Deans' property from farmland into a suburban residential neighbourhood. The buildings also have cultural significance for their location within the area known as Putaringamotu, an area of considerable significance to Ngai Tahu as an early mahinga kai area. The former Riccarton Farm Buildings have architectural significance as an example of well-built late 19<sup>th</sup> century farm buildings and have features that provide evidence of technological and craftsmanship values that have the ability to provide information about construction practice and materials in the late 19<sup>th</sup> century in Christchurch. The buildings have high contextual significance in relation to Riccarton House and its grounds, as well as the buildings and setting of Christchurch Boys' High School where they have functioned as part of the school's built environment since 1926. The buildings and setting have archaeological significance relating to Maori and early European activity in the area.

**REFERENCES:**

Jenny May 'Deans' Farm Buildings Conservation Report, 2009'

Gordon Ogilvie *Pioneers of the Plains: The Deans of Canterbury* (Christchurch, 1996)

Jane Deans *Letters to my Grandchildren* (Christchurch, 1995)

Geoffrey Thornton *The New Zealand Heritage of Farm Buildings* (Auckland, 1986)

**REPORT DATED: 10 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***FORMER HALSWELL QUARRY – 185 KENNEDYS BUSH***  
***ROAD, CHRISTCHURCH***

The former Halswell Quarry operated between c1861 and 1990, whereupon it became the Halswell Quarry Park and joined the network of Christchurch City Council parks. It was the longest running city quarry and provided metal (crushed stone) for roading as well as cut stone for notable works of architecture such as the Canterbury Provincial Council Buildings, Durham Street Methodist Church, the Normal School and the Sign of the Takahe.

The quarry was founded by Feather and Forgan c1861 and in 1864 it was sold to W.G. Brittan who formed a partnership with Grosvenor Miles and William White. White was also one of the part-owners of the Lincoln Road Tramway Company, transporters of the quarry's stone. William "Cabbage" Wilson bought the Quarry in 1872 and sold it to William Hole in 1886, who renamed it Halswell Quarry in 1890. In 1899 it was sold to R.Pitcaithly and Son, stockbrokers and accountants of Lyttleton, and in 1901 Edward "Ned" Paterson was appointed Quarry Manager a position he held until retirement in 1938. During the Pitcaithly and Son ownership the quarry was made into a public company. The quarry was sold to the Christchurch City Council in 1925. The quarry closed in 1990 when the stone reserves are exhausted in commercial terms.

The Halswell Quarry Park site includes three scheduled buildings: the crusher plant workshop (c1912), singlemen's accommodation barracks (c1922), and the manager's residence (1926-27). The buildings stand within a landscape setting that is the result of more than a century of quarrying Halswell stone, a black basalt of volcanic origins, from a site the earliest colonial settlers knew as Rock Hill.

The former Halswell Quarry and its historic structures embody historical, cultural, architectural, technological, contextual and archaeological heritage values. Since 1990 the development of the former quarry as a public park has created recreational opportunities and provided an extension to the city's botanical gardens with the Sister Cities project and Canterbury 150<sup>th</sup> Anniversary Collection.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 309  
*DWELLING AND SETTING - FORMER HALSWELL QUARRY  
MANAGER'S RESIDENCE, GARDEN AND GARAGE– 185  
KENNEDYS BUSH ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 8/01/2015**

**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.*

The Halswell Quarry Manager's House and setting has historical and social significance as the former residence of the quarry's manager. It was built by GL Bull, with the masonry construction undertaken by quarry staff, in 1926-27 to the design of council architect Victor Hean. The house was built with stone from the quarry. The first resident manager was Ned Paterson and his three-bedroom dwelling is said to have been built as a show home to demonstrate the potential of quarry stone for modern houses.

Halswell Quarry operated from c1861 to 1990 and was a significant local industry in the Halswell area. The quarry provided cut stone for many of the city's important building projects, including the Provincial Council Buildings and the Sign of the Takahe, as well as crushed metal for roading. Ned Paterson was hired to manage the quarry in 1901 and he continued in that role after it was purchased by Christchurch City Council in 1925. He and his wife had seven children and the garage at the manager's residence was evidently built to house his Model T Ford. Paterson retired in 1938 and thereafter returned to his native Scotland.

After Paterson retired the manager's house was occupied by his successor Lew Hoyle, who was in turn replaced by John Chrisp in 1972. Chrisp was the manager up until the quarry closed in 1990,

although the house was tenanted from 1976 until 1995. From 1976 to 1986 the house was leased to the Pritchards who were the first non-quarry employees to reside there. Halswell Quarry Park was established by Christchurch City Council in 1990. Today the former manager's residence is known as the Paterson House, in honour of the first family to live in 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 Halswell Quarry Manager's House has cultural significance for its demonstration of a way of life associated with the provision of onsite housing for Managers and/or senior staff workers in some industries. The quarry also provided accommodation for the workforce of single men who were housed communally on site. The former Manager's House represents the hierarchical culture of this workplace.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Halswell Quarry Manager's House has architectural significance for its style, designer, and notable connection to its site given its construction in Halswell stone. It was built in 1926-27 to the design of council architect Victor Hean (1901-79). Hean was born and educated in Christchurch and in the early 1920s he was a drafting cadet for local contractors, P Graham & Son, before he joined the City Engineer's department at Christchurch City Council in 1925. Through the 1920s he studied architecture, becoming registered by the NZIA in 1929. In the same year he was responsible for the design of the Edmonds' Band Rotunda in Cambridge Terrace. Hean also designed the MED building in Manchester Street (1939, demolished). He left Christchurch in 1936 but returned in 1945, by now a member of the Government Architect's Office. Hean was a technical advisor to the Royal Commission after the Ballantynes Fire (1947) and was later involved with state housing and achieved the rank of Assistant District Architect. He retired in 1966.

Hean's Manager's House is a California Bungalow style dwelling, with random rubble stone cladding on concrete walls beneath a corrugated iron gabled roof. The building sits on a slightly sloping site, which allows for a basement level containing an office and workshop. Windows are of the casement and fanlight type typical of New Zealand inter-war bungalows and one gable end and the bay windows are enlivened with board and batten cladding. The bay windows also feature quoins in a contrasting white stone. The building, externally and internally is largely original in condition, and includes built-in furniture, panel doors and the original ceramic tiles on one of the fireplace surrounds.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Halswell Quarry Manager's House has technological and craftsmanship significance for its use of stone quarried on the site and construction of the stone walls by quarry workers under the supervision of Ned Paterson. The concrete construction of the house, with its stone veneer, is an unusual example of concrete based construction of a domestic building in New Zealand. The stone cladding in particular is of a very high standard and was used as an example of Halswell quarry stone in the quarry's advertising in the 1930s.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Halswell Quarry Manager's House has high contextual significance in relation to the former single men's quarters and crusher plant and related buildings and structures within the broader setting of the former quarry site. The former Manager's House sits on an elevated site overlooking the Kennedys Bush Road entrance to Halswell Quarry Park. The garden was designed by Doug Ridder for Ned Paterson and the garage was also built from stone at the time of Paterson's occupation.

The former quarry's landscape and original roads and paths still link the scheduled buildings to one another, meaning that the park can still be read as a quarry. The two stone buildings are related physically and historically to the operation of the quarry and illustrate different aspects of the quarry workers' lives.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Halswell Quarry Manager's House 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 Halswell Quarry Manager's House and its setting has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with all of the 20<sup>th</sup> century managers of the Halswell Quarry. It has cultural significance as an expression of the hierarchical culture of this industrial work place. The former Halswell Quarry Manager's House has architectural significance as an architecturally-designed California Bungalow designed by Council architect Victor Hean. It has technological and craftsmanship significance for its building materials and quality of execution. The former Halswell Quarry Manager's House and its setting has high contextual significance for its location within the Halswell Quarry Park and relationship with other scheduled buildings at this heritage place. The former Halswell Quarry Manager's House 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:**

Historic place # 7223 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/7223>

Malcolm Kitt *Halswell Quarry Managers House – Conservation Plan* (Christchurch, 2000)

*Halswell Quarry Park Management Plan* (Christchurch, 2009)

**REPORT DATED: 2 DECEMBER 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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**HERITAGE ITEM NUMBER 1316**

## **FORMER HALSWELL QUARRY SINGLEMEN'S QUARTERS AND SETTING – 185 KENNEDYS BUSH ROAD, CHRISTCHURCH**



PHOTOGRAPH: M. VAIR-PIOVA 08/01/2015

### **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.*

The former Halswell Quarry Singlemen's Quarters and its setting has historical and social significance as the single men's accommodation house built in c1922 on the site of Halswell Quarry. The building is said to have replaced a timber cottage that burned down in c1921. Constructed from stone quarried on the site during Ned Paterson's tenure as quarry manager (1901-38).

According to a letter to the Editor published in the *Press* in October 1927, single men were given preference for jobs at the quarry, possibly because they were required to live on site. As many as ten to fifteen men might be housed in the 'whare', as it was known, along with a cook. Between 1935 and 1955 the building was the single-family home of the Withers family, who raised eight children in the house while George Withers worked at the quarry. Living conditions were not ideal for a family and in 1945 Mrs Withers wrote to the Council asking them to renovate the cottage and she also complained within the letter about the noise and dust. Her application was not successful. Despite this the Withers continued to live there and photographic evidence exists of a daughter's wedding and 21st birthday celebrations. Mrs Withers died in 1955 and the family, now essentially grown up vacated the premises.

Halswell Quarry operated from c1861 to 1990 and was a significant local industry in the Halswell area. The quarry provided cut stone for many of the city's important building projects, including the Provincial Council Buildings and the Sign of the Takahe, as well as crushed metal for roading. It was purchased by Christchurch City Council in 1925 and continued to operate until 1990, by which time the quarry could no longer supply commercial quantities of Halswell stone. Halswell Quarry Park was established by Christchurch City Council in 1990 and the singlemen's quarters were subsequently converted into the Park's visitor centre. The building was damaged by the 2010 -2012 earthquakes and repair and engineering plans are being prepared.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Halswell Quarry Singlemen's Quarters has cultural significance for its demonstration of the way of life associated with the provision of workers' housing in some industries. Whereas the quarry manager was provided with a three-bedroom dwelling for him and his family, in the 1920s the quarry's workforce comprised single men, many of them Irish, who were housed communally on site. The single men's accommodation house therefore represents the hierarchical culture of this workplace. The building may also be identified with the dangerous occupation of the quarrymen, which resulted in at least three deaths at the quarry: those of William Bathgate (1879), William Clark (1906) and John Quill (1934).

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Halswell Quarry Singlemen's Quarters has architectural significance as a vernacular L-shaped building with random rubble stone walls and corrugated iron low-pitched hipped roofs. Its plan and external appearance has much in common with the farm workers' accommodation featured in Geoffrey Thornton's book *Heritage of Farm Buildings*.

The singlemen's quarters fell into disrepair and in the 1990s a conservation plan and management plan were prepared for the conservation and restoration of the building as an area to interpret the history of the quarry and the life of the single men's quarters.

The entrance porch of the accommodation house provided the principal circulation space in the building, which was originally divided into a number of bunkrooms and communal living areas. The floor plan is also distinctive in that the bathroom and toilet open directly off the entrance porch, which allowed workers to access these facilities while still in their work clothes. The building has timber framed sash windows and the chimneys have been 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.*

The former Halswell Quarry Singlemen's Quarters has technological and craftsmanship significance for its use of stone quarried on the site and its construction, it is assumed, by quarry workers. The random rubble masonry gives the building a rustic appearance.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Halswell Quarry Singlemen's Quarters and its setting has high contextual significance in relation to the former manager's residence and crusher plant and related quarry buildings and structures within the broader setting of the former quarry site. The former Singlemen's Quarters is located on the south side of the principal access road into the Quarry Park, much closer to the quarry site than the former manager's residence.

The former quarry's landscape and original roads and paths still link the scheduled buildings to one another, meaning that the park can still be read as a quarry. The two stone buildings are related physically and historically to the operation of the quarry and illustrate different aspects of the quarry workers' lives.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Halswell Quarry Singlemen's Quarters 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 Halswell Quarry Singlemen's Quarters and its setting has overall significance to Christchurch, including Banks Peninsula. The accommodation house has historical and social significance for its association with the quarrymen of Halswell Quarry and between 1935 and 1955 the building was the single-family home of the Withers family, who raised eight children in the house while George Withers worked at the quarry. It has cultural significance for its ability to demonstrate the life and living conditions for workman at the quarry in the first half of the 20<sup>th</sup> century and as an expression of the hierarchical culture of this industrial work place. The former Halswell Quarry Singlemen's Quarters has architectural significance as a vernacular building designed to serve the practical needs of its original residents. It has technological and craftsmanship significance for its stone construction and quality of execution. The former Halswell Quarry Singlemen's Quarters and its setting has high contextual significance for its location within the Halswell Quarry Park and relationship with other scheduled buildings at this heritage place. The former Halswell Quarry Singlemen's Quarters 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:**

Jim Espie 'Old Stone Cottage Conservation Plan – Halswell Quarry Reserve (for CCC, November 1992)

*Press* 21 October 1927 p. 13.

Geoffrey Thornton *The New Zealand Heritage of Farm Buildings* (Auckland, 1986)

**REPORT DATED: 2 DECEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1317  
*REMAINING FORMER HALSWELL QUARRY CRUSHER  
BUILDINGS, FOUNDATIONS, RETAINING WALLS AND  
SETTING – 185 KENNEDYS BUSH ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 8/01/2015**

**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.*

The remaining former Halswell Quarry Crusher Buildings, and associated foundations and retaining walls and its setting has historical significance for its association with Christchurch's longest running stone quarry, which made a considerable contribution to the built environment and infrastructural development of the city. New stone crushers were installed at the Halswell Quarry in 1905 and 1928, in order to supply roading metal across the city of Christchurch. Since the closure of the quarry in 1990 the crusher plant has fallen into disrepair with the majority of the buildings removed. Only a small portion estimated to be approximately 30% of the original crusher plant now survives. The surviving buildings, the machine room, workshop and hopper and several remnant concrete foundations are visible on site.

The quarry was founded by Feather and Forgan c1861 and in 1864 it was sold to W.G. Brittan who formed a partnership with Grosvenor Miles and William White. White was also one of the part-owners of the Lincoln Road Tramway Company, transporters of the quarry's stone. William "Cabbage" Wilson bought the Quarry in 1872 and sold it to William Hole in 1886, who renamed it Halswell Quarry in 1890. In 1899 it was sold to R.Pitcaithly and Son, stockbrokers and accountants of Lyttleton, and in 1901 Edward "Ned" Paterson was appointed Quarry Manager a position he held until retirement in 1938. During the Pitcaithly and Son ownership the quarry was made into a public company. It was purchased by Christchurch City Council in 1925 and continued to operate until 1990, by which time the quarry could no longer supply commercial quantities of Halswell stone.

Halswell Quarry was a significant local industry in the Halswell area. The quarry provided cut stone for many of the city's important building projects, including the Provincial Council Buildings and the Sign of the Takahe, as well as crushed metal for roading. Following the quarry closure, Halswell Quarry Park



was established by Christchurch City Council in 1990 and a Conservation Plan for the Crusher Plant was prepared in 2009.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 remaining former Halswell Quarry Crusher Buildings, and associated foundations and retaining walls and its setting has some cultural value as the tangible reminder of the nature of quarry work and the conditions under which that was taken.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 remaining former Halswell Quarry Crusher Buildings and associated foundations and retaining walls have architectural significance as a vernacular timber frame and corrugated iron structures designed and built to meet the functional requirement of the quarry. The machine room is of timber frame construction with board and batten cladding and an iron roof. The workshop which is attached to the machine room is of the same construction and materials. Internally all remaining joinery is also of timber and the workshop has a concrete floor and vehicle pit. Other service buildings, now used by the Council rangers at the site, date from the 1960s with alterations dating from the 1980s.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 former Halswell Quarry Crusher Buildings, and associated foundations and retaining walls has technological significance in relation to their construction and the machinery it housed and for its association with the large-scale production of roading metal in a number of different grades at the city's largest quarry.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 remaining former Halswell Quarry Crusher Buildings, and associated foundations and retaining walls and its setting has high contextual significance in relation to the former manager's residence and single men's accommodation house within the broader setting of the former quarry site. The remnants of the former Crusher Building are centrally located within the Quarry Park, to the east of the former Workmen's Quarters. They are set against the backdrop of the remains of the quarry and what was once known as Rock Hill. The former quarry's landscape and original roads and paths still link the scheduled buildings to one another, meaning that the park can still be read as a quarry.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Halswell Quarry Crusher 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.

### **ASSESSMENT STATEMENT**

The remaining former Halswell Quarry Crusher Buildings, and associated foundations and retaining walls and its setting has overall significance to Christchurch, including Banks Peninsula. The remnant structures of the stone crushing plant have historical and social significance for their association with Christchurch's longest running quarry operation. The remaining former Halswell Quarry Crusher Buildings, and associated foundations and retaining walls have architectural significance as a vernacular structures designed to meet the functional requirements of the quarry. The former Halswell Quarry Crusher Building has technological significance in relation to the construction, the machinery it housed and the process of production as well as for its association with the large-scale production of roading metal in a number of different grades at the city's largest quarry. The former Halswell Quarry Crusher Building has high contextual significance for its location within the Halswell Quarry Park and relationship with other scheduled buildings at this heritage place. The former Halswell Quarry Crusher 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:**

Malcolm Kitt & Margaret Lovell-Smith 'Halswell Quarry Crusher Plant Conservation Plan' (for CCC, March 2009)

*The Press* 8 February 1905, p. 8.

*The Press* 10 March 1928, p. 14.

**REPORT DATED: 2 DECEMBER 2014**

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**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 648**  
***FORMER HALSWELL QUARRY – 185 KENNEDYS BUSH***  
***ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 14/01/2015**

**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.*

The former Halswell Quarry has high historical significance as the longest running and largest of the city's quarries. It operated from c1861 to 1990 and was a significant local industry in the Halswell area. The quarry provided cut stone for many of the city's important building projects, including the Provincial Council Buildings and the Sign of the Takahe, as well as crushed metal for roading. After it closed the quarry was redeveloped by Christchurch City Council as Halswell Quarry Park.

The volcanic cone that was to become the site of Halswell Quarry was observed and named Rock Hill by the pioneering Deans family in the early 1840s. The quarry was founded by Feather and Forgan c1861 and in 1864 it was sold to W.G. Brittan who formed a partnership with Grosvenor Miles and William White. White was also one of the part-owners of the Lincoln Road Tramway Company, transporters of the quarry's stone. William "Cabbage" Wilson bought the Quarry in 1872 and sold it to William Hole in 1886, who renamed it Halswell Quarry in 1890. In 1899 it was sold to R. Pitcaithly and Son, stockbrokers and accountants of Lyttleton, and in 1901 Edward "Ned" Paterson was appointed Quarry Manager a position he held until retirement in 1938. During the Pitcaithly and Son ownership the quarry was made into a public company. The quarry was sold to the Christchurch City Council in 1925. The quarry closed in 1990 when the stone reserves are exhausted in commercial terms.

A tramway was built in 1865 by the Canterbury Provincial Council to transport stone from the quarry into the city. The tramway was dismantled in 1873 but some earthworks and the remnant of a stone culvert on Halswell Road reported as still extant in 2008.

Halswell stone is a black basalt and the quarry is one of many around New Zealand, including a number in Auckland, that slowly over time changed the appearance of local volcanic fields. During a council discussion about increasing the pay of the quarry workers at Halswell in 1927, it was noted that the quarry was one of the easiest to work in New Zealand, 'it being rare to have to use explosives at all'.

The Halswell Quarry Park features a number of surviving quarry structures within a landscape park that has been developed as an extension of Christchurch Botanic Gardens. Six Sister City Gardens and a 150<sup>th</sup> Anniversary Canterbury Garden feature plants native to each area.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Halswell Quarry has cultural significance as a natural reserve of a significant building material from which many of the city's major buildings were constructed. It also has cultural significance for the esteem in which it is held by Christchurch residents, especially those members of the Friends of Halswell Quarry Park. The former quarry has further significance for its association with the manner of work and way of life of the quarry workers.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Halswell Quarry has aesthetic significance as a modified landscape in which industrial impacts have been acknowledged and adapted to suit a botanical parkland. The plantings of the theme gardens create visual interest and contribute new design values to the form and scale of an historic industrial landscape based upon the exploitation of a volcanic cone.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Halswell Quarry has technological significance as the location of commercial quarrying activity for almost 130 years, the presence of which can still be read in the landscape today and through its buildings and structures associated with the business of quarrying.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Halswell Quarry and its setting has high contextual significance in relation to the three scheduled buildings on the site: the former manager's house, workmen's quarters and crusher building. The former quarry's landscape and original roads and paths still link the scheduled buildings to one another, creating a historic industrial landscape that has been overlaid by the parkland that developed since 1990.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Halswell Quarry 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.

The 2000 Conservation Plan notes two known pre-European archaeological sites on the Quarry park property.

## ASSESSMENT STATEMENT

The former Halswell Quarry and its setting has high overall significance to Christchurch, including Banks Peninsula. The former quarry has high historical significance as the city's longest running quarry and for the contribution it made to the city's infrastructure and built environment. The former Halswell Quarry has cultural significance as a natural reserve of a significant building material from which many of the city's major buildings were constructed and further significance for its association with the manner of work and way of life of the quarry workers. The former Halswell Quarry has aesthetic significance for the combination of historic industrial features and themed gardens that now occupy the site. The former Halswell Quarry has technological significance as the location of commercial quarrying activity for almost 130 years, the presence of which can still be read in the landscape today and through its buildings and structures associated with the business of quarrying. The former Halswell Quarry has high contextual significance as the setting of three scheduled heritage buildings and in its own right as a highly modified environment that demonstrates an historic transformation from volcanic cone to industrial site to civic amenity. The former Halswell Quarry and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials and the site also contains two known pre-European archaeological sites.

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*Star* 28 July 1898, p. 1 – Obituary of James Feather (c. 1824-98)

MF Kingsbury 'Life After Death: An Evaluation of the Rehabilitation of Halswell Quarry, Christchurch' (Masters of Applied Science thesis, Lincoln University, 1993) available online

Greg Smith *Divine Rock - The Quarryman's Gift* (Christchurch, 1993)

*The Press* 5 July 1927, p. 9.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 321  
*ST SAVIOUR’S CHURCH AND SETTING – 50 KIRK ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: 16.1.2015 M. VAPIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 Anglican Church and setting has historical and social significance as one of the early colonial churches of Canterbury and a historic church within the village of Templeton. The church was built by Theodore Dethier in 1867 to the design of Anglican diocesan architects Speechly and Crisp. Four years earlier the Templeton community had petitioned the Canterbury Provincial Council for a local school. The Templeton School was opened in 1864 and fund raising to build a church became the next priority. In 1867 land for a church was donated by EM Templar, after whom Templeton was named, and construction began. The church opened in November 1867 and both it and the associated cemetery were consecrated by Bishop Harper in December 1868. Tenders for additions to the church were called in 1873. These involved the erection of north and south transepts, each to



accommodate 25 people, and a 'very light graceful' bell turret (*Press* 24 May 1873, p. 2). The work was completed, to the design of Benjamin Mountfort, in 1874.

From 1877 to 1895 Templeton constituted a separate parish but, due to financial difficulties, it was reduced to a parochial district in 1895. The church published a centennial history in 1967 and continues to serve the local Anglican community. Since 1956 St Saviour's has been part of the Hornby parish.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Saviour's Church has high cultural and spiritual significance as an Anglican church since 1867. For almost 150 years it has served the local Anglican community as a spiritual and social centre in Templeton. There is one recorded war grave in the cemetery, that of Daniel Kempthorne, who died on 20 July 1915.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 due to its Gothic Revival design by Speechly and Crisp. Robert Speechly arrived in Lyttelton from England in 1864, accompanied by his articled pupil William Crisp, having been appointed resident architect to supervise the construction of the Christ Church Cathedral. When construction of the cathedral came to a halt due to financial constraints in 1865 Speechly offered himself as architect to the Church Property Trustees. Speechly was also responsible for the Chapel at Christ's College (1867), St Mary's Anglican Church at Addington (1867) and St Luke's Anglican Church Vicarage (1867). By 1867 Crisp was in partnership with Speechly. At St Saviour's Speechly and Crisp designed a simple church, following ecclesiastical principles and adapted to New Zealand conditions and materials. Speechly returned to England in 1868 following the completion of this four-year contract. Crisp was the architect of St Michael and All Angels' Church in Oxford Terrace before he returned to England in 1872. St Saviour's is also associated with Benjamin Mountfort, one of New Zealand's leading Gothic Revival architects, who added the transepts and a bell tower to the church in 1874.

Mountfort's bell tower was removed in 1951 and the church has since been re-roofed with Monier tiles and the exterior stuccoed. The interior of the church has an open timbered roof with board and batten walls. The stained glass for the east window and a quatrefoil in the south sanctuary, attributed to Ferguson and Urie, were ordered from Melbourne and arrived in 1881.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 for the potential it has to reveal information about 19<sup>th</sup> century construction methods and materials. The interior



woodwork and two stained glass windows attributed to Ferguson & Urie of Melbourne (c. 1881) have some 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 Saviour's Anglican Church and its setting have high contextual significance as a tangible reminder of the establishment of the village of Templeton during the 1860s. The church has landmark significance for its Gothic Revival architecture, established park-like setting and proximity to Templeton School. The demolition of Templeton's Methodist Church (1881) in 1985 and the sale and intended demolition of St Brendan's Catholic Church in October 2014 has elevated the landmark value of St Saviour's by virtue of its survival and continued operation.

The setting consists of a large rectangular block fronting on to Kirk Street. The church sits back from the road with large mature trees, including five that are listed, on the site. The listed trees consist of two Italian Cypressess, which flank a Gothic style lychgate on the street boundary, two Atlas Cedars and a large Monkey Puzzle tree. St Saviour's cemetery sits behind the church and encompasses over half of the total 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.*

St Saviour's Anglican 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 to human activity on the site, including that which occurred prior to 1900. An earlier school building and schoolhouse were also on the property.

## ASSESSMENT STATEMENT

St Saviour's Anglican Church and churchyard setting is of overall significance to Christchurch, including Banks' Peninsula. The church has historical and social significance as an early colonial church and tangible link with the early settlement of Templeton. St Saviour's has high cultural and spiritual significance as a place of Anglican worship for almost 150 years. It has architectural and aesthetic significance as the work of Speechly and Crisp, who designed a number of buildings for the Anglican Church Property Trustees in the 1860s. St Saviour's Church has technological and craftsmanship significance for the potential it has to reveal information about 19<sup>th</sup> century construction and materials. St Saviour's Anglican Church and its setting have high contextual significance as a tangible reminder of the establishment of the village of Templeton during the 1860s and due to the cemetery located within the setting. St Saviour's Anglican Church and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred prior to 1900.

**REFERENCES:**

*St Saviour's Church, Templeton: 1867-1967* (Christchurch, 1967)

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Historic place # 3075 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/3075>

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'Templeton & Weedons – Edward Merson Templar & William Weedon' – Peeling Back History  
<http://www.peelingbackhistory.co.nz/templeton-weedons-e-m-temple-william-weedon/>

**REPORT DATED: 12 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 322  
DWELLING AND SETTING - 14 KIRKWOOD AVENUE,  
CHRISTCHURCH**



**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.*

14 Kirkwood Avenue has historical and social significance as a grand early twentieth century suburban residence, and for its association with department store manager Thomas Coverdale, major farmers George Bullen and George Rhodes, and landlord Mary Clifford. In 1883 title to a six acre block of land bounded by the Avon River, Clyde Road and Carleton Road (later Kirkwood Avenue) was issued to draper Henry May. In c1903 Thomas and Nina Coverdale built a large 14-room villa on May's property that they called *Clitherbeck*. Research to date has not revealed the nature of the relationship between the Coverdales and May.

Thomas Coverdale was born in Whitby in Yorkshire and immigrated to New Zealand in the late nineteenth century. He worked initially for J Ballantyne and Co in their Timaru store before joining W Strange & Co in Christchurch in c1892. Coverdale became manager of the department store in 1893 and a full partner with William Strange in 1894. In 1904 Stranges' was formed as a joint stock company and Coverdale became chairman and managing director. During the sixteen years he was associated with the firm, Coverdale grew Stranges' from a small concern into one of Christchurch's largest department stores. It was during this

period that the company built substantial new premises at the corner of High and Lichfield Streets.

About 1904 Coverdale was thrown from his trap. As a consequence of injuries sustained in the accident, he retired from Stranges' in November 1907 and left for Europe on an extended holiday. In 1908 *Clitherbeck* and its contents were put up for auction. The property was purchased by sheepfarmer George Bullen.

George Francis Bullen and his brother Frederick left their Somerset home for Victoria following the gold discoveries there in 1851. The pair opened a drapery in Melbourne and prospered packing merchandise into the goldfields. After the gold discoveries in Otago in 1861, the Bullens relocated to Dunedin where they established another drapery business. Branches followed in Queenstown, Arrowtown, and (after the discovery of gold on the West Coast) in Greymouth and Hokitika. The brothers also freeholded substantial amounts of land in South Otago. In 1866 they sold up everything except the Bullendale goldmine in the Skippers area of the upper Shotover River, and settled down to pastoral farming in Kaikoura where they purchased several stations. Frederick returned to England in 1883 but George stayed to manage their interests. In 1907 he sold most of their lands to a syndicate for £210,000 and retired to Christchurch.

After only four years at *Clitherbeck*, George died in 1912 at the age of 81. In 1913 the house and its contents were again auctioned and the property was purchased by George Edward Rhodes. Rhodes, son of prominent early settler Robert Rhodes and brother of well-known politician and philanthropist Sir Robert Heaton Rhodes, farmed at his large Ellesmere property *Meadowbank*. After purchasing *Clitherbeck* - which he renamed *Beverley* - Rhodes sold *Meadowbank* and retired to town. After his death in 1936, the property was subdivided and its address changed from Clyde Road to Kirkwood Avenue.

In 1939 *Beverley* was purchased by Annette Mary (Mary) Clifford (1881-1968), a city landlord famous for purchasing large houses and dividing them into flats. These she rented at reasonable cost to students and lower income tenants. It was calculated that between 1950 and 1958 Clifford had income from up to 550 tenants in 47 houses. 14 Kirkwood Avenue and its outbuildings are presently divided into 26 flats, let mainly to students attending the adjacent University of Canterbury. The house sustained moderate 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.*

14 Kirkwood Avenue has cultural significance as a very large home of more than twenty rooms, representing the privileged way of life enjoyed by Christchurch's elite in the early twentieth century. The house also illustrates the cultural shift which took place in the mid twentieth century when the city's large and ornate Victorian and Edwardian homes became unpopular and were redeveloped as flats. For almost 80 years, 14 Kirkwood Avenue has thus also demonstrated 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.*

14 Kirkwood Avenue has architectural and aesthetic significance as a large and decorative bay villa, built and then extended in the first decades of the twentieth century.

The characteristic house form in New Zealand between 1880 and 1920 was the villa – identifiable by its broad proportions, square footprint, symmetrical plan, gabled roof with valleys, often one or more bays and/or bay windows, and the exuberant use of a stylistically eclectic variety of decorative features. The basic villa form was the four-roomed 'square' house, but the type could be scaled up to any size - as at 14 Kirkwood Avenue.

This house was constructed in c1903 and then altered and extended in c1913. The original dwelling had a conventional rectangular villa plan, with two shallow gabled bays framing an entrance porch on the front (eastern) elevation and two deeper gabled bays framing a larger porch on the northern elevation. The eastern bays are both set with double-height box bay windows. One northern bay has a large single box bay window; the other is angled and set within a double-height faceted bay window.

The 1913 addition appears to consist of two substantial wings to the south - one of which has a large eastern bay - and a porte cochere. The addition is also in the villa style. Both portions of the house feature typically eclectic villa ornamentation, with half-timbered gable build-outs and the extensive use of brackets, finials, and leadlights. Many elements in the later part of the house are simplified however, and the influence of the Arts and Crafts movement can be detected. The exterior maintains a high degree of integrity and authenticity. The interior has been considerably altered to allow for its adaption to flats; however a large number of original features and finishes remain in situ, including fireplaces, ceilings and hall arches. Few villas of this scale survive in Christchurch. Comparable houses include Te Koraha at Rangi Ruru School, and Strowan at St Andrew's School. The architect or architects have not been identified to date.

The dwelling sustained moderate damage in the Canterbury Earthquakes of 2010-2011. The chimney have been taken down to roof level but repairs have not yet been completed.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated 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 Kirkwood Avenue has technological and craftsmanship significance as an illustration of early twentieth century construction methods and use of materials. This dwelling is a good example of the extravagant decorative detail employed in Edwardian villas including extensive timberwork and leadlighting.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Kirkwood Avenue has contextual significance as a surviving example of one of the large suburban homes constructed in Riccarton and Fendalton in the late nineteenth and early twentieth centuries by wealthy professionals seeking a semi-rural property close to the city

centre. Other listed examples in the area include *Kooringa* in Clyde Road, *Ilam* and *Okeover* on Ilam Road, and the former Kincaid home on Riccarton Road.

The setting of the dwelling consists of the immediate land parcel, a very large established rear section with the Avon River as its northern boundary. The house is centrally located on the section. To its west is a former service court, now converted to flats. Other flats were added to the south and northwest of the dwelling in the post war era. The house is surrounded by mature vegetation, with extensive plantings to the north and east. There are five listed trees on the property including an oak, a yew, an elm and a maple. Much of the former grounds are now part of the large private properties to the east. The University of Canterbury neighbours the house to the west and south. The house may be glimpsed amongst its trees from the campus grounds across the Avon.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Kirkwood Avenue has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred prior to 1900. The site may have contained an earlier (c1883) dwelling.

### **ASSESSMENT STATEMENT**

14 Kirkwood Avenue has overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has historical and social significance for as a grand suburban home from the early twentieth century, and for its association with department store manager Thomas Coverdale, major farmers George Bullen and George Rhodes, and landlord Mary Clifford. The dwelling has cultural significance as a very large home of more than twenty rooms, representing the way of life of its residents in the early twentieth century. The house also illustrates the cultural shift in the mid twentieth century which saw many of these homes redeveloped as flats. The dwelling has architectural and aesthetic significance as a large and decorative bay villa, built and then extended in the first decades of the twentieth century, and demonstrating some of the stylistic transitions that were taking place at that time. The dwelling has technological and craftsmanship significance as an illustration of early twentieth century construction methods and use of materials. This dwelling is a good example of the extravagant decorative detail employed in Edwardian villas including extensive timberwork and leadlighting. The dwelling has contextual significance as an example of one of the large suburban homes constructed in Riccarton and Fendalton in the late nineteenth and early twentieth centuries by wealthy professionals seeking a semi-rural property close to the city centre. Others (such as *Ilam* and *Okeover* at Canterbury University) remain in the vicinity. The dwelling has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred prior to 1900.

### **REFERENCES:**

CCC Heritage File

*Press* 9 March 1936, p 12 *Obituary - Mr G E Rhodes*

Lovell-Smith, M. (2006) Clifford, Annette Mary Eleanor Jane 1881-1968. *Dictionary of New Zealand Biography*. Retrieved 17 March 2010 from <http://www.dnzb.govt.nz/>

*Star* 20 November 1907, p 4

**REPORT DATED: 13/03/15**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 323  
*DWELLING AND SETTING, COBHAM – 35 KNOWLES  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014**

**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 Cobham and its setting has historical and social significance for its association with Henry Jennings, a wool auctioneer and partner in the firm Todhunter and Jennings. Knowles Street had been formed in the previous year and the house was built for Jennings 1908 – the year is inscribed over the door. Jennings sold the dwelling and its contents in 1915 and it was subsequently owned by a series of professionals, including another auctioneer, a medical practitioner, a sales manager, and a solicitor. During the 1950s the house was divided into two flats. In the latter part of the 20<sup>th</sup> century it was returned to a single family home and has functioned as such 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 Cobham has cultural significance as an example of a large early 20<sup>th</sup> century suburban residence built for a local businessman. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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 Cobham has architectural and aesthetic significance as an example of a the English Domestic Revival style house references the English Arts and Crafts movement built in 1908. The house was designed but the firm of England Brothers and S Butler and Son were the builders listed on the Building Permit issued to Jennings in August 1907. England Brothers were known for their rather rambling, romantic, timber-beamed houses in a variety of styles. He studied architecture in England and commenced practice in Christchurch when only about twenty-three. In 1906 he took a younger brother, Eddie into partnership with him. He was responsible for a wide range of commercial and industrial buildings as well as residential dwellings. R W England died in 1908.

The dwelling Cobham shows the influence of Charles Voysey in its gabled roof forms and stuccoed cladding. The façade has two asymmetrical cross gables on the south façade which sit low across the façade and a single asymmetrical gable that sits across the north end of the east façade. Motifs and timber work around the entrance porch are not untypical of the England brothers work. In 1950 alterations to the dwelling to accommodate two flats were made. In 1981-82 it was returned to a single dwelling. The addition of a gabled wing to the rear of the building accommodates an extension to the living room on the ground floor.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Cobham has technological and craftsmanship significance through the nature of its construction in 1908 and the materials, including cement stucco, Marseilles tiles and timber. The Arts and Crafts styled detailing of the dwelling, including triangular clover motifs in the entrance porch timberwork, is notable.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Cobham and its setting has contextual significance as one of a number of listed houses in the Merivale/Papanui area which illustrate the early residential development of the suburb. The setting consists of a skewed rectangular section fronting on to Knowles Street.

The street boundary is defined by a medium height stucco wall with the house sited towards the front of the section, clearly visible from the street. The house has landmark significance on the street because of its distinctive design and use of materials. A mature garden setting surrounds the dwelling and there is an original stuccoed garage with matching Marseilles tile roof on the west boundary 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 35 Knowles Street has archaeological significance because it has the potential to provide archaeological evidence relating to past construction methods and materials, and to human activity on the site, including that which occurred prior to 1900. Before Knowles Street was subdivided in 1906 by the Anglican Church Property Trustees the land was undeveloped.

### **ASSESSMENT STATEMENT**

The dwelling known as Cobham and its setting at 35 Knowles Street has overall significance to Christchurch, including Banks Peninsula. The dwelling known as Cobham and its setting has historical and social significance for its association with Henry Jennings, a wool auctioneer and partner in the firm Todhunter and Jennings. Knowles Street had been formed in the previous year and the house was built for Jennings 1908 – the year is inscribed over the door. The dwelling Cobham has cultural significance as an example of a large early 20<sup>th</sup> century suburban residence built for a local businessman. The dwelling Cobham has architectural and aesthetic significance as an example of a the English Domestic Revival style house references the English Arts and Crafts movement built in 1908. The house was designed but the firm of England Brothers and S Butler and Son were the builders listed on the Building Permit issued to Jennings in August 1907. The dwelling has technological and craftsmanship significance for the quality of its construction and architectural detailing. It has contextual significance for the contribution it makes to the streetscape and the established residential character of St Albans. The dwelling at 35 Knowles Street has archaeological value because it has the potential to provide archaeological evidence relating to past construction methods and materials, and to human activity on the site, including that which occurred prior to 1900.

### **REFERENCES:**

CCC Heritage File

Historic place # 1883 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1883>

Progress July 1907 p.331

*Star* 13 November 1915, p. 12.

**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 324  
*DWELLING AND SETTING, DUNSTAN HOUSE – 19*  
**KOTARE STREET, CHRISTCHURCH****



**PHOTOGRAPH: G. WRIGHT 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 19 Kotare Street, which is known as Dunstan House, and its setting, has historical and social significance for its association with a local businessman whose lottery winnings allowed him to build a substantial home. The land on which the dwelling stands was originally part of the Deans estate and was subdivided from their property in 1927. Kotare Street dates to the same subdivision of the Deans estate. The section on which the dwelling stands was transferred to Clyde Welsford, a butcher, in that year. Welsford, who had married Elsie Diepenheim in 1914 and was the owner of Dixon Bros. butchers, could afford to build such a grand home through his good fortune in winning the Australian 'Tattersall's Art Union' lottery.

The dwelling was designed by B J Ager and was one of the first contracts for Charles Luney, the founder of one of Christchurch's leading construction firms. Luney was 23 years old at the time and had recently built a joinery workshop in Kilmore Street from which to run his business. The Welsfords remained at the house until 1945. Subsequent owners have included a medical practitioner, a chemist, and two company directors. The house had undergone renovations and refurbishment prior to being 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 dwelling at 19 Kotare Street has cultural significance as the interwar suburban residence of a businessman and his wife. The size of the dwelling and the range of rooms it contains reflect 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.*

The dwelling at 19 Kotare Street has architectural and aesthetic significance as an interwar English Domestic Revival style building designed by B J Ager, a local architect and structural engineer. Born in Ashburton, Benjamin Ager (1875-1959) was the son of an architect and worked for Peter Graham as a carpenter in Christchurch before going to London for several years. After returning to New Zealand he went into private practice in 1912. Ager had a long career and his oeuvre includes St Elmo Courts on the corner of Montreal and Hereford Streets (1929, demolished) and the 1928 Road Service Bus Station in Victoria Street, which was demolished to make way for the Christchurch Casino.

The dwelling at 19 Kotare Street is a two-storeyed building with a symmetrical façade, a double gabled slate roof and flared eaves. Gabled bays flank an entrance portico supported by four Tuscan columns with a balcony above. A porte cochere extends from the west side of the dwelling. Some alterations have been made to the interior; on the ground floor the kitchen has been enlarged by combining three smaller rooms, including the maid's accommodation. Many of the original internal features remain including a grand staircase and servants' bell pushers.

The dwelling suffered serious damage during the 2010-2011 Canterbury earthquakes. One chimney collapsed at roof level and fell into the driveway, while a double fireplace and chimney sheared off at gutter level. There was widespread cracking and some loss of plaster from walls and ceiling, as well as some cracking of the brick substrate. A number of windows were also broken.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 house at 19 Kotare Street has technological and craftsmanship significance for the potential it has to reveal construction methods, materials and fittings of its period as well as the quality of the workmanship in the building, both in its triple brick construction and internal detailing. As one of Charles Luney's early building projects the dwelling reflects the contractor's commitment to quality construction methods and finishes.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 19 Kotare Street and its setting has contextual significance for its contribution to the local streetscape. The setting consists of a large rectangular block fronting on to Kotare Street with the rear of the property bounded by the River Avon. The mature garden setting

also incorporates an asphalted tennis court, double garage and swimming pool. The dwelling has some landmark value on the street with its large scale and distinctive style visible behind a plastered medium height fence. The dwelling is one of a number of listed heritage buildings in the broader area, including Riccarton House, from which the original plot of land was subdivided.

### ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 19 Kotare Street has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred prior to 1900. This land was originally part of the Dean's Estate.

### ASSESSMENT STATEMENT

The dwelling and its setting at 19 Kotare Street have overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with Clyde and Elsie Welsford. It has cultural significance as a demonstration of the way of life of its past and present residents. The dwelling has architectural and aesthetic significance as an interwar English Domestic Revival house designed by B J Ager and was constructed by well-known builder Charles Luney. The dwelling at 19 Kotare Street has technological and craftsmanship significance for the potential it has to reveal construction methods, materials and fittings of its period. The dwelling and its setting have contextual significance for their contribution to the streetscape and archaeological significance because the land was part of the Deans estate and so was settled by Europeans in the 1840s. The dwelling at 19 Kotare Street has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred prior to 1900.

### REFERENCES:

CCC Heritage File.  
J McCarthy 'Elegant Living' *The Press* 9 September 2000, p 43.  
'Star Reborn' *The Press* 14 October 2003, p E6.  
Wells R. & Heward, V. (2004) Dunstan House. Christchurch Heritage Houses. Caxton Press.

<http://my.christchurchcitylibraries.com/charles-seymour-luney/>

<http://www.nz.open2view.com/tour/photo/167369#photo/1>

**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.







**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 327  
*DWELLING AND SETTING* – 41 LEINSTER ROAD,  
CHRISTCHURCH**



**PHOTOGRAPH: CCC HERITAGE FILES 09/03/2011**

**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 41 Leinster Road and its setting has historical and social significance for its connection with machinist Robert Shaulders Gibson and bank officer Charles Buchanan, and as a typical Edwardian bay villa characteristic of many erected in the suburbs of St Albans and Merivale. Merivale was subdivided from large properties into suburban sections in the early years of the 20<sup>th</sup> century when the villa was at the height of its popularity. This dwelling was built in 1908 for Robert Gibson and his wife Catherine. Ten years later it was sold to Charles Allington and ten years after that, in 1928, the property was sold to William and Hugh Jamieson, the well-known building contractors. The Jamisons immediately subdivided the property, selling the house at 41 Leinster Road to Charles and Winifred Buchanan in 1929. Timaru-born Buchanan had retired in 1924 from the National Bank after 34 years. The house has passed through a number of hands since 1951 and 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.*

41 Leinster 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.*

The dwelling has architectural and aesthetic significance as an Edwardian return bay villa that has retained a level of integrity and intactness. The dwelling has the typical features of a late villa, in its faceted bays with jettied gables, cast-iron fringed veranda, leadlights and corbelled eaves. The designer has not been identified. The rear of the house was sympathetically extended in 1997, although the house as a whole remains relatively intact. The dwelling's two brick chimneys have been 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.*

The dwelling has technological and craftsmanship significance as a demonstration of the construction methods and materials of the period in which it was built. It has some craftsmanship value through its exterior details such as eave brackets and decorative iron work and interior 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 dwelling and its setting has some contextual value for its contribution to the streetscape and established residential character of Leinster Road. It is located on a narrow moderately-sized section fronting onto Leinster Road. There are gardens at the front and rear of the property, on which the dwelling extends almost the full width. A modern garage is situated at the front of the property on the southwest boundary, and a modern brick wall on the front boundary also obscures views of the house from the roadway. On the subdivided section at the rear is a Georgian Revival house of c1930, built for Richard Jamieson. There are now homes from a variety of eras and styles in the street. Another listed villa is located at 61 Leinster 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 dwelling at 41 Leinster Road 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 before 1900.

## **ASSESSMENT STATEMENT**

The dwelling and its setting at 41 Leinster Road and its setting have overall significance to Christchurch, including Banks Peninsula. It has historical and social significance for its association with original owner Robert Gibson and retired National Bank employee Charles Buchanan, and as a typical example of the large bay villas once characteristic of the inner northern suburbs. 41 Leinster Road has cultural significance as a demonstration of the way of life of its past and present residents. The dwelling has architectural and aesthetic significance as an Edwardian return bay villa that has retained a level of integrity and intactness. The dwelling has technological and craftsmanship significance as a demonstration of the construction methods and materials of the period in which it was built. The dwelling at 41 Leinster Road and its setting are of archaeological value 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 before 1900.

## **REFERENCES:**

CCC Heritage File *41 Leinster Road*

*Press* 11 November 1939 p 14.

Historic place # 3717 - Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3717>

**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.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 328**

***DWELLING AND SETTING – 61 LEINSTER ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, PRE 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 61 Leinster Road has historical and social significance as an example of the large and well-appointed villas being developed by Christchurch's professional class across the popular new suburb of Merivale at the turn of the twentieth century. It also has historical significance for its association with former senior British civil servant Michael Bernacchi.

The house was built in 1907 for Herbert William Candy (1878-1937) and his wife Gertrude (1878-1960). The couple married in 1901 and had six children. At the time he built the house, Herbert was an agent for Government Life Insurance. In 1914 he successfully sued Briscoe and Co for breach of warranty on the pressed metal ceilings they had installed in his home. The Candy's sold the house in 1916. In 1919 it was purchased by North Canterbury farmer Owen Tibbott Evans, who used it as his town residence until losing it in a mortgagee sale in 1941.

Between 1966 and 1983 the property was the home of Michael Louis Bernacchi and his wife Elaine. Michael Bernacchi (1911-1983) was the eldest son of Louis Charles Bernacchi, the famous British-Australian physicist, astronomer and heroic-era polar explorer. Michael himself served on Her Majesty's [British] Overseas Civil Service, and was Resident Commissioner of the British Protectorate of the Gilbert and Ellis Islands (now Kiribati) between 1952 and 1961. The Antarctic collection at the Canterbury Museum was given a significant boost when Michael Bernacchi donated many of his father's effects to the institution.

The present owners of 61 Leinster Road have lived there since 1989. The house sustained moderate 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 dwelling is of cultural significance as it reflects the suburban development of the Merivale area at the turn of the 20th century and as a demonstration of the way of life of its former 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 an example of an Arts and Crafts influenced, single storey brick bay villa. The dwelling has a hipped roof of Marseilles tiles. The plain, return veranda is terminated by faceted bays. Other features include sash windows with leaded top lights, stone lintels and stone banding, and bracketed eaves. The house had large and decorative chimneys, but these were taken down following the Canterbury Earthquakes. . . Elaborate pressed metal ceilings were extensively used in the house, with each room featuring a different design. All original fireplaces have been removed. An addition using sympathetic materials was undertaken in 1996 and internal alterations, to convert a kitchen to a bathroom, completed the following year, both designed by Courtenay Architects.

The house sustained some damage in the Canterbury Earthquakes, but considering its mode of construction, performed well. The foundations settled slightly along the eastern elevation and the three chimneys have been taken down to roof level. It is intended that the foundations will be levelled and the chimneys reconstructed.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 by virtue of its brick construction and stone string course detailing. Bay villas were much less commonly constructed in brick than weatherboard in most parts of the New Zealand including Christchurch, so this is also an example of this relatively unusual 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.*

61 Leinster Road and its setting have contextual significance for its contribution to the historic residential character of Leinster Road within the suburb of Merivale. The dwelling is located on a long rectangular land parcel with a deep setback from the road. The setting consists of



the immediate land parcel and includes mixed native and exotic planting, grassed areas and a shared vehicular and pedestrian entry. A well vegetated boundary and timber fence limits views of the property from Leinster Road.

The dwelling is one of two bay villas of similar style in this block of Leinster Road. The other, a weatherboard corner bay villa built in c.1900 at 41 Leinster Road, was the neighbouring property in 1912. Within the wider context of the dwelling, there are a number of relatively large weatherboard dwellings of the period in nearby Heaton Street. The listed Elmwood Normal School War Memorial is also located in Leinster 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 dwelling may have archaeological value 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. The current dwelling post-dates 1900.

### **ASSESSMENT STATEMENT**

61 Leinster Road and its setting has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance as an example of a typical style of housing in the Merivale area at the turn of the 20th century and for its association with former senior British civil servant Michael Bernacchi. The residence is of cultural significance as it reflects way of life of its residents when the suburban development of the Merivale area was occurring in the early 1900s. The dwelling has architectural and aesthetic significance as an Edwardian bay villa. The bay villa's relatively uncommon brick construction and exterior detailing give it technological and craftsmanship significance. 61 Leinster Road and its setting have contextual significance as one of two return bay villas of similar style and age in close proximity to one another on Leinster Road.

### **REFERENCES:**

Christchurch City Council Heritage files *61 Leinster Road*  
Salmond, J. (1986) *Old New Zealand Houses: 1800-1940*, pp 116-118  
<http://www.heritage.org.nz/the-list/details/3718>

**REPORT DATED: 20 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 338  
*FORMER ADDINGTON GAOL, WALL AND SETTING- 16-  
28/336, 338 AND 338A, 340E, 342 LINCOLN ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 23/12/2014**

### **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 Addington Gaol is of high historical and social significance for 120 year history of the incarceration of both male and female prisoners, and for its forty year tenure as a military camp. It is one of the oldest remaining prison buildings in the country.

Addington Gaol was built to relieve congestion at Lyttelton Gaol, Canterbury's first and only penal institution at the time. The institution was proposed in the early 1860s, but it was not until 1871 that the first stage of the prison was opened as a women's reformatory. Temporary buildings for male prisoners were added soon after. Research has not revealed how long these buildings remained in use; those that remained extant were largely demolished in 1951 leaving only some exterior walls. The main cell block was commenced in 1874 but not completed until 1880. It provided more permanent accommodation for male prisoners. Between the 1920s and 1951 the complex served as a dedicated women's prison. Between 1949 and 1989 part of the Addington site was used by the army as a military base. The army also used the cell block for storage between 1951 and 1959. When they gave the building up, it was recommissioned as a remand facility for male prisoners.

Through much of the twentieth century the complex faced criticism for its primitive conditions, and unrest was common in later years. It was not until 1999 however that the remand facility was permanently closed. Since 2006 the building has been used as backpacker accommodation known as The Jailhouse. The prison grounds and exercise yards have been largely been built out with intensive apartment developments.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Addington Gaol is of high cultural significance as it illustrates the penal philosophy of the Victorian period. The buildings of Addington Gaol were adapted as penal philosophy evolved, but were considered primitive and anachronistic for much of the twentieth century, and were the focus of much debate. The recent change of use to backpacker accommodation is part of a trend seen in the city and elsewhere in the world of the adaptive reuse of heritage buildings to provide unique or themed traveller 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.*

The Addington Gaol is of high architectural and aesthetic significance as a comparatively original Victorian prison, reflecting the thinking of the period about the design of correctional facilities. The 1880 building is also an important work by pre-eminent New Zealand Gothic Revival architect Benjamin Mountfort. Research suggests it is the oldest surviving cell block in the country.

The remaining gaol structures on the Addington site date from two phases. The free-standing wall elements are the remnant of a small-scale and probably temporary dedicated women's prison, designed in a radial fashion to facilitate the division of prisoners into types of offender. The large cell block, dating from 1880, was part of a different and much more ambitious and complex scheme, again designed on a radial plan and but with individual cells and galleries to facilitate classification, surveillance and prisoner reformation. Neither plan was ever completed.

Although the 1880 building is a standard Victorian cell block in terms of its basic design and layout, Mountfort's individual design input is evident in the incorporation of Gothic Revival elements such as the arched window and door openings. Although adapted over the years, the building is remarkably intact. Some cells still retain examples of prisoners' artistic graffiti. The remnant walls of the former women's prison have been altered with some openings pushed through in response to requirements for the modern apartments behind.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Addington Gaol is of high technological and craftsmanship significance as an early example of the use of concrete as a construction material in New Zealand. The new material of concrete made its first appearance in this country in the 1860s, but became a popular and widespread material during 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.*

Addington Gaol has contextual significance on its site, in its setting and within its Addington context. The Gaol is located mid-block between Lincoln Road and Poulson Street. The 1880 building is located on a small parcel contiguous with the footprint of the building (328 Lincoln Road). The 1871 wall intersects with several parcels along its considerable length (all subdivisions of 336 Lincoln Road). These latter parcels are also occupied by apartments. The setting of the Gaol, which historically was all gaol yard, consists of these parcels and the adjacent large irregular parcel (338 Lincoln Road) to the north, which is a grassed CCC reserve known as Mountfort Park. The wider context of the Gaol includes the full extent of the original gaol grounds, which extended west to Lincoln Road, and east to Poulson Street. The large 1880 gaol building is visible from surrounding streets and is consequently a landmark in Addington. The building is an important contributor to the historic character of the older suburb of Addington.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Addington Gaol and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Development of the site took place from the mid 1860s.

### **ASSESSMENT STATEMENT**

Addington Gaol and wall and its setting are of high overall heritage significance to the Christchurch district including Banks Peninsula. The Gaol is of high historical and social significance for 120 year history of the incarceration of both male and female prisoners and for its forty year tenure as a military camp. The Gaol is of high cultural significance as a reflection of historic attitudes to crime and punishment, and particularly of the penal philosophy of the Victorian period, which sought to systematise correctional facilities and reform offenders. The Gaol is of high architectural and aesthetic significance as a comparatively original Victorian prison, reflecting in its design the contemporary concern with control and character reform. The 1880 building is also an important work by pre-eminent New Zealand Gothic Revival architect Benjamin Mountfort. The Gaol is of high technological and craftsmanship significance as an early example in New Zealand of the use of concrete in a major construction. The Gaol is of contextual significance as a landmark site in the older suburb of Addington. The Gaol and its setting are of archaeological significance because they have the potential to 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, 1 Lincoln Road.

**REPORT DATED:** 20/02/2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 624  
*MEDSUBSTATION– 70E LINWOOD AVENUE, CHRISTCHURCH***



**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 Linwood Avenue Substation (1934) is of historical and social significance as one of many utility buildings (substations and pumphouses) erected among the suburban homes they historically serviced and, in some cases, still service. The continuity of utility buildings such as the Linwood Avenue Substation in the city's streetscape marks the introduction of drainage and power to the City. The Christchurch City Council agreed in 1898 to establish a supply of electric power for public and private use and for street lighting. Limited supplies of electricity became available in Christchurch in 1903, after the city's rubbish destructor was commissioned in 1902 and then from the Tramway Board's power station at Falsgrave Street, which was commissioned in 1905. These small-scale beginnings eventually led to the Council's decision to generate electricity from Lake Coleridge - a progressive and innovative scheme which was taken over by central government in 1910 and became the first major hydro-electric power scheme in New Zealand when it opened in 1914.



Christchurch became the first New Zealand city to benefit from construction of a major state hydro-electricity station, with power from the Lake Coleridge station reaching Christchurch in 1915. Distribution to Christchurch consumers was managed via a network of substations throughout the city and suburbs connected by underground cables and power reticulation proceeded rapidly. Households connected to electricity and the sewage system were ushered into a new era of domestic comfort and efficiency - electricity was cheaper and cleaner than coal or gas and the benefits of electric household appliances were widely promoted. The retail distribution and sale of electricity became the responsibility of the Municipal Electricity Department of the City Council, which had a visible presence throughout the city in the form of its many ornamental substation buildings built from the 1910s to the late 1940s.

Christchurch's substations were maintained by Southpower when it split from the Christchurch City Council in 1989 and passed to Orion Ltd when the retail and supply aspects of the business separated in 1999. The Linwood Avenue substation was built in 1934 to replace an adjoining substation of simpler style built on the grass verge in 1920.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 substation has cultural significance because of its association with the introduction of reticulated electricity to the city, which changed subscribers' way of life by providing a clean and efficient energy source for business and domestic use. Despite the benefits, the proliferation of utility buildings in the city often attracted criticism and opposition because of their impact on the suburban streetscape.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Linwood Avenue substation is of architectural and aesthetic significance as a representative example of the ornamental, classically influenced substations built in Christchurch during this period. Although the architect of this substation has not been identified, some substation buildings were designed by trained and qualified architects and many originated from the draughting offices of the Municipal Electricity Department. The designers of substations had to consider competing demands of economics, technical requirements and public opinion within a context of changing architectural fashions. This resulted in windowless buildings with classically detailed facades. The substations were classical 'temple of electricity'

The Linwood Avenue substation has red brick walls relieved by cement rendered pilasters, base and parapet. Detailing includes a triglyph frieze, mouldings and nail-head detailing. This substation's point of difference is an elegant semi circular lintel and colonnade of pilasters along the side elevations. In comparison with the substations in Seddon and Gasson Streets, the temple styling of the Linwood building is more overt and refined, with pared down classical elements integrated into the form 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 substation is of technological and craftsmanship significance for its construction methods, materials and detailing which are no longer used in the construction of substations. By the early 1930s modifications to substation design, materials and finishes were made in response to the need for earthquake resistance – as highlighted by earthquakes at Murchison (1929) and Napier (1931).

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 a local landmark on Linwood Avenue because it is located directly on the road reserve. The classical styling of the building gives it prominence within the residential streetscape. The setting of the substation consists of a rectangular parcel of land that is entirely covered by the building footprint.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, electrical reticulation technology and other human activity, including that which occurred prior to 1900. Settlement in the vicinity of Linwood Avenue occurred from the 1850s.

### **ASSESSMENT STATEMENT**

The MED Substation in Linwood Avenue has overall heritage significance to Christchurch, including Banks Peninsula. The building has historical and social significance as one of a network of substations built by the Municipal Electricity Department in Christchurch from the 1910s to the early 1940s. These early substations, collectively and individually mark the establishment of reticulated power to the Christchurch - the first city in New Zealand city to benefit from construction of a major state hydro-electricity station. The substation has cultural significance because of its association with the introduction of reticulated electricity, which changed people's way of life by providing a clean and efficient energy source to power their

household and commercial activities. The Linwood Avenue substation has architectural and aesthetic significance as a representative example of the ornamental, classically influenced substations built in Christchurch during this period. The substation has technological and craftsmanship significance because its construction and architectural detailing. The building has contextual significance as a local landmark along a main city thoroughfare. The building has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, electrical reticulation technology and other human activity, including that which occurred prior to 1900.

**REFERENCES:**

Christchurch City Council Heritage files *70E Linwood Avenue, Substation*  
Christchurch City Council, *The Architectural Heritage of Christchurch: 10. Pavilions, temples & four square walls - Christchurch pump houses and substations*, 2003  
Wood, A.P., 'Temples to the Lighting', *Avenues*, November 2005

**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 1322  
*CANTERBURY CREMATORIUM AND SETTING – 447 LINWOOD  
AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M VAIR-PIOVA, 16/01/2015**

**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.*

The Canterbury Crematorium has historical and social significance as it was built in 1936 by the Cremation Society of Canterbury on Canal Reserve, adjacent to the Bromley Cemetery, which opened in 1918. Two columbaria, in which recessed niches accommodate funeral urns, and a hexagonally shaped chapel were part of the original design. The furnace was made in Christchurch at a cost of more than £2000 from plans supplied by the Crematorium Society of America. Canterbury Crematorium was the second crematorium to be built in the South Island, the first having opened in Dunedin in December 1927.

The Canterbury Crematorium was founded by Thomas Loftus Jones in 1936 and began operating in July of the following year. Loftus' grandson, Geoff Jones is the current Manager of the Cremation Society of Canterbury, which owns both the Canterbury Crematorium and the Christchurch Memorial Garden Crematorium in Harewood.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*

*symbolic or commemorative 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 Canterbury Crematorium and its grounds have high cultural and spiritual significance for their commemorative, religious and familial associations. The memorial gardens contain plaques and memorials to a wide range of community members, including a specific section devoted to returned servicemen, which was set aside in 1942. Some are memorials are for 'notable' citizens however all memorials are esteemed in their own right.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Canterbury Crematorium has architectural and aesthetic significance for its design by H. Melville Lawry, which was supervised by fellow architect George Hart. It was built in a mediaeval temple style. Wilford Melville Lawry (1894-1980) also designed the West Avon Flats in Montreal Street (1936), the Regent Theatre in Hokitika (1935) and the Century Cinema in St Albans, 1940 (now converted to a supermarket). George Hart (1879-1961) is best known for the Miller's Building in Tuam Street of 1935-39 (demolished).

A number of additions have been made over time and only some elements of the original design are now immediately evident. In c.1941 two columbaria walls were added as wings and in the 1980s and late 1990s the addition of glazed porticos and a domed glass atrium, which repeats the original hexagonal dome of the original chapel, further enlarged 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 Canterbury Crematorium has technological and craftsmanship significance for its furnace ,reinforced concrete construction with moulded detail and stained glass 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 Canterbury Crematorium and its setting has contextual significance for its contribution to the Linwood Avenue streetscape and its relationship to a concentration of the city's cemeteries including Bromley Cemetery, which is directly to the north, and the Ruru Lawn, Memorial Park and Linwood Cemeteries. The crematorium is situated on one of the city's major arterial routes and its landscaped site and memorial function makes it a notable local landmark.

The setting consists of the building and the immediate land parcel, which is roughly triangular in shape and bordered by Linwood Avenue and Keighleys Road. The landscaping is centred

upon a hexagonal garden feature from which five paths radiate, giving the memorial rose garden a high degree of formality that echoes the original design of the crematorium 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 Canterbury Crematorium and 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 Canterbury Crematorium and its setting has overall significance to Christchurch, including Banks Peninsula. The building and its memorial garden have historical and social significance as the first crematorium to be built in Canterbury in 1936 by the newly established Cremation Society of Canterbury. The Canterbury Crematorium has cultural and spiritual significance for its association with funerary practices and as a place of commemoration. The building has architectural and aesthetic significance as the work of Melville Lawry, albeit in an altered state, and technological and craftsmanship significance for its construction and furnace. The Canterbury Crematorium has contextual significance as a local landmark that is associated with four of the city's public cemeteries. The Canterbury Crematorium 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:**

"Undertakers in New Zealand 1840 – 1940 Part I: The first hundred years of funeral service". *G.R.I.N.Z. Yearbook 1988* Genealogical Research Institute of New Zealand, 1989, pp. 83-93.

"Undertakers in New Zealand 1840 – 1940 Part II: The first hundred years of funeral service". *G.R.I.N.Z. Yearbook 1989* Genealogical Research Institute of New Zealand, 1989, pp. 83-93.

Cremation Society web site - <http://www.srgw.demon.co.uk>

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**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 343  
*DWELLING AND SETTING – 52 LONGFELLOW STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: BRENDAN SMITH, 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 Workers' Dwellings Act exhibition house has high historical and social significance as a model home shown at the 1906-07 New Zealand International Exhibition in Hagley Park. Almost 2 million visitors attended the Exhibition between 1 November 1906 and 15 April 1907. After the exhibition the building was relocated to the Camelot Workers' Dwellings settlement in Sydenham. This nationwide housing scheme was established by the 1905 Workers' Dwellings Act to provide low-cost, good quality houses for workers. The working class suburb of Sydenham was chosen as one city site for development under the Act; another was in Mandeville Street not far from the Addington Railway Workshops. Thirty-five sections were subdivided in Sydenham creating Longfellow and Seddon Street. Thirteen houses were built initially, the first of which were designed by well-known local architects

Samuel Hurst Seager, Cecil Wood, the England Brothers and Fred Barlow. The government of the day wanted architectural variety, rather than uniformity, in domestic design so as to avoid any similarity to the anonymous terrace housing of Britain's working classes. Despite the intentions of the scheme it was not very successful. The houses that were built passed fairly quickly into private ownership as the Reform Government privatised the workers' dwellings and used the 1906 State Advances Act to encourage home ownership over rental housing.

The first lessee of 52 Longfellow Street was William Lucas, a gardener who was married with six children. He remained at the house until c.1930 by which time he had purchased the property. In 1972 the house was purchased by Harold Kean, a schoolteacher, and his wife Shirley. They owned the house until 1985, during which time the house was known as the Beckenham Pottery. The current owners have owned the property since 1985.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Workers' Dwellings Act exhibition house has high cultural significance for its association with the foundation of New Zealand's social welfare system and the policies and practices of Seddon's Liberal Government, which earned New Zealand the reputation as being the 'social laboratory of the world'. Workers' dwellings, female suffrage, old age pensions, labour arbitration and land tenure reform were all part of the modernisation of the state by 'King Dick' Seddon's government as the country moved towards Dominion status in 1907. The Workers' Dwellings Act instituted a building programme that was to become the precursor of the State Housing scheme of the first Labour Government in the 1930s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Workers' Dwellings Act exhibition house has high architectural and aesthetic significance as it was designed by two of Christchurch's best-known architects of the period, Samuel Hurst Seager and Cecil Wood, and is an example of the modern bungalow that Seager pioneered in New Zealand. Seager (1855-1933) played an important role in the development of Christchurch architecture and had achieved national renown for his domestic architecture by 1900. He is noted for his design for the former Municipal Chambers (1885), and for his Arts and Crafts cottages at The Spur (1902-14). Wood (1878-1947) was to become one of New Zealand's leading architects between the world wars, designing residential, educational, public, commercial, and ecclesiastical buildings throughout Canterbury and New Zealand. Wood and Seager were in partnership from 1906 until c.1912.

In 1906 a government competition was held to attract established architects to design homes for a workers' settlement. Seager and Wood offered a design called 'Comfort', which won first place in the South Island section of the competition and was selected for erection at the 1906-07 International Exhibition held in Christchurch. The house was designed within the restrictions outlined by the government, including cost and number of rooms, and was built in

timber to allow it to be disassembled after the exhibition and then re-erected in Longfellow Street. 'Comfort' was much smaller than the usual larger houses Seager and Wood designed but had many of the hallmarks of their style. The house has a half-timbered jettied upper floor and its verticality was originally emphasised by two tall Arts and Crafts style chimneys (since removed). Inside there were three bedrooms on the first floor, with a living room, kitchen and bathroom on the ground floor. Later additions to the dwelling include an extension to the north side 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.*

The former Workers' Dwellings Act exhibition house has technological and craftsmanship significance as a building that was prefabricated for the 1906-1907 New Zealand International Exhibition. Following the exhibition the house was moved to its present site at 52 Longfellow Street, possibly in one piece rather than in parts as had been the intention. The craftsmanship qualities of the dwelling provide evidence of the standards espoused for workers' housing. It also has technology and craftsmanship significance for its potential to reveal information about construction methodologies, materials, fixtures and fittings in the Edwardian 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 Workers' Dwellings Act exhibition house and its setting have contextual significance as part of the Camelot Settlement developed in Sydenham, under the Workers' Dwellings Act 1905. As a working class suburb Sydenham was considered ideal for such a settlement, although in reality the houses proved too expensive for most low-income workers to rent and soon became privately owned. The Camelot Settlement was centred on Seddon Street, named after Richard Seddon, the Liberal Prime Minister until 1906, and Longfellow Street, one of several streets in Sydenham named after poets. The only two-storeyed workers' settlement cottage in Christchurch was placed at the far end of the settlement near the Southey Street intersection with Longfellow Street. A listed brick workers' dwelling at 61A Tennyson Street (Fred Barlow, architect) is among the Camelot Settlement dwellings that remain.

The setting consists of the listed building within a garden setting with a separate outbuilding at the rear of the section. The original section consisted of a triangular block of land that was subdivided in 1930 to create the current section. The garden setting is well planted, with paling fences defining the property's boundaries. The house has landmark significance as a two-storey house with a distinctive architectural style, the prominent board and batten gables clearly visible from 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.*

The former Workers' Dwellings Act exhibition house and its setting has some archaeological value because of the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900. The house was moved on to this site in circa September 1907, so any pre-1900 archaeological values would pertain to prior use and occupation of the land.

## ASSESSMENT STATEMENT

The former Workers' Dwellings Act exhibition house and its setting has overall significance to Christchurch, including Banks Peninsula, and New Zealand. It has high historical and social significance as a model home, exhibited at the New Zealand International Exhibition of 1906-07 to showcase the Workers' Dwellings Act 1905. It also has high historical significance for its later part in the development of the Camelot Settlement in Sydenham. The dwelling has high cultural significance as it demonstrates the social democratic policies and practices of the Liberal Government. The former Workers' Dwellings Act exhibition house has high architectural significance for its design by Samuel Hurst Seager and Cecil Wood and the adaptation of the Seager's characteristic Domestic Revival bungalow forms into a modestly priced home for workers. The dwelling has technology and craftsmanship significance for the potential it has to reveal information about construction methodologies, materials, fixtures and fittings in the Edwardian period. The dwelling has contextual significance as the landmark dwelling within the Camelot Settlement, by virtue of its model home pedigree and two-storeyed design. The former Workers' Dwellings Act exhibition house and its setting has some archaeological value because of the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

## REFERENCES:

Christchurch City Council Heritage files 52 Longfellow Street Street, former Workers' Dwellings Act exhibition house  
Christchurch City Libraries Heritage Collection  
<http://christchurchcitylibraries.com/Heritage/Photos/Disc6/IMG0049.asp>  
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<http://www.heritage.org.nz/the-list/details/3719>  
John Wilson (ed) *The Past Today. Historic Places in New Zealand* (Auckland, 1987)

**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**  
***HOLY TRINITY AVONSIDE – 20, 20A Lychgate Close, 122***  
***Avonside Drive, Christchurch***

Holy Trinity Avonside Graveyard and Lychgate are associated with one of the earliest Anglican parishes in Christchurch, and the site of the first church, churchyard and graveyard to be consecrated in Canterbury, by the newly arrived Bishop Harper in 1857. The site for the church was donated by English clergyman Rev. W Bradley. It is near to Ōtākaro/the Avon River, which was highly regarded as a mahinga kai by Waitaha, Ngāti Māmoë and Ngāi Tahu. The early church building in cob was supplemented by a stone church in 1874-1875 and remaining parts replaced in 1905-1907. The church was severely damaged following the Canterbury earthquakes and has been demolished.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1358**

***HOLY TRINITY AVONSIDE Lychgate and Setting- 20, 20A  
Lychgate Close, 122 Avonside Drive, Christchurch***



**PHOTOGRAPH : M.VAIR-PIOVA, 6/01/2015**

**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.*

Holy Trinity Avonside has historical and social significance as one of the earliest Anglican parishes in Christchurch, and the site of the first church and churchyard to be consecrated in Canterbury, by the newly arrived Bishop Harper in 1857. The church was severely damaged following the Canterbury earthquakes and has been demolished. However, the site has significance for its graveyard and associated lychgate. The lychgate was donated by a parishioner, Mrs Palairet, who also gifted the chancel and organ chamber to the church, and was designed by Benjamin Mountfort in 1868. It is the sole survivor of a pair of lychgates designed for the church by Mountfort.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*



*symbolic or commemorative 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 lychgate and setting at Holy Trinity Avonside has cultural and spiritual significance as part of a site that has served the Avonside Anglican Parish since 1855. The site is held in high regard both by the Diocese and its congregation and a broad range of Anglican spiritual and social services have been conducted on the greater site over the 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 lychgate has architectural and aesthetic significance as it was designed by B. W. Mountfort in 1868 and its proportions and timber detailing are of note. 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 the Canterbury College Clock Tower and College Hall blocks (later the Arts Centre of Christchurch).

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 lychgate has technological and craftsmanship significance for its early construction methods and timber 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.*

The lychgate has contextual significance as part of the churchyard with its established trees and graves. The setting for the lychgate is the same as that for the churchyard and includes the pedestrian access from Avonside drive, which provides views to the lychgate and churchyard. It also includes the area of carparking to the north of the churchyard, and the area to the west of the churchyard to the boundary, where the brick hall was located, along with some more recent housing units. The setting includes paths, landscaping and mature trees which link the entrance from Avonside Drive to the lychgate, and the site of the now demolished church. The setting also provides for the potential for any unmarked burials beyond the visible boundary of the churchyard. More widely, Holy Trinity has contextual significance within the Avonside Parish, for its links to Benjamin Mountfort's wider body of work; and for its links to Christchurch's churches such as St Paul's Papanui, St Peter's Upper Riccarton, and St Mary's Halswell, which all have their own churchyards and are also linked to Mountfort.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 lychgate and its setting are of archaeological significance because they have potential to 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**

Holy Trinity Avonside and its setting are of overall significance to Christchurch, including Banks Peninsula. Holy Trinity Avonside has historical and social significance as one of the earliest Anglican parishes in Christchurch, and the site of the first church and churchyard to be consecrated in Canterbury, by the newly arrived Bishop Harper in 1857. The lychgate and setting at Holy Trinity Avonside has cultural and spiritual significance as part of a site that has served the Avonside Anglican Parish since 1855. The lychgate has architectural and aesthetic significance as it was designed by B. W. Mountfort in 1868 and its proportions and timber detailing are of note. The lychgate has contextual significance as part of the churchyard with its established trees and graves. The lychgate and its setting are of archaeological significance because they have potential to 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, Holy Trinity Avonside – 122 Avonside Drive/20 Lychgate Close*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Holy Trinity Anglican Church – 122 Avonside Drive - 2011*

**REPORT DATED:** 11/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 45  
*HOLY TRINITY AVONSIDE GRAVEYARD AND SETTING – 20,  
20A LYCHGATE CLOSE, 122 AVONSIDE DRIVE,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 6/01/2015**

**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.*

Holy Trinity Avonside Graveyard has high historical and social significance for its connection with one of the earliest Anglican parishes in Christchurch, and as the site of the first church and churchyard to be consecrated in Canterbury, by the newly arrived Bishop Harper in 1857. The church itself has been demolished following the Canterbury earthquakes. However, the site has significance for its graveyard and associated lychgate. The graveyard contains the mortal remains of many well known early European settlers of Canterbury including the church's own architect, Benjamin Mountfort, scientist Sir Julius Von Haast, politician William Rolleston and architect J. C. Maddison.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Holy Trinity Avonside graveyard has high cultural and spiritual significance, a church and graveyard on this site having served the Avonside Anglican Parish since 1855, as the resting place of the ancestors of many of the early Canterbury settlers and serves today as a representative memorial to all Canterbury pioneers. The site is held in high regard both by the Diocese and its congregation and a broad range of Anglican spiritual and social services have been conducted on the greater site over the years. The churchyard also demonstrates beliefs and practises relating to death, mourning, burial and commemoration.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 graveyard at Holy Trinity Avonside has architectural and aesthetic significance for the diversity of tombstone designs in evidence and for its relationship with B. W. Mountfort, both in his own grave and the lychgate, which he designed in 1868. 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. The graveyard and lychgate together have aesthetic significance as a successful evocation in Christchurch of a traditional English churchyard, engendered in part by the secluded nature of the site.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 gravestones in the churchyard have craftsmanship significance for the degree of craftsmanship that they demonstrate in their design and execution.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Holy Trinity Avonside churchyard has contextual significance, with its established trees, lychgate and graves. The setting of the graveyard at Holy Trinity Avonside is the same as that for the lychgate and includes the pedestrian access from Avonside drive, which provides views to the lychgate and churchyard. It also includes the area of carparking to the north of the churchyard, and the area to the west of the churchyard to the boundary, where the brick hall was located, along with some more recent housing units. The setting includes paths, landscaping and mature trees which link the entrance from Avonside Drive to the lychgate, and the site of the now demolished church. The setting also provides for the potential for any unmarked burials beyond the visible boundary of the churchyard. More widely, Holy Trinity

has contextual significance within the Avonside Parish, for its links to Benjamin Mountfort's wider body of work; and for its links to Christchurch's churches such as St Paul's Papanui, St Peter's Upper Riccarton, and St Mary's Halswell, which all have their own churchyards and are also linked to Mountfort.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 graveyard and its setting are of archaeological significance because they have potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

Holy Trinity Avonside graveyard and its setting are of overall high significance to the Christchurch District, including Banks Peninsula. Holy Trinity graveyard has high historical and social significance for its association with one of the earliest Anglican parishes in Christchurch, and the site of the first church and churchyard to be consecrated in Canterbury, by the newly arrived Bishop Harper in 1857. Holy Trinity graveyard has high cultural and spiritual significance, a church and graveyard on this site having served the Avonside Anglican Parish since 1855, as the resting place of the ancestors of many of the early Canterbury settlers and serves today as a representative memorial to all Canterbury pioneers. The graveyard at Holy Trinity Avonside has architectural and aesthetic significance for the diversity of tombstone designs in evidence and for its relationship with B. W. Mountfort, both in his own grave and the lychgate, which he designed in 1868. The churchyard has technological and craftsmanship significance for the high degree of craftsmanship that the headstones demonstrate in their design and execution. Holy Trinity graveyard has contextual significance for its churchyard, with its established trees, lychgate and graves. The graveyard and its setting are of archaeological significance because they have potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900.

### **REFERENCES:**

Christchurch City Council, *Heritage File, Holy Trinity Avonside – 122 Avonside Drive/20 Lychgate Close*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Holy Trinity Anglican Church – 122 Avonside Drive - 2011*

**REPORT DATED:** 11/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 345  
*CASHMERE HILLS Presbyterian CHURCH AND SETTING – 2  
MACMILLAN AVENUE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 05/01/2015**

**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.*

Cashmere Hills Presbyterian Church, more commonly known as Cashmere Presbyterian Church, has high historical and social significance as a parish church that is associated with the development of the Presbyterian Church in Christchurch and the early 20<sup>th</sup> century growth of the suburb of Cashmere. Presbyterian services were first held in Christchurch in 1853 and in the 1906 census 23% of the population New Zealand reported adherence to the church.

By the early 1920s the call for a new parish church in Cashmere was prompted by the increasing settlement of the area, the subdivision of Macmillan Avenue having taken place in 1908. The church was commissioned in 1926 and opened in August 1929. It sustained some damage 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.*

Cashmere Hills Presbyterian Church has high cultural and spiritual significance as a place of Presbyterian worship and community since 1929. The church's setting has cultural significance to tangata whenua as it is recorded that a Maori ara (path) from the base of Cashmere over the Port Hills to Governor's Bay and thence to Rapaki traversed what is today Dyers Pass Road.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Cashmere Hills Presbyterian Church has high architectural and aesthetic significance for its Arts and Crafts Gothic Revival styling and association with noted Canterbury architects Cecil Wood and RSD Harman with internal carving by noted carver Frederick Gurnsey. Born and educated in Christchurch, Cecil Wood (1878-1947) became Canterbury's leading inter-war architect, although his reputation extended nationwide. Wood is well known and acclaimed for his domestic architecture but he also made a distinguished contribution to the city's educational, public, commercial, and ecclesiastical architecture. Other churches designed by Wood include St Barnabas's Anglican Church (1925-26) on Fendalton Road and St Paul's Anglican Church at Tai Tapu (1930-31). Wood also designed the house 'Chellowdean' at 1 Macmillan Avenue, which was built in 1922.

In 1927 the project was taken over by Wood's partner RSD Harman, while Wood was overseas. Harman oversaw the construction of the church, producing the working drawings, and also designing woodwork for the interior and exterior. Harman is best known for his design of the Church of the Good Shepherd, Tekapo (1935).

Cashmere Hills Presbyterian Church is typical of the carefully crafted Arts and Craft style buildings of Wood's practice. It is a single storey stone church with steeply pitched slate gable roof. Two dormer windows are set upon the roof on each side of nave. The sanctuary and vestries have separate gable roofs. R J Seward extended the west end of the church and added the castellated bell tower in 1960-61. In 2009 a new link extension between church and hall was built and the work undertaken to designs by Wilkie and Bruce.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Cashmere Hills Presbyterian Church has technological and craftsmanship significance relating to the materials used in its construction and the quality of its architectural detailing. The outer walls of random rubble construction are made of Port Hills basalt, randomly interspersed with various coloured rocks, including red tuff from Tai Tapu. The interior uses Timaru basalt, Mt Somers sandstone, and Oamaru stone.

The craftsmanship significance of the church is enhanced by the fine arts carving of Frederick Gurnsey (1868-1953), which can often be found in churches designed by both



Wood and Harman throughout Canterbury. Gurnsey carved the communion table and pulpit. Gurnsey's was a well-known Christchurch artist with works such as the ChristChurch Anglican Cathedral reredos, and carvings and furnishings in the Cathedral's Chapel of St Michael and St George (1932–51). Other major works in Christchurch include carvings for the Bridge of Remembrance in Christchurch

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Cashmere Hills Presbyterian Church and its setting has high contextual significance for its landmark presence on Dyers Pass Road and its relationship with the Village Green on the other side of Macmillan Avenue. The church forms a group with the parish hall and the parish office and community centre. The latter is a 1920s Domestic Revival former dwelling that may have been the church manse at one time.

Macmillan Avenue is notable as an early Cashmere subdivision of houses set in large well planted gardens. The houses are designed to accommodate the views of the city below and the surrounding landscape. The Arts and Crafts Presbyterian church is in keeping stylistically with the early 20th century houses in the area and with the loss of so many stone buildings in the city following the 2010 and 2011 Canterbury earthquakes the landmark value of the church beyond its immediate setting has been increased.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Cashmere Hills Presbyterian Church 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. Originally an overland route for Maori travelling to Rapaki, Dyers Pass Road was used as a stock route through the latter half of the 19th century.

## ASSESSMENT STATEMENT

Cashmere Hills Presbyterian Church and its setting has overall high significance to Christchurch, including Banks Peninsula. The church and setting has high historical significance for its association with the Presbyterian Church and as a reflection of the development of Cashmere in the early 20<sup>th</sup> century. Cashmere Hills Presbyterian Church and its setting has high cultural and spiritual significance as a place of Christian worship since 1929. The church has high architectural and aesthetic significance as an Arts and Crafts Gothic Revival style building associated with Cecil Wood and R S D Harman with internal carving by noted carver Frederick Gurnsey. It has craftsmanship and technological significance in both the exterior and interior of the church including the use of local stone and

Frederick Gurnsey's carved communion table and pulpit. Cashmere Hills Presbyterian Church and its setting has high contextual significance given its prominent corner location, relation to Dyers Pass Road's Village Green and the scarcity of stone churches in the city since the 2010 and 2011 Canterbury earthquakes. The Church 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:**

RMA 920520085 Approved resource consent dated 21 June 2012.

Gordon Ogilvie *The Port Hills of Christchurch* (Christchurch, 2009 edition)

Historic place # 1842 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1842>

<http://www.teara.govt.nz/en/biographies/3g26/gurnsey-frederick-george>

Exhibition catalogue: 'Arts and Crafts churches of Canterbury: School of Fine Arts Gallery, University of Canterbury, Christchurch, 12 to 30 August 1996 (Christchurch, 1996)

**REPORT DATED: 19 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**  
***KAPUATOHE HISTORIC RESERVE – 663 AND 665 MAIN***  
***NORTH ROAD, CHRISTCHURCH***

The Kapuatohe Historic Reserve is comprised of two parcels of land on which stand the former Belfast School Master's House and a turn of the 20<sup>th</sup> century workman's cottage. These properties were set aside as reserves under the Reserves Act in 1982 and 1991 respectively.

This heritage place includes three scheduled items: the Former School Master's House and its setting, the cottage and its setting and the reserve itself. In addition to the two scheduled buildings, which were built in 1877 and c.1912 respectively, the reserve also contains the Belfast District Museum and a number of notable trees.

The Reserve is valued by the local community, as is evidenced by their efforts to preserve the property in the late 1970s. The buildings and mature trees on the property provide a tangible link with the early settlement of Belfast and the reserve is located in an area valued by Te Ngai Tuahuriri for its proximity to a traditional ara (travel route).

**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 352**  
***DWELLING AND SETTING, FORMER BELFAST SCHOOL***  
***MASTER’S HOUSE - 665 MAIN NORTH ROAD,***  
***CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 12/01/2015**

**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.*

The Former Belfast School Master's House has historical significance for its association with Belfast School and, more generally, the colonial settlement of the village. It was built in 1877, the year before Belfast School opened to the rear of the dwelling in February 1878. Previously an Anglican Church school offered classes to local children from 1859 until the new public school opened. A Mr Kay was the first principal of Belfast School, but he only taught for the first term of 1878 and was then replaced by Henry Wilson who, with his family, was the first to live in the Schoolmaster's House. It is historically important for its association with the development of public schooling in New Zealand following the enactment of the Education Act of 1877. The Act established free and compulsory primary education for all children.

A new school was built across the Main North Road in 1938 and the former school was demolished. . The Schoolmaster's House was however retained on a smaller parcel of land, and continued to provide accommodation for school staff until 1972 when it was purchased by the Waimairi County Council for community purposes. The Belfast School House Action Committee was established in 1977 to advocate for the house to be preserved as one of the

few historic buildings left in the township. In March 1980 the Ministry of Lands approved the reservation of the site for historic purposes and it was gazetted as a historic reserve in 1982. The neighbouring property was added to the reserve in 1991. For nearly three decades the reserve was managed by the Kapuatohe Historic Reserve Committee (est. 1980), which did much to preserve the building on behalf of the community. Since 2007 Kapuatohe Reserve and the buildings upon it have been managed by Christchurch City Council. The School Master's House sustained moderate damage in the Canterbury Earthquakes of 2010-2011, and its two substantial chimneys have been deconstructed to roof level.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Master's House, has cultural significance as a tangible link to the early European settlement in Belfast and for its association with the development of public schooling in New Zealand following the enactment of the Education Act of 1877. The site of the Former Schoolmaster's House also has cultural and spiritual significance for Te Ngai Tuahuriri in association with a traditional ara (pathway) that once linked Kaiapoi and Banks Peninsula (RMP 2010, 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 Master's House has architectural significance as an example of colonial vernacular architecture, built to the design of Christchurch architect Thomas Cane (1830-1905). Cane was architect to the Canterbury Education Board, in which role he designed the first Christchurch Girls High School now part of the Arts Centre of Christchurch and also added a wing to the Christchurch Normal School in Cranmer Square. The two-storied dwelling retains a good degree of authenticity, although the lean-to at the rear is a later addition and the south wall, which was originally windowless, gained a window with the conversion of the scullery and pantry into a modern kitchen. The interior is plain and functional with no decorative elements – typical of early colonial architecture. Externally the house presents a degree of aesthetic and architectural quality with its symmetrical design and gabled roof form. (RMP, p. 27). As a building type and use in terms of comparative analysis, the Former Schoolmaster's House also can be considered in relation to other early educational buildings in the region, including the former Governor's Bay School and School House of 1868, and Thomas Cane's Condell's House at Christ's College.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 for the information it may provide about nineteenth century colonial building methodologies, construction and materials and as an example of typical 19<sup>th</sup> century colonial 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 Former School Master's House and its setting has contextual significance as a Belfast landmark situated beside a major arterial thoroughfare. The visibility of the House is enhanced by a large area of lawn in front of the building and the framing effect created by vegetation on either side and at the rear. The House has contextual significance in relation to the Belfast Cottage and Belfast District Museum, with which it shares the Kapuatohe Historic Reserve.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and the site itself has the ability to provide information of human activity on the site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The Former School Master's House has overall significance to Christchurch, including Banks Peninsula as a 19<sup>th</sup> century colonial schoolmaster's house and for its association with the development of public schooling in New Zealand following the enactment of the Education Act of 1877. The building has historical and social significance as the schoolmaster's house for the Belfast Community and as a building saved by public appeal for the historical social tangible contribution it made to the area. It has cultural significance for its role within the early New Zealand Education system and the site of the Former Schoolmaster's House has cultural and spiritual significance for Te Ngai Tuahuriri for its association with a traditional ara (pathway) that once linked Kaiapoi and Banks Peninsula. The Former Schoolmaster's House has architectural and aesthetic significance as an example of early Education Board architect Thomas Cane's work and the typology of the schoolmaster's house. The Former Schoolmaster's House has technological and craftsmanship significance for the information it may provide about nineteenth century colonial building methodologies, construction and materials and as an example of typical 19<sup>th</sup> century colonial timber construction. The contextual significance of the building is due to its siting on a major thoroughfare and position with the Kapuatohe Historic Reserve. The Former Schoolmaster's House has archaeological significance given the date of its construction. The site itself has the ability to provide information of human activity on the site, including that which occurred prior to 1900.

## REFERENCES:

CCC Heritage Files – Belfast Schoolmaster's House

Christchurch City Council 'Kapuatohe Historic Reserve Management Plan' (Christchurch, 2010)

Historic place # 3350 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/3350>

Z Voller 'Belfast schoolmaster's house, Kapuatohe Historic Reserve, 665 Main North Road, Belfast: a Conservation Plan' (1998)

B Roberts *A History of the Belfast Schools – 1859-1978* (1978)

**REPORT DATED: 12 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 1294  
*DWELLING AND SETTING - 663 MAIN NORTH ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 12/01/2015**

**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.*

The dwelling has historical significance as a tangible link with the early settlement of Belfast in general, and the Kapuatohe Hamlet subdivision in particular.

As part of its major programme of land redistribution, the Liberal government purchased a 49 acre property at the corner of Main North and Englefield Roads in Belfast for subdivision in 1901. The Kapuatohe Hamlet, as the scheme was called, was divided into a homestead block of 12 acres, 6 sections of 5 acres fronting Englefield Road, and 12 sections of half an acre fronting the Main North Road. All were offered to workmen under lease in perpetuity, but the uptake was slow and it was not until 1906 that the half acre Lot 8 (later 663 Main North Road) was rented to labourer William Bartlett. The dwelling on the site was probably constructed in 1912 when new leasee Joseph Bradshaw was granted a government housing loan. In 1915 the property was leased by Creamery Manager Herbert Laycock, who then

freeholded it in 1917. Laycock lost the property in a mortgagee sale in 1933, when it was purchased by James and Eleanor Hill. James Hill had worked for landscaper Buxtons, and is credited with planting many of the trees and shrubs on the section. The Hills retained the property for thirty years until 1963, and their former home was known for many years afterwards as 'Hill's Cottage'. In 1978 663 Main North Road was acquired by Waimairi County Council to provide a buffer for the former School Master's House next door. Due to misinterpretation of the property's history, the dwelling subsequently became known as the Crofter's Cottage. The property was added to the Kapuatohe Historic Reserve in 1991 and is managed by the Christchurch City Council. It remains a tenanted 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 has cultural significance for its association with turn of the 20<sup>th</sup> century settlement in Belfast and the esteem in which it is held by members of the local community, who promoted its inclusion in the Kapuatohe Historic Reserve in 1991. The site has cultural and spiritual significance for Te Ngai Tuahuriri in association with a traditional ara (pathway) that once linked Kaiapoi and Banks Peninsula (RMP 2010, 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 dwelling has architectural significance as a worker's cottage of modest size and it presents a typical utilitarian floor plan for a domestic dwelling of this type. It is a single storey dwelling of timber frame and overall construction that is modest in its detail.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 significance for what it may reveal about construction methodologies and materials as an example of turn of the 20th century timber construction in a modest domestic 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 has contextual significance in relation to the other structures on the Kapuatohe Historic Reserve, most notably the Former School Master's House. The cottage is largely

obscured from the roadway by well-established woodland, which gives the small building a sense of enclosure and seclusion.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Belfast Cottage 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 dwelling has overall significance to the Christchurch District, including Banks Peninsula as a tangible link with the early settlement of Belfast in general, and the Kapuatohe Hamlet subdivision in particular. The building has historical and social significance as a turn of the 20<sup>th</sup> century modest dwelling built as part of a housing lease c1906. It has cultural significance for the esteem in which it is held by the local community as part of the reserve land and the site has cultural and spiritual significance for Te Ngai Tuahuriri in association with a traditional ara (pathway) that once linked Kaiapoi and Banks Peninsula. The dwelling has architectural and aesthetic and technological and craftsmanship significance as a worker's cottage of modest size and it presents a typical utilitarian floor plan for a domestic dwelling of this type and for what it may reveal about construction methodologies and materials as an example of turn of the 20th century timber construction in a modest domestic dwelling. The contextual significance of the building is due to its position within the Kapuatohe Historic Reserve and for its relationship to the Former School Master's House relocated there in 1938. The dwelling 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, including that which occurred prior to 1900.

### **REFERENCES:**

CCC Heritage files – 663 Main North Road

Christchurch City Council 'Kapuatohe Historic Reserve Management Plan' (Christchurch, 2010)

**REPORT DATED: 12 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 1361**  
***KAPUATOHE RESERVE – 663 AND 665 MAIN NORTH ROAD,***  
***BELFAST***



**PHOTOGRAPH:** J. MAY 07/04/2015

**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 Kapuatohe Reserve has historical significance as the backdrop of two scheduled buildings and in its own right as a garden park with historic vegetation.

The northern portion of the reserve consists of a portion of the former Belfast School site. The school building was demolished following the construction of a new school on a new site in 1938, but the School Master's House (1877) was retained and continued to provide accommodation for school staff until the early 1970s. The house was purchased by the Waimairi County Council for community purposes in 1972. In 1977 the Belfast School House Action Committee was established to advocate for the house, to be preserved as one of the few historic buildings left in the township. In March 1980 the Ministry of Lands approved the reservation of the site for historic purposes. It was gazetted as a historic reserve in 1982. The

Belfast District Museum was erected by the Waimairi District Council on the reserve to the north of the house in 1985.

The southern portion of the reserve consists of a property that was formerly part of the Kapuatohe Hamlet, a 1901 initiative by the Liberal government of the time to provide land for workmen to have some degree of self-sufficiency. It contains a small dwelling constructed in c1912. The property was purchased by Waimairi County Council in 1978 and added to the Kapuatohe Historic Reserve in 1991

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Kapuatohe Historic Reserve has cultural significance as it is located in an area valued by mana whenua as part of an ara connecting Kaiapoi and Whakaraupo/Lyttelton Harbour. The Reserve also has cultural significance for the esteem in which it is held by the local community, as evidenced by the efforts to preserve it during the 1970s and 1980s.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Kapuatohe Reserve has aesthetic significance for its landscaping that reflects an approach to the retention of the earlier planting of trees and shrubs. Some plantings have been informally undertaken over time to complement the late 19<sup>th</sup> and early 20<sup>th</sup> century buildings on the site. It is notable that the oldest trees on the property are at the rear of the Former School Master's House and may have once demarcated the space between the school buildings and the residence of the schoolmaster.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Reserve has technological significance, in a botanical sense, for its notable trees, some of which are over 100 years old and likely date from the period in which the Belfast School opened (Reserve Management Plan, pp. 12-13). At page 37 of the 2010 Reserve Management Plan a site plan identifies the position of notable trees on the property, including an oak and common lime that are believed to date to 1877 and the foundation of the school (RMP, Figure 5, p. 37).

### **CONTEXTUAL SIGNIFICANCE**

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

Kapuatohe Reserve has contextual significance as a gazetted historic reserve that brings together two unrelated heritage buildings that are now connected by virtue of community

efforts to preserve both properties. It is a prominent site on the main northern arterial route through Belfast that features mature trees and domestic landscaping to frame the buildings within the reserve 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.*

Kapuatohe Reserve 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 noting that it is located in an area valued by mana whenua as part of an ara (pathway) connecting Kaiapoi and Lyttelton.

### **ASSESSMENT STATEMENT**

Kapuatohe Reserve has overall significance to Christchurch, including Banks Peninsula as a treed area of Reserve Land containing a local museum and two historic buildings. It has historical and social significance for its association with the Belfast School, the Former School Master's House and the settlement of the Kapuatohe Hamlet after 1901. It has cultural significance for its value to the community and place within the cultural landscape of Te Ngai Tuahuriri. Kapuatohe Reserve has aesthetic significance for the age of the notable trees within the property, technological significance, for its notable trees, some of which are over 100 years old and likely date from the period in which the Belfast School opened and contextual significance for the Reserve's relationship to the built heritage items within it. The Reserve has archaeological significance arising out of its value to mana whenua and the pre-1900 development of the former Belfast School site.

### **REFERENCES:**

Christchurch City Council 'Kapuatohe Historic Reserve Management Plan' (Christchurch, 2010)

H Lewthwaite 'Kapuatohe Reserve Landscape Assessment and Planting Plan and Policies' (2008)

**REPORT DATED: 12 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 354  
*COMMERCIAL BUILDING AND SETTING, SCANES STORE –  
774 MAIN NORTH ROAD, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 12/01/2015**

**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.*

The building at 774 Main North Road, known as Scanes Store, has historical and social significance for its long association with the Scanes family, and as one of the oldest retail buildings remaining in Belfast, on a site used for retail since before 1890. A general store was established on the corner of the Main North Road and Cassidy Place before 1890, but was burnt in a fire that also destroyed a neighbouring saddlery in that year. In 1910 the site was purchased by storekeeper John Scanes and his wife Helen, who built a new general store on the corner, with a small square villa adjacent. The Scanes ran the store through fifty years and two generations until 1963, switching during this time from general goods to drapery. The store remained a drapery until the 1980s. It has been a second hand store since the 1980s and is currently a showroom for Build Right Homes. The adjacent villa now also has a shop front facing Main North 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.*

774 Main North Road has cultural significance as a reminder of a period when much day-to-day shopping was done at local general stores and the shopkeeper lived on 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.*

Scanes Store has architectural significance as a rare example of a modest Edwardian vernacular corner store. The timber shop is a utilitarian, stuccoed structure with a high plain parapet. What distinguishes this shop however is that many of its original features remain intact. These include a bracketed bullnose return verandah, and the shop front with its large display windows, chamfered corner and inset panelled door. The adjacent villa has been altered significantly, including turning the closed in verandah into a shopfront. The architect of the house and shop has not been identified.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

774 Main North Road has some technological and craftsmanship value for its ability to demonstrate construction techniques and materials from the early 20<sup>th</sup> 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 building has contextual significance as a landmark on the corner of a busy arterial and for its association with the shopkeeper's villa and small shop to the north, creating a small early 20<sup>th</sup> century retail group, and for being the only remaining store of its type in the area. The setting of 774 Main North Road consists of the immediate land parcel. Scanes Store is located on a small site at the corner of Main North Road and Cassidy Place. The building's footprint covers the entire site as attached to the northern elevation, but set back from the Main North Road is the shopkeeper's small villa. Further north is another older shop. The wider area contains dwellings from a number of eras, but these are predominantly post-war.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Scanes 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 pre-1900. There was an earlier shop on the site, which was destroyed by fire in 1890.

## ASSESSMENT STATEMENT

The building at 774 Main North Road and its setting are of overall significance to Christchurch including Banks Peninsula. It has historical and social significance for its long association with the Scanes family, and as one of the oldest retail buildings remaining in Belfast, on a site used for retail since before 1890. 774 Main North Road has cultural significance as a reminder of a period when much day-to-day shopping was done at local general stores and the shopkeeper lived on site. Scanes Store has architectural significance as a rare example of a modest Edwardian vernacular corner store. The building has contextual significance as a landmark on the corner of a busy arterial and for its association with the shopkeeper's villa and small shop to the north, creating a small early 20<sup>th</sup> century retail group, and for being the only remaining store of its type in the area. Scanes 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 pre-1900.

## REFERENCES:

Christchurch City Council, *Heritage File, Apartments, Scanes Store – 776 Main North Road*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Scanes Store – 776 Main North Road - 2010*

**REPORT DATED:** 03/10/2014

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 353  
*ST DAVID’S CHURCH AND SETTING – 831 MAIN NORTH  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 12/01/2015**

**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 David's Anglican Church has high historical and social significance as the site of one of Christchurch's earliest churches, and as a centre for Anglican Communion in the present church for over a century. The building also has significance as an indicator of the growth of Belfast in the late 19<sup>th</sup> century. The first Anglican church, which also served as a school, was built in c.1855 in an area then known as Purarekanui, but which was renamed Belfast in the 1880s. Initially known as the Main North Road Church or St John's, this church was part of the Papanui Parish for nearly 50 years.

With the opening of freezing works and other associated industries from the 1880s, the population of the district grew and Belfast was constituted a parish with its own minister in 1899. Although the old church was extended around this time, it proved inadequate, and

vestryman William Nicholls, proprietor of the Kaputone Wool Scour, provided funds for a new building. Architect Samuel Hurst Seager, who may also have designed Nicholl's own home *Spring Grove* (c.1897), was commissioned to design the new church. Initially to be built of brick, St David's was constructed in timber and concrete because of financial constraints.

St David's, as it was named by parishioners, was opened in 1903 and consecrated in 1912. The old church was converted to a Sunday School, serving this purpose until its demolition in 1947. The church site was subdivided in 1981, and the church lounge was moved and joined to the west elevation with a new foyer the following year. St David's also has historic significance because the vicar between 1913 and 1920 was Rev TM Curnow, the father of poet Alan Curnow.

#### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 David's Anglican Church has high cultural and spiritual significance as the site of Anglican worship for over 150 years. The church was 'for many years the only church in Belfast' (*Cyclopedia of NZ* 1903, p. 417). The present-day church was intended to commemorate the early settlers of Belfast.

The Main North Road itself was a traditional route for the Ngāi Tahu, connecting the settlement areas in Ōtautahi with those at Kaiapoi. The wider area contained flax swamps, coastal bush and an eeling lagoon and was a mahinga kai (food gathering area) for the early Waitaha people.

#### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 David's Anglican Church has high architectural and aesthetic significance as a rare example of a church designed by Christchurch architect Samuel Hurst Seager (1855-1933), a leading New Zealand architect of the period who was most well-known for his residential work. Seager designed a number of large Old English-style mansions for Canterbury's conservative elite, and introduced the Arts and Crafts bungalow to New Zealand with his Spur development from 1899. He was not known as an ecclesiastical architect, however, and had only designed a single church before receiving the commission for St David's.

The Gothic Revival design of St David's owes a good deal to Seager's teacher, the prominent colonial exponent of the style Benjamin Mountfort. As well as directly integrating elements of the designs and construction techniques of some of Mountfort's churches, Seager was inspired more generally by the simplicity and honesty of the architect's churches, which accorded with the principles of the Arts and Crafts movement to which Seager subscribed. The Arts and Crafts aesthetic is directly expressed in such features as the low board and batten clad walls with their unfinished concrete footings, the exposed eaves, the timber shingling on the belfry and porch, and the simple oiled interior. Allowance was apparently made for future expansion, although this did not take place. A new entry porch and the parish lounge were added to the rear of the Church in 1982. The church maintains a high degree of authenticity and 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.*

St David's Anglican Church has technological significance for its unusual mode of construction, with a lower wall of concrete to sill height. This was also a feature of Mountfort's St John the Baptist Anglican Church, Rangiora (1876-82). The church has craftsmanship significance as a fine small Arts and Crafts church, with all the honesty of construction and truth to materials that the movement demanded. It contains an early commemorative stained glass lancet window and the interior woodwork is particularly notable. The original furnishings provide evidence of the construction and craftsmanship of late Victorian early Edwardian church furnishings.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 David's Anglican Church has contextual significance as a landmark. It is located on a moderately sized, relatively narrow section, the originally extensive grounds having been subdivided off in 1981. Consequently the building has little curtilage. In front of the church are established trees and lawns; at the rear, the church meeting room and a sealed carpark. To the north is the former vicarage; to the south some older housing facing on to the Main North Road. At the rear, recent suburbia has encroached. As Belfast is growing and predicted to expand further, the church has contextual significance as a landmark that represents a vestige of the area's past.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 David's Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. There has been a church in this vicinity since c.1855, although the actual site of the former church is now on a neighbouring property.

### **ASSESSMENT STATEMENT**

St David's is of high heritage significance to the Christchurch District, including Banks Peninsula. The church has high historical and social significance as the site of one of the city's earliest places of worship; as a site of Anglican worship in the present church for over a century; and for its association with William Nicholls, Samuel Hurst Seager and the Curnow family. St David's Anglican Church has high cultural and spiritual significance as the site of Anglican worship for over 150 years. It has high architectural and aesthetic significance as an Arts and Crafts church, one of few churches designed by prominent New Zealand architect Samuel Hurst Seager. St David's has technological and craftsmanship significance for its combination concrete and timber construction and contextual significance as a Main

North Road landmark. Archaeological significance on the church property and wider setting is due to the presence of a church in this location since c.1855 and the potential for archaeological evidence.

**REFERENCES:**

*Belfast Area Plan – Phase 1 Report: Cultural Heritage* (Christchurch City Council, 2006)

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

*Arts and Crafts Churches of Canterbury* (School of Fine Arts Gallery, University of Canterbury, Christchurch, 12-30 August 1996)

Bob Hunt 'Items of Early History Connected with the Church of St. David in Belfast, Christchurch, New Zealand' (Parish of St David's, 2003)

Historic Place Category II – item # 3810, Heritage New Zealand

<http://www.heritage.org.nz/the-list/details/3810>

*Cyclopedia of New Zealand – Canterbury Provincial District* (Christchurch, 1903)

<http://nzetc.victoria.ac.nz/tm/scholarly/name-412250.html>

**REPORT DATED: 31 OCTOBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 349  
*FORMER DWELLING AND SETTING - 2 MAIN ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 10/01/2015**

**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.*

The former dwelling, known as Cob Cottage, and its setting has historical and social significance as an example of the scale, variety of material types and simplicity of the lives of some of Canterbury's earliest European settlers. The cottage was originally built in 1862 by Captain James Penfold who, although he owned land in the area, did not own the land on which the cottage was built. The land appears to have been owned by an absentee landlord. Penfold initially captained a small boat which traded between Australia and New Zealand before working for the railways for thirty-five years. He was involved with bringing the first sleepers from Pigeon Bay for the construction of the Ferrymead-Christchurch railway line. He was also involved with the construction of the Lyttelton Tunnel (1860-67). The Penfold family lived in the cottage until 1878, at the latest, before relocating to Southbridge, following the opening of the Southbridge branch line. The cottage was then lived in by immigrant families until 1908 after which it began to deteriorate to a ruin. Between 1940 and 1944 the cottage was largely rebuilt by Ernest Parish with the assistance of the Mt Pleasant Burgesses' Association and the Mt Pleasant Boating Club, who leased the site. The reconstructed

cottage was officially opened on Anniversary Day, 16 December 1944, with a crowd of 7,000 in attendance. In 1946, following its reconstruction, the owners Scott Brothers Ltd. gave the property and 8903 square metres of land to the Christchurch City Council 'for the health, amusement and instruction of the Public'. This area is now known as Scott Park. Four years after the completion of the restoration, the cottage was partly destroyed by fire, with the loss of many rare historical records. Parish once again rebuilt the cottage – some original sod courses remain at the lower levels. The cottage was damaged in the 2010-2011 Canterbury earthquake cycle and has been stabilised and secured only.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 the tangible reminder of early colonial life and as a memorial to the early pioneers of Canterbury. The method of construction, scale of the building and simplicity of its design stand as a reminder of the early domestic accommodation of Canterbury's first European settlers. The esteem in which the building is held by the community is attested to by the various public restoration projects that have been undertaken.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 rare Christchurch example of an earth building, a method of construction once used quite extensively in Canterbury and Marlborough. The design is typical of 19th century workers cottages, a symmetrical single storeyed structure with a single gabled roof. The original sod cottage consisted of two rooms with a loft. A wooden lean-to at the rear of the building originally enlarged the cottage. By the 1940s all that remained of the original sod cottage was the fireplace surround and some sods in the back wall. The earth cottage was largely rebuilt, with a single interior space, between 1940-44 by Ernest Parish. When the cottage was rebuilt during the 1940s Parish could not find suitable sods, so he reconstructed the building in cob. Diamond pane windows, reportedly taken from the 1850s Lyttelton cottage of John Robert Godley in 1900, were put into the reconstructed cottage and the cottage was roofed in thatch. Following a fire in 1948 Parish undertook major repairs to the building. In 1963/64 the roof was recovered in shingles. In 1983 and 1997/98 major restoration work was carried out on the cottage by the Council whi included repairs to the chimney and replacement of the 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 former dwelling has technological and craftsmanship significance as an example of cob construction, with some original sod sections concealed under the cement/ whitewash

finishes that were applied to the interior and exterior walls. The original sod cottage had well-defined courses of earth blocks some of which were 3ft in depth.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 has contextual significance as it sits in its original position near the mouth of the Heathcote River. The setting consists of the listed building which sits on the estuary side of Main Road at the base of St Andrew's Hill. The cottage sits very close to Main Road and slightly below the level of the roadway which has been widened and elevated over recent years. The setting consists of a strip of land that runs parallel to Main Road containing some shrubbery and lawn. The setting sits within Scott Park which incorporates the Mount Pleasant Bowling Club and areas associated with the Mount Pleasant Yacht Club. The cottage has landmark significance due to its proximity to the main road between Sumner and the city. The scale, materials and apparent age of the building, contribute to its landmark status.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 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, possibly including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The former dwelling and its setting has overall heritage significance to the Christchurch district including Banks Peninsula. It has historic significance as an example of the scale and simplicity of early European settlers homes built in Christchurch. The cottage was built in 1862 by Capt. James Penfold using a means of construction that allowed use of natural available materials - sod blocks. Until 1908 the cottage continued to function as a residential property. The Cob Cottage has cultural significance as the tangible reminder of early colonial life and as a memorial to the early pioneers of Canterbury. The cultural significance of the property to Christchurch is attested to by the efforts of the community to ensure its survival and through the work of Ernest Parish who twice rebuilt the cottage. The Cob Cottage has cultural significance as the tangible reminder of early colonial life and as a memorial to the early pioneers of Canterbury. The Cob Cottage has architectural and aesthetic significance as a rare Christchurch example of an earth building, a method of construction once used quite extensively in Canterbury and Marlborough. Some original sod courses remain at the lower levels. The design is typical of 19th century workers cottages, a symmetrical single storeyed structure with a single gabled roof. The cottage was damaged in the 2010-2011 Canterbury earthquake cycle and has been stabilised and secured only.

The Cob Cottage has technological and craftsmanship significance as an example of cob construction, with some original sod sections concealed under the cement/ whitewash finishes that were applied to the interior and exterior walls. The cob cottage has contextual significance as it sits in its original position near the mouth of the Heathcote River. The setting consists of the listed building which sits on the estuary side of Main Road at the base of St Andrew's Hill. The cob cottage 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, possibly including that which occurred prior to 1900.

**REFERENCES:**

Espie, J. (1996) *Conservation Plan for the Sod Cottage in Scott Park, Sumner Road, Ferrymead, Christchurch*. For the Parks Unit, Christchurch City Council. New Zealand Historic Places Trust. Registration Report. Cob Cottage, Ferrymead.

**REPORT DATED: 16.3.2015**

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 350  
*REDCLIFFS TRAM/BUS SHELTER, WALL AND SETTING –  
145F, 167 MAIN ROAD, CHRISTCHURCH***



**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 Redcliffs Tram/Bus Shelter and Stone Wall have historical and social significance because of their relationship to transportation history in Christchurch. The Tram Shelter was built in 1934 and was known as the 'Pratt Street Tram Shelter', in order to differentiate it from the Moncks Bay Shelter further to the east. Pratt Street first appears in street directories in 1910 and was named after Frederick Pratt, a member of the Sumner Borough Council and later Mayor of Sumner. Pratt Street was re-named Wakatu Avenue on 1 September 1948 when 120 streets were re-named.

The construction of the Tram Shelter was jointly funded by the Sumner Borough Council, Christchurch Tramway Board and the Main Highways Department at a total cost of £50. The tram service operated between Christchurch and Sumner from 1887, with an electric tram service opening in 1905 and the final tram running in Christchurch in 1954. Construction of the lengthy beachfront stone wall, a portion of which runs behind the Tram Shelter, was

carried out in stages. Work began in 1926 and was completed in 1942. It was built to mitigate the threat of flooding due to rising water levels in the estuary. The section of the wall to the west of the shelter originally incorporated a short flight of steps down to Sumner Beach where at high tide, a swimming hole formed that was used by locals for many years. The Tram shelter is today used as a bus stop and therefore continues its use in the transportation history of 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.*

The Redcliffs Tram Shelter and Stone Wall have cultural significance as a demonstration of the way of work and social life engendered by the city's tram network, specifically the tramway on the Christchurch to Sumner line. The tramway has been called the first 'revolution' in transport in Christchurch and it had a major impact on the growth of the city, particularly after the introduction of electric trams in 1905. As the public transport network was extended it meant people could live at greater distances from their places of work and the introduction of trams therefore spurred the peripheral residential growth of Christchurch (Wilson et al, 2005).

The Sumner area was recognised early on as one of Canterbury's health spots along with New Brighton and became a popular resort for city residents. The extension of the city tramway in 1888 saw a surge in Sumner's popularity, as recreation users and day trippers from Christchurch enjoyed Sumner as a beach resort. Sumner's popularity surged again when the tram line was electrified in 1907.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Redcliffs Tram Shelter and Stone Wall have architectural and aesthetic significance as the Tram Shelter was constructed by the stonemason William Vaughn in 1934 assisted by several men who were on the 'Unemployed List'. The 'Unemployed List' was part of a Government relief scheme set up during the Depression of the 1930s.

The Tram Shelter is a single storey structure with a hipped roof and long open walls that face both the street front and the beachfront. Two unglazed window openings are positioned at either end of the Shelter, which is identical in design from both sides. The Shelter has built-in seating, a central supporting column, and bracketed eaves. The specifications for positioning the shelter wall were set by the Christchurch Tramway Board, "such that a three-car train can stand at rest in its new position without interfering with the view at Simpson's corner" (CCC Heritage Files). Construction of the section of stone wall to the rear of the shelter was completed in 1942, eight years after the shelter was built and both items are in keeping with Arts and Crafts principles because of their use of locally sourced materials and their relationship to its natural environment setting.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Redcliffs Tram Shelter and Stone Wall have technological and craftsmanship significance due to their method of construction and the materials used. The Tram Shelter is made of local stone, timber, cedar shingles, and a cast iron fluted column. The Stone Wall is made of local stone and the method of construction includes reinforced concrete. All materials and workmanship had to be approved by the Borough Engineer.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Redcliffs Tram Shelter, Stone Wall and setting have high contextual significance as the form and materials of both the shelter and wall use local stone and are in keeping with their seaside location. The Tram Shelter and Stone Wall provide a continuous link along the Monck's Bay waterfront giving it landmark significance and streetscape value. The setting includes the immediate area around the Shelter and Stone Wall including the pedestrian path, small area of foreshore, and surrounding *Phoenix canariensis* (Phoenix palms) that were planted at a later date. The Redcliffs Tram Shelter and Stone Wall also relate to the Scarborough Clock Tower, which was also built in 1934 by the Sumner Borough Council using unemployed men on the Government relief scheme.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Redcliffs Tram Shelter, Stone Wall and setting have archaeological significance because they have potential to 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 Sumner area was a mahinga kai area for early Maori and there are several significant archaeological locations in the nearby area including Moa Bone Point Cave and Moncks Cave in Redcliffs.

## **ASSESSMENT STATEMENT**

The Redcliffs Tram Shelter, Stone Wall and setting have overall heritage significance to Christchurch, including Banks Peninsula. The Redcliffs Tram Shelter and Stone Wall have historical and social significance because of their relationship to the development of the tram network and, more generally, the city's transportation history. The Redcliffs Tram Shelter and Stone Wall have cultural significance as a demonstration of the way of life engendered by the tram network and the provision of public transportation to access Christchurch's seaside suburbs. The Redcliffs Tram Shelter and Stone Wall have architectural and aesthetic significance for their Arts and Crafts design by stonemason William Vaughn. The Redcliffs



Tram Shelter and Stone Wall have technological and craftsmanship significance for their construction from local stone by Vaughn and a group of men on relief work. The Redcliffs Tram Shelter, Stone Wall and setting have high contextual significance as their form and materials relate to the immediate seaside environment and they are a landmark along the Monck's Bay waterfront. Archaeological significance is attributed to their potential to provide archaeological evidence prior to 1900, particularly as the Sumner area was a known mahinga kai for early Maori and there are several significant archaeological sites nearby.

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**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.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 43  
*COMMERCIAL BUILDING AND SETTING – 186  
MAIN ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 10/01/2015**

**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.*

186 Main Road has historical and social significance as a colonial combination shop and dwelling that stood at 157 Armagh Street and was relocated to Redcliffs in 1997. 157 Armagh Street was subdivided and sold to James Heslip, a bootmaker in 1873 and by 1877, according to the map of the inner city prepared in that year, the site contained a building whose location and dimensions matched this shop/dwelling.

In 1890 the site and probably this building were acquired by Joseph Lee, a painter, who already owned the buildings on the same parcel that overlooked Manchester Street. During the 1890s a building on the site was occupied by Henry Rossiter, a watchmaker, and Harry Rossiter, Professor of Music. From the turn of the century, the building was residential until the 1930s. In the 1950s it was occupied by sign writer, H R Lee. Later occupants through to the 1970s included Canterbury Office Supplies, Collins Publishers, Red Frog antiquarian books and Mother Hubbard antiques. During the last years on its Armagh Street site, the building was used for storage by a neighbouring cycle shop. The Lee family finally sold the building in 1987. In 1997 the building was acquired by its current owner and moved to the corner of Main Road and Augusta Street, Redcliffs, where it was restored for use as a gallery and gift shop.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

186 Main Road has cultural significance as a demonstration of the way of life of 19<sup>th</sup> and 20<sup>th</sup> century retailers who commonly lived above or beside their business premises. The building also demonstrates the philosophy of heritage conservation that the owner had earlier shown with the relocation of a Woolston cottage to 178 Moncks Spur Road.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

186 Main Road has architectural and aesthetic significance as a surviving, albeit relocated, example of a colonial commercial building that was once common in the central city. The building is a simple rectangular box, with a steeply pitched single-gabled roof. The most notable architectural feature of the exterior is the round-headed windows on the first floor. Inside, narrow stairs rise from the rear rather than front of the building suggesting it was designed to accommodate two tenants, or both domestic and commercial use. Although such buildings were common in the colonial city, few remain today. One which does is the similar Shand's building in Hereford Street, although this was always an office building without any domestic use.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

186 Main Road has technological and craftsmanship significance as a colonial timber building, displaying techniques of construction and the utilisation of materials common in the first 25 years of the city's development. These include balloon framing and wide weatherboards. The shingled roof is new. The timber in the building is largely white pine, milled, according to stamp, by the Cumberland Sawmills.

### **CONTEXTUAL SIGNIFICANCE**

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

186 Main Road has contextual significance within the Mai Road streetscape, even though it has only stood on this site since the late 1990s. Mother Hubbard's was originally located on a small site fronting Armagh Street in the central city, with larger turn-of-the century commercial and industrial buildings to the east and west. In its present location, the building occupies a larger corner site in a low-density mixed-use area. The building is set slightly back from the road, with a hedge and small garden in front, and a carpark at the rear. To the west is a small single storey replica building that is set back further from the roadway. Although Mother Hubbard's has lost its original context, it is now a local landmark on the main route to the Sumner.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

186 Main Road 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 pre-1900.

### **ASSESSMENT STATEMENT**

The shop/dwelling known as Mother Hubbard's and its setting at 186 Main Road are of overall significance to Christchurch, including Banks Peninsula. The building has historical and social significance as a colonial shop/dwelling that stood in Armagh Street until 1997. The building has cultural significance as a demonstration of the way of life of 19<sup>th</sup> and 20<sup>th</sup> century retailers and architectural and aesthetic significance as a distinctive building typology with notable fenestration. The shop/dwelling has technological and craftsmanship significance for its construction and finishing and contextual significance as a relatively new landmark in the seaside suburb of Redcliffs. 186 Main Road 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 pre-1900.

### **REFERENCES:**

CCC Heritage File *Mother Hubbard's: 186 Main Road*

Strout's Christchurch Map, 1877

*Shoreline* September 1999 p 18.

<http://i.stuff.co.nz/the-press/news/9551382/Charming-nutter-saves-Shands-Emporium>

**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**  
***ST PETER’S CHURCH, -***  
***24, 26B, 28 MAIN SOUTH ROAD; 25, 25A YALDHURST***  
***ROAD, CHRISTCHURCH***

St Peter's Church is western Christchurch's original Anglican Church. Consecrated in 1858 it was the second church to be consecrated by Bishop Harper, after he arrived in Canterbury in 1857. In 1852 the then vicar of St Michael's, Archdeacon Mathias, gifted twenty acres for the establishment of a church. It was not until 1857 however that the Parish of Riccarton was defined, a first vicar appointed, and a church building begun. The first vicar, Rev. Croasdaile Bowen, was ordained by Bishop Harper in 1857 in his first ordination for the new diocese of Canterbury. Bowen's new parish initially covered the entire western part of Christchurch and its hinterland, and was later enlarged to include Governors Bay and Little River.

As the main Anglican Church west of the city, St Peter's attracted a large congregation including many well-known early colonists and public figures. The original church proved inadequate for the needs of the growing congregation and was enlarged in 1860 and 1861. The oldest surviving portion of the present church is the Early English style chancel, added in 1875.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1285  
ST PETER’S CHURCH AND SETTING  
24, 26B, 28 MAIN SOUTH ROAD; 25, 25A YALDHURST  
ROAD, CHRISTCHURCH**



**PHOTOGRAPH : M.VAIR-PIOVA, 23/12/2014**

**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 western Christchurch's original Anglican Church, for the congregation that has been associated with it since the 1850s, and for the connection of the church with clergyman Croasdaile Bowen. In 1852 the vicar of St Michael's, Archdeacon Mathias, gifted twenty acres for the establishment of a church. It was not until 1857 however that the Parish of Riccarton was defined, a first vicar appointed, and a church building begun. The first vicar, Croasdaile Bowen, was ordained by Bishop Harper in 1857 in his first ordination for the new diocese of Canterbury. Bowen's new parish initially covered the entire western part of Christchurch and its hinterland, and was later enlarged to include Governors Bay and Little River. He was to serve the Riccarton

parish until his death in 1890, and is buried under the chancel. The new St Peter's, consecrated in 1858, was the second church to be consecrated by Harper. As the main Anglican Church west of the city, it attracted a large congregation including many well-known early colonists and public figures, a number of whom are interred in the graveyard, which was consecrated with the church. The original church proved inadequate for the needs of the growing congregation and was enlarged in 1860 and 1861. The oldest surviving portion of the present church is the Early English style chancel, added in 1875. Noted architects Benjamin Mountfort, his son Cyril Mountfort and Cecil Wood were involved in the design of the current church.

Following the Canterbury earthquakes the church was severely damaged, and though the roof and gable forms remain the transepts have been deconstructed to window sill level. The 1920s portion of the church remains structurally intact.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 as a centre of Anglican worship and parish life in Riccarton for over 150 years. The additions and alterations to the church over nearly eighty years indicate the centrality of the church building to the life of its community. The final addition to the church in 1929 was dedicated to Archdeacon Bowen. The church contains a number of stained glass windows, furniture and fittings which were presented as memorials to parishioners. The church, its graveyard and setting are of cultural spiritual value and tell of worship and burial practices over a period of 150 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.*

St Peter's has high architectural and aesthetic significance as a large, masonry, Gothic Revival church, built in a number of stages over several decades by different architects. These indicate the changing needs of the parish and the development of the Gothic Revival style. The original church was timber and was designed by Benjamin Mountfort and Isaac Luck, opening in 1858. This building proved inadequate for the needs of the growing congregation however, and was enlarged by Mountfort and Luck in 1860 and 1861. The oldest surviving portion of the present church is the Early English style stone chancel, added by Benjamin Mountfort in 1875. The current church is built in a typical Victorian cruciform style with a square castellated tower and gabled roof forms that define the chancel, nave and transepts and organ chamber.

A talented and individual practitioner of Neo-Gothic, Mountfort established a forty year career as one of New Zealand's leading architects from the late 1850s. As both Provincial Architect and architect to the Anglican Diocese, he executed a large number of both secular and ecclesiastical commissions, including the Canterbury Provincial Government Buildings and Canterbury Museum. Mountfort's many Neo-Gothic churches range widely in size and design, but are always accomplished ecclesiologically-correct compositions. After Mountfort's death, his son and successor Cyril added an Early English style nave and transepts to St Peter's in 1901. Cyril Mountfort's architecture is regarded as similar but less effective than that of his father. His two most successful ecclesiastical designs are considered to be St



Luke's in Kilmore Street, now demolished, and St John's Hororata. In 1929 architect Cecil Wood extended the nave and added a tower and vestries to the western end.

Unlike the Early English Gothic of the Mountfort's' sections of the church, Wood designed his additions in the late or Perpendicular Gothic. This served to not only differentiate his portion from the earlier parts, which accorded with the honesty of treatment required by the principles of the Arts and Crafts movement to which Wood subscribed, but also suggests a process of stylistic evolution common to many British parish churches, which were frequently added to over many centuries. Wood set up practice in Christchurch in 1908, and emerged as the city's leading architect between the wars. He was most well known for his domestic designs, but also executed a number of prominent educational, public and ecclesiastical commissions. Other Wood churches include St Barnabas Fendalton and St Paul's Tai Tapu. St Peter's was reordered internally in 1977 by Christchurch architect Don Donnithorne. This included the choir stalls being removed from the chancel and a nave altar being installed along with a semi-circular communion rail.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 has high technological and craftsmanship significance as a large stone Gothic Revival church demonstrating three types of masonry, and for its stained glass windows. The three surviving sections of the church each show the hand of different masons working in different periods, with various types and sizes of masonry laid in different fashions. Benjamin Mountfort's chancel is constructed of large tooled blocks of brown basalt. Cyril Mountfort's nave and transepts utilise flat slabs of rock-faced grey Halswell basalt laid in courses, but is lined on the interior with red brick with Oamaru Stone banding. Wood's also used rock-faced Halswell Basalt, but larger blocks, and not in courses. Wood's section also exhibits the finest exterior carving, including in spandrel panels and the gargoyles on the tower. The facings of all three sections are Oamaru stone. St Peter's also exhibits the work of a number of leading English stained glass firms, from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, including Clayton and Bell, Heaton, Butler and Bayne, Lavers and Barraud, James Powell and Son and Lowndes and Drury, with a number of notable 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 church has contextual significance as part of an ecclesiastical precinct contributed to by many of the city's most prominent architects and as a landmark building in a very traditional churchyard setting. The setting of St Peter's Church consists of the triangle of land that is the immediate land parcel and the neighbouring land parcel containing the verger's cottage, old hall and new hall. Surrounding the church is the graveyard, which contains a number of mature trees. Beyond the lychgate are the verger's cottage (1901), the old hall (Clarkson and Ballantyne, 1910) and the new hall (Heathcote Helmore, c1950). These are also set in parkland type setting with many mature trees. Beyond these is part of the former glebe. Together these buildings form an important ecclesiastical, historical and architectural precinct contributed to by many of the city's most prominent architects. St Peter's Church is located

on a large v-shaped site at the intersection of the Main South and Yaldhurst Roads. Situated between these two busy arterials, but located in a very traditional, peaceful churchyard setting, St Peter's is one of the city's landmark buildings. The site post-earthquake now contains temporary prefabricated accommodation for the Anglican Parish and includes the offices of the Diocese and Bishop.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, burial practices and human activity on the site, including pre-1900.

### **ASSESSMENT STATEMENT**

St Peter's Church and its setting are of high overall significance to the Christchurch District, including Banks Peninsula as western Christchurch's original Anglican Church and for the parish and congregation that has been associated with it since the 1850s. St Peter's Church has high historical and social significance for the connection of the church with Archdeacon Mathias who gifted twenty acres for the establishment of a church and clergyman Croasdaile Bowen who was ordained by Bishop Harper in 1857 in his first ordination for the new diocese of Canterbury. It has high historical and social significance for its role within the Anglican Diocese and Riccarton community since the 1850s. St Peter's Church has high cultural and spiritual significance as a centre of Anglican worship and for the memorials commemorating past parishioners contained within it. St Peter's has high architectural and aesthetic significance as a large, masonry, Gothic Revival church, built in a number of stages over several decades by noted architects B W Mountfort, Cyril Mountfort and Cecil Wood. St Peter's has high technological and craftsmanship significance as a large stone Gothic Revival church demonstrating different types of masonry construction, and for its stained glass windows. The church has contextual significance as part of an ecclesiastical precinct contributed to by many of the city's most prominent architects as a landmark building in a very traditional churchyard setting. It has high archaeological significance because of its potential to provide archaeological evidence relating to past building construction methods and materials, burial practices and human activity on the site, including pre-1900.

### **REFERENCES:**

Christchurch City Council, *Heritage File, St Peter's Church Riccarton – Main South Road/25 Yaldhurst Road*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. St Peter's Anglican Church, Graveyard and Setting – 24 Main South Road - 2011*

**REPORT DATED:** 07/11/2014

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 355  
*ST PETER’S CHURCH GRAVEYARD AND SETTING -  
24, 26B, 28 MAIN SOUTH ROAD; 25, 25A YALDHURST  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 23/12/2014**

**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 graveyard at St Peter's Church has high historical and social significance for its association with the church, its use as a graveyard since the 1850s and for the large number of notable Cantabrians that are buried in it. As the main Anglican Church west of the city, St Peter's Church attracted a large congregation including many well-known early colonists and public figures. A number of these people are interred in the graveyard, which was consecrated with the church in 1858. Among the many well-known figures interred there are:

provincial superintendent William Moorhouse; early runholder George Moore and his daughter Annie Townsend; deaf educator Gerrit van Asch, Edward Seager who was instrumental in establishing Sunnyside Hospital and his nephew prominent architect Samuel Hurst Seager; Sir Henry Wigram and his wife; district nursing founder Sibylla Maude; John Ballantyne founder of Christchurch's well-known department store and horticulturalist Edgar Stead.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 graveyard has cultural and spiritual significance as part of a centre of Anglican worship and parish life for over 150 years and as the burial place for many prominent Cantabrians. It has high cultural and spiritual value as an expression of European burial practices for over 150 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 graveyard has aesthetic significance for its spacious, well-maintained grounds containing gravestones, lawn and mature trees, surrounding St Peter's Church. The trees are mainly oaks, silver birch and yews, many of which were planted by the first vicar of the original church, the Rev. Croasdaile Bown. The yews previously formed an avenue from the lychgate towards the church entrance, but many of these trees have been lost over the years. The graveyard was reordered in lawn cemetery fashion in 1960, with the removal of iron railings surrounding family plots and headstones placed in rows on concrete strips. To this end there has been a loss of the tangible evidence of earlier burial practices and the monumental masonry associated with this.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 gravestones in the churchyard have technological and craftsmanship significance for the degree of craftsmanship they demonstrate in their design and execution.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 graveyard has contextual significance as a very traditional churchyard setting and as part of an ecclesiastical precinct contributed to by many of the city's most prominent architects. The setting of St Peter's graveyard consists of the triangle of land that is the immediate land parcel and the neighbouring land parcel containing the verger's cottage, old

hall and new hall. The graveyard contains a number of mature trees and consists of a large v-shaped site at the intersection of the Main South and Yaldhurst Roads. Although situated between these two busy arterials it still presents a very traditional, peaceful churchyard setting. The graveyard was re-ordered in lawn cemetery style in 1960.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 graveyard and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past burial practices and human activity on the site, including pre-1900.

## ASSESSMENT STATEMENT

The graveyard and its setting at St Peter's Church are of high overall significance to the Christchurch District, including Banks Peninsula for its association with the church and its use a graveyard since the 1850s. The graveyard, which was consecrated with the church in 1858, has high historical and social significance for the number of notable Cantabrians that are buried in it and the role it has had in the community as part of Anglican worship and burial practices. St Peter's graveyard has cultural and spiritual significance as part of a parish life for over 150 years and as an expression of European burial practices for over 150 years. The graveyard has aesthetic significance for its spacious, well-maintained grounds containing gravestones, lawn and mature trees, surrounding St Peter's Church. The graveyard has contextual significance as a very traditional churchyard setting and as part of an ecclesiastical precinct contributed to by many of the city's most prominent architects. St Peter's graveyard and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past burial practices and human activity on the site, including pre-1900.

## REFERENCES:

Christchurch City Council, *Heritage File, St Peter's Church Riccarton – Main South Road/25 Yaldhurst Road*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. St Peter's Anglican Church, Graveyard and Setting – 24 Main South Road - 2011*

**REPORT DATED:** 07/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1314  
*ST PETER’S CHURCH LYCHGATE AND SETTING  
24, 26B, 28 MAIN SOUTH ROAD; 25, 25A YALDHURST  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 23/12/2014**

**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 lychgate at St Peter's Church has historical and social significance for its association with the church site and formerly as the original porch for the 1858 church. It was designed by Benjamin Mountfort and Isaac Luck as part of the first timber church on the site. It was removed and erected as the lychgate following the 1929 additions made to the church by Cecil Wood.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*



*symbolic or commemorative 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 lychgate and setting at St Peter's Church have cultural and spiritual significance as part of a site that has been a centre of Anglican worship and parish life for over 150 years. The site is held in high regard by the parishioners.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 lychgate has architectural and aesthetic significance as the only surviving remnant of the original 1858 church, being the former porch. It is of a deep gabled roof form with an exposed rafter roof, low side walls and gothic detail in the inset decorative barge boards. The original church was designed by Benjamin Mountfort and his business partner at the time Isaac Luck. Luck arrived in New Zealand in 1851, advertising himself as a builder, architect and surveyor. Luck went into partnership with Mountfort in 1857, having previously married his sister in 1853. He and Mountfort worked on several projects together over the 8 year partnership with current research suggesting this was the first of them. The original timber church was designed to suggest successive periods of construction through differing styles, as is found with mediaeval churches. The porch also reflected this reference to mediaeval examples, such as the famous 15<sup>th</sup> century timber porch of Margetting Church in Essex. In 1929 when Cecil Wood extended the nave and added a tower and vestries to the stone church, the porch was recycled to become the lychgate.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 lychgate at St Peter's Church has technological and craftsmanship significance for its ability to demonstrate timber construction techniques from the 19<sup>th</sup> century and for the detailed craftsmanship employed in 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 lychgate has contextual significance as part of the churchyard with its established trees and graves. The setting for the lychgate is within the churchyard and consists of the triangle of land that is the immediate land parcel and the neighbouring land parcel containing the verger's cottage, old hall and new hall. It sits on the western edge of the graveyard, providing access to the parcel of land leading to the other buildings in the ecclesiastical precinct. The remains of an avenue of yew trees leads from the lychgate to the church 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.*

Although a relocated remnant of the original church, the St Peter's Church lychgate and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

## **ASSESSMENT STATEMENT**

The lychgate at St Peter's Church and its setting are of overall significance to the Christchurch District, including Banks Peninsula for its association with the church site and formerly as the original porch for the 1858 church. The lychgate at St Peter's Church has historical and social significance for its association with the church site and formerly as the original porch for the 1858 church. The lychgate and setting at St Peter's Church have cultural and spiritual significance as part of a site that has been a centre of Anglican worship and parish life for over 150 years. It has architectural and aesthetic significance for its design by Benjamin Mountfort and Isaac Luck and as the only surviving remnant of the original 1858 church, being the former porch. The lychgate at St Peter's Church has technological and craftsmanship significance for its ability to demonstrate timber construction techniques from the 19<sup>th</sup> century. The lychgate has contextual significance as part of the churchyard with its established trees and graves and although a relocated remnant of the original church, the St Peter's Church lychgate and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

## **REFERENCES:**

Christchurch City Council, *Heritage File, St Peter's Church Riccarton – Main South Road/25 Yaldhurst Road*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. St Peter's Anglican Church, Graveyard and Setting – 24 Main South Road - 2011*

**REPORT DATED:** 07/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 374  
*FORMER DWELLING AND SETTING – 23 MANDEVILLE  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M VAIR-PIOVA, 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 Workers' Dwelling has historical and social significance for its association with the Workers' Dwellings scheme, which was the forerunner of the 1930s State housing programme. It was built in between 1909 (when the first 7 houses were erected) and 1912 (when a further 10 were constructed) as part of the Walker Settlement of workers' dwellings erected in Christchurch under the Workers' Dwelling Act 1905. The act and its successors established the first programme of public housing provision in New Zealand by central government. The aim of the act was to provide good quality, low cost housing for low-income workers and to ameliorate contemporary housing problems with overcrowding and unsanitary living conditions. The scheme aimed to provide 5000 houses for landless people who earned less than £156 a year.

Despite its intentions the scheme was not very successful. The houses that were built passed fairly quickly into private ownership as the Reform Government privatised the workers' dwellings and used the 1906 State Advances Act to encourage home ownership over rental housing. As a result building stopped in 1919, with only 648 houses completed

nationwide. The Walker Settlement was the second group of workers' dwellings to be erected in Christchurch, after Sydenham's Camelot Settlement. The first stage of the Walker Settlement comprised the construction of six ferro-concrete houses and the renovation of another that was already extant. The first residents were a painter, coachbuilder, timber yardman, publisher's assistant, a presser and a driver. The second stage, with 10 more dwellings, was built in 1912. The Walker Settlement was named after William Campbell Walker, a former Speaker of the Legislative Council and Governor of Canterbury College. Joseph Hoy and his wife, who had emigrated from Scotland, were early tenants of 23 Mandeville Street. Hoy and his wife, who had previously lived in Linwood, worked as a gardener and housekeeper respectively before World War I. Joseph Hoy was employed as a linesman after the war and purchased the freehold of 23 Mandeville Street in 1923. The house was then purchased by Joseph's son Fred and daughter in law Mary in 1946 where they lived until 1998. The property remained in the family until 1998. Today the house is used for commercial purposes and the street has changed from being residential to predominantly commercial in nature.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Workers' Dwelling has cultural significance for its association with the foundation of New Zealand's social welfare system and the policies and practices of Richard Seddon's Liberal Government, which earned New Zealand the reputation as being the 'social laboratory of the world'. Workers' dwellings, female suffrage, old age pensions, labour arbitration and land tenure reform were all part of the modernisation of the state by Seddon's government as the country moved towards Dominion status in 1907. The Workers' Dwellings Act instituted a building programme that was to become the precursor of the State Housing scheme of the first Labour Government in the 1930s. The dwelling also represents the cultural habit of generational ownership having remained in the ownership of the Hoy family for over 70 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 Workers' Dwelling Act dwelling has architectural and aesthetic significance as an early workers' dwelling that was designed by Woburn Temple, the Department of Labour Staff Architect from 1907-1915. The house is a single storey square plan villa with a hipped roof and veranda across the façade. The facade is symmetrical, with paired sash windows on either side of the central entrance. The latter is given added emphasis with a cross gable set into the veranda roof. Care was taken to differentiate the houses built under the Workers' Dwelling Acts from each other, so as to avoid any air of mass-produced worker housing. The houses in Mandeville Street were designed as identical pairs with the same veranda and entry porch treatment and decoration.

Alterations have been made to the house over time as owners' needs changed. A brick lean-to housing a toilet was added to the south side and some of the windows have been replaced

with aluminium frames. A bay window, originally situated on the north elevation, has been removed and the north wall of the house was moved, early in the 2000s, to widen the driveway access. An Environment Court hearing in 2004 ordered that the wall be reinstated however this has not yet been carried out. A two-storey commercial unit has been constructed at the rear of the property where the dwelling's back garden once was.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Workers' Dwelling Act dwelling has technological and craftsmanship significance because of the experimental use of ferro-concrete loadbearing walls in its construction. Ferro-concrete was considered to be a warmer and more weatherproof alternative to timber construction, which was the conventional material for housing at the time. Although its use resulted in an extra cost of £6 per dwelling, ferro-concrete was considered to be suitable for former Workers' Dwelling Act dwellings because of its extra durability and the savings gained from lowered maintenance costs. The decorative elements in the veranda brackets and gable treatment of 23 Mandeville Street display a standard quality of craftsmanship 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.*

The former Workers' Dwelling Act dwelling and its setting have contextual significance as a reminder of the historic residential character of Mandeville Street and it has landmark significance in the vicinity due to its small scale, domestic character, materials, and decorative elements which distinguish the house from the more recent industrial/commercial development in the street. The setting consists of the listed building and its original long narrow land parcel. Today the rear portion of the section has a large three-storeyed apartment complex built on it, and the section has been combined with the section to the south of the property. The other remaining Walker Settlement house at 29 Mandeville Street is also being used for commercial purposes. Both houses are constructed of the same materials. 23 and 29 Mandeville Street can still be read as a pair, although their group value has been diminished by the insertion of a new commercial building between them.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Workers' Dwelling Act dwelling and its setting have some archaeological value because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900. Recent development on the site may have disturbed archaeological evidence.

## ASSESSMENT STATEMENT

The former Workers' Dwelling Act dwelling and its setting has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as a dwelling built under the auspices of the Workers' Dwellings Act 1905 and for its long association with the Hoy family. The dwelling has cultural significance as it demonstrates the social democratic policies and practices of the Liberal Government. The former Workers' Dwelling has architectural and aesthetic significance for its square plan villa design by Woburn Temple, the Department of Labour Staff Architect from 1907-1915. The house is a single storey square plan villa with a hipped roof and veranda across the façade. It has technological and craftsmanship significance for its experimental ferro-concrete construction. The dwelling and setting has contextual significance in relation to the Workers' Dwelling at 29 Mandeville Street and elsewhere in Christchurch.

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REPORT DATED: 3 MARCH, 2015

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 602  
*NEW BRIGHTON CLOCK TOWER AND SETTING – 213, 213R  
MARINE PARADE, CHRISTCHURCH***



**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 New Brighton Clock Tower has historical and social significance for its association with the Green family and as an instance of civic philanthropy. The settlement of New Brighton began in the 1860s and by the early 1870s it was recognised as a visitor destination. The 1887 opening of a tram route from Cathedral Square to New Brighton encouraged residential development and facilitated visitor access in the area. As a result the foreshore became built up with shops and hotels. The New Brighton Clock Tower was donated by Richard Green in 1934 in memory of his father Edmund Green. Green senior was an early settler who arrived in 1859 with his family after gaining free passage to New Zealand from England in order to establish the first electric telegraph system. He was sponsored by J E Fitzgerald, the Canterbury Emigration Agent and first Superintendent of the Canterbury Provincial Council.

Richard Green, a retired builder (1853-1938), also donated funds for the Scarborough Clock Tower and the Fitzgerald Statue on Rolleston Avenue in 1934. The foundation stone for the New Brighton clock was laid by the Mayoress of New Brighton, Miss I A M Leaver, in December 1934 and the tower was officially opened in September 1935 with a large crowd in attendance. In the 1980s the open tower base was closed in due to vandalism. In 1996 the interior and exterior underwent alterations, and the base of the tower was adapted for use as an information centre. These changes were reversed in 2000 during restoration of the tower by Christchurch City Council. The tower sustained minor damage in the 2010/2011 Canterbury earthquakes. Corrosion of the reinforcing bars and some spalling of the concrete is unrelated to the earthquakes and arises from the age of the structure.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 New Brighton Clock Tower has cultural significance as an example of the civic philanthropy that has endowed the city with a large numbers of buildings, monuments, and public artworks over many years. It commemorates the contribution Edmund Green made to the city and reflects the way of life of the Depression-era unemployment relief workers who worked on this construction project.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 New Brighton Clock Tower has architectural and aesthetic significance for its design by local architect and structural engineer B J Ager. Born in Ashburton, Benjamin Ager (1875-1959) was the son of an architect and worked for Peter Graham as a carpenter in Christchurch before going to London for several years. After returning to New Zealand he went into private practice in 1912. Ager had a long career and his oeuvre includes St Elmo Courts on the corner of Montreal and Hereford Streets (1929, demolished) and the 1928 Road Service Bus Station in Victoria Street, which was demolished to make way for the Christchurch Casino. Ager's original design for the clock tower, published in November 1934, was for a masonry tower built from random rubble stone.

The Clock Tower is in a Stripped Classical style, approximately three storeys in height with a rectangular footprint. Fluted corner piers frame the base of the tower, into which is set an arched entrance decorated with a barley-twist motif. The same motif is repeated over at the corner of the piers and at the parapet level beneath the dome. The donor himself expressed his thoughts on the clock tower's aesthetic and architectural qualities by stating '...in deciding upon a clock tower as a useful gift, I was actuated by the motive of combining beauty, permanence and utility'. A clock face is set within each elevation and from its inception it was intended the tower would be lit at night.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 clock tower has technological and craftsmanship significance for its robust reinforced concrete construction and the quality of its cast decorative embellishments. The successful tenderer for the project was the Conlyn Importing and Construction Company. A 1935 report in the *Press* noted that the clock was of the best quality obtainable and was imported 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 New Brighton Clock Tower and its setting have contextual significance for its prominent axial position on Marine Parade, in between New Brighton Mall and the New Brighton Library and Pier. It is a landmark structure by virtue of its location, height and function and makes an important contribution to the streetscape of Marine Parade. It is also part of a group of commemorative structures gifted to the city by Richard Green, along with the Scarborough Clock Tower and Fitzgerald Statue. The setting consists of the area of road reserve on which the tower stands. Prior to the construction of the new New Brighton Library in 1999 the clock tower had greater visual impact on the eastern/seaward 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.*

The New Brighton Clock Tower and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

## **ASSESSMENT STATEMENT**

The New Brighton Clock Tower and its setting has overall significance to Christchurch, including Banks Peninsula. The Clock Tower has historical and social significance as a memorial gift in recognition of Edmund Green by his son Richard. The structure has cultural significance as an instance of civic philanthropy and for its association with the way of life of relief workers during the Depression. The New Brighton Clock Tower has architectural and aesthetic significance for its Stripped Classical design by architect B J Ager. The clock tower has technological and craftsmanship significance for its robust reinforced concrete construction and the quality of its cast decorative embellishments. It has contextual significance as a prominent landmark on Marine Parade and in relation to the New Brighton Mall, New Brighton Library and the New Brighton Pier. The New Brighton Clock Tower and its setting is of archaeological significance because it has the potential to provide

archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

**REFERENCES:**

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*CCC Detailed Engineering Evaluation – Qualitative and Quantitative Report – New Brighton Clock Tower* September 2012  
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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 613  
*FORMER PUMPHOUSE AND SETTING, PUMP NO. 24 – 9*  
**MATAI STREET EAST, CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 23/12/2014**

**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 Matai Street pumphouse is of historical and social significance as it evidences the introduction of drainage to the city and was built in 1924 as part of a major sewer extension scheme that commenced in the mid-1920s. The building is associated with the Municipal Drainage Board which was established by an Act of Parliament in 1875 to deal with the disposal of surface water, wastewater and sewage for the City. As Christchurch expanded, it faced serious sewage and drainage problems. The city's development during the 1880s of a coordinated, city-wide drainage system made Christchurch the best drained and sewered city in the country, and an example for cities overseas. The first stage was the construction of pipelines that took sewage from the city by gravitation to holding tanks beneath the No. 1 pumping station in Tuam Street, before being pumped to the Bromley sewage farm. By the turn of the century extensions were required to the system of sewer lines to service further suburban areas and in the early years of the 20<sup>th</sup> century four new pumps were built. Households connected to the sewage system were ushered into a new era of domestic comfort and efficiency - sewage and household waste could be disposed of quickly and

cleanly, with the end of night soil collections and the contamination of waterways with household waste.

The pumphouse has been decommissioned and retained for use by the Chateau Regency hotel.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 pumphouse is of cultural significance for its association with the introduction of a sewage system to the city which changed residents' way of life by providing a clean, healthy and convenient means by which to dispose of waste. Despite the benefits, the proliferation of utility buildings in the city often attracted criticism and opposition because of their impact on the suburban streetscape.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Matai Street pumphouse has architectural and aesthetic significance for its association with local architectural partnership of Dawe and Willis. The Drainage Board sought advice from Dawe and Willis for the design of its pumphouses for the 1920s sewer extension scheme. The pump stations of this period were described in the media as 'ornaments to the city' (*The Press* 15 January 1927). Dawe and Willis had experience in designing public utilities in their work for the Christchurch City Council and produced two stylistic themes for the Drainage Board: a clean-lined Art Deco Moderne model and a series of pavilions in a new-Georgian idiom popularised in Christchurch domestic architecture by local architects Helmore and Cotterill and Cecil Wood. Francis Willis is best known for his design of the New Regent Street shops in the Spanish Mission style in the 1930s.

The main functional areas of a pumphouse – the circular holding tanks and much of the pump mechanism – were contained almost entirely underground. The superstructure needed only to provide enough room for servicing, but was designed in terms of scale, style and detailing to respond to the residential areas that they served. The Matai Street pumphouse resembles an ornamental pavilion. It is designed in the Neo-Georgian style, combining areas of plain red brick with white painted concrete pilasters. Other features include wide eaves, a hipped slate roof and a decorative ventilation turret. Classical detailing is reduced to simple geometric relief shapes and applied to the pillars and frieze.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Pump No. 24 is of technological and craftsmanship significance for its construction methods, materials and detailing which are of a representative standard and quality for the period. It is possible that some of the pump technology remains in the sub-floor area of the building, in

which case it would also be of technological significance, as evidence of contemporary pumping technology.

## **CONTEXTUAL SIGNIFICANCE**

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

Pump No. 24 is of contextual significance for its location close to the road reserve in Matai Street. The setting of the building consists of an irregular shaped rectangular area of land. The building has a backdrop of mature trees, and the setting is open to the street which renders the building highly visible. Further variations on the neo-Georgian pavilion were built elsewhere in the city: in Harrison Street, Stapletons Road, Chelsea Street and Smith 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 building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, pumping technology and other human activity. Pump technology may remain in the sub floor area.

## **ASSESSMENT STATEMENT**

The Matai Street No. 24 Pump is of overall significance to Christchurch, including Banks Peninsula. The pumphouse is of historical and social significance as one of a network of ornamental, pumphouses with neo-Georgian detailing which were built by the Municipal Drainage Board in Christchurch in the 1920s. The pumphouse is of cultural significance for its association with the introduction of a sewage system to the city which changed people's way of life by providing a clean, healthy and convenient means of waste disposal. The No. 24 Pump is of architectural and aesthetic significance because of its design by local architectural partnership Dawe and Willis. The pumphouse is of technological and craftsmanship significance for its construction methods, materials and detailing which are of a representative standard and quality for the period. The pumphouse is of contextual significance for its prominent location close to the road reserve in Matai Street. The building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, pumping technology and other human activity.

## **REFERENCES:**

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Christchurch City Council, *The Architectural Heritage of Christchurch: 10. Pavilions, temples & four square walls - Christchurch pump houses and substations*, 2003



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<http://www.archives.govt.nz/exhibitions/currentexhibitions/chch/fc-drainage.php>, viewed 12

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**REPORT DATED: 5 March 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 599  
*DWELLING AND SETTING, BLOOMSBURY - 37*  
**MAUNSELL STREET, CHRISTCHURCH****



**PHOTOGRAPH: CCC HERITAGE FILES, MARCH 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.*

This dwelling is of historical and social significance for its association with builder William Taylor and for the capacity it has to illustrate aspects of the history of Woolston and Lyttelton, two of Christchurch's oldest communities – particularly the phenomena of migration from Lyttelton, and fact that communities such as Woolston were more socially mixed in the nineteenth and early twentieth century.

William Rising Taylor (1844-1915) came to Canterbury with his parents in the *Charlotte Jane* in 1850. The family settled in Lyttelton where William worked as a builder. In the nineteenth and early twentieth century it was common for Lyttelton's wealthier citizens to move away from the steep, smoky and crowded port town as soon as resources permitted. The Christchurch suburbs of Woolston and Opawa were popular as the easy access to the port

provided by the railway tunnel enabled these migrants to maintain their businesses and other Lyttelton connections. After fifty years in Lyttelton, the 54 year old Taylor purchased a large site in Woolston where he constructed a new home, the large and ornate villa now known as *Bloomsbury* in 1898. The name of the house is featured on a plaque on the entrance gable. Although Woolston was primarily an industrial suburb and had a large working class community, the modest workmen's cottages were interspersed with larger homes like *Bloomsbury*, occupied by skilled tradesmen and managers. In 1906 Taylor sold his property to former Lyttelton carpenter and shipwright Thomas Lewington, and moved across to Opawa. Maunsell Street is now part of Woolston's industrial zone, and warehouses and factories are encroaching. *Bloomsbury* suffered moderate damage in the Canterbury Earthquakes of 2010 and 2011, and has lost its prominent chimneys.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 the capacity it has to illustrate the lifestyle of a prosperous skilled tradesman in turn-of-the century Christchurch.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

This dwelling has architectural and aesthetic significance as a standard large square villa, but with a form of ornamentation unusual in Christchurch.

The villa was the predominant house type in New Zealand between 1880 and WWI. This house type came in a wide variety of sizes, forms and decorative schemes. *Bloomsbury* is broadly a standard larger square villa. The house is distinguished however by an elaborate veranda along the front and south sides that extends out over the front entrance in a gabled portico. This structure is an unusual architectural feature in Christchurch. The builder and first owner William Taylor spent some time in Auckland in the late nineteenth century, and it is possible he observed the feature there.

*Bloomsbury* underwent interior modifications in 1986 to improve the functionality of the living spaces at the rear of the house. The exterior of the building though remains largely in 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 technological and craftsmanship significance for the high level of workmanship evident in both the interior fittings and exterior ornamentation. Interior features include kauri fire surrounds and Art Nouveau stained glass.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

The dwelling has contextual significance on its site and within its setting. The present setting consists of the immediate land parcel, a long rectangular suburban section. The house is centrally located on the section. To the front is a large lawn with mature vegetation; to the rear, a large workshop/garage. The original setting of the house was much larger, but this was subdivided in the post-war period. Maunsell Street would originally have been an entirely residential street, but factories and warehouses have encroached and now occupy many of the sections around *Bloomsbury*.

## ARCHAEOLOGICAL SIGNIFICANCE

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

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

## ASSESSMENT STATEMENT

The dwelling and setting is of overall significance to the Christchurch District including Banks Peninsula. The dwelling is of historical and social significance for its association with builder William Taylor, and for the capacity it has to illustrate and contribute to aspects of understanding the historical residential development of Woolston and Lyttelton, two of Christchurch's oldest communities – particularly the phenomena of migration from Lyttelton, and fact that communities such as Woolston were often more socially mixed in the nineteenth and early twentieth century than they are today. The dwelling has cultural significance for the capacity it has to illustrate the lifestyle of a successful skilled tradesman in turn-of-the-century Christchurch. The dwelling has architectural and aesthetic significance as a standard larger square villa, but with a portico, a form of ornamentation unusual in Christchurch. The dwelling has technological and craftsmanship significance for the high level of workmanship on display in both the interior fittings and exterior ornamentation. The dwelling has contextual significance on its large suburban section and amongst Woolston's many older dwellings. The dwelling and setting have archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred prior to 1900.

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Wilson, J. (2005) Contextual Historical Overview of Christchurch for Christchurch City Council.

**REPORT DATED: 4.3.2015**

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 377  
FORMER DWELLING AND SETTING, *FITZROY* - 24  
MCDUGALL AVENUE, MERIVALE**



**PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014**

**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.*

*Fitzroy* (also known as McDougall House) has high historical and social significance for its association with prominent businessman and philanthropist Robert Ewing McDougall, representing his social and business success by the turn of the century. The house also has significance for its sixty year connection with district nursing organisation The Nurse Maude Association.

Melbourne-born Robert McDougall (1860-1942) became a junior partner in the biscuit-making firm of Aulsebrooks in 1883, and bought the business from John Aulsebrook in 1889, building it into a large and well-known company. McDougall was an enlightened employer, a high-profile public figure and a generous benefactor to the city, donating the Robert McDougall Art Gallery to Christchurch in 1932. *Fitzroy*, named for the Melbourne suburb, was built for McDougall by architectural firm England Brothers in c1898, following his marriage to Malvina Webb the previous year. Malvina was a daughter of Harry and Augusta Webb and a niece of leading businessman John Thomas Peacock, all of whom also lived on Papanui Road. *Fitzroy* served as a family home for Mr and Mrs McDougall and their three

daughters, and as a social centre for the extended family. McDougall's wife's family home, *Te Wepu* at 122 Papanui Road, and his daughter Nancy Seay's home at 62 Glandovey Road, Fendalton, both remain extant and are also listed heritage places.

The house was gifted to The Nurse Maude Association in 1949. The Association had been founded by Sibylla Maude in 1901, and pioneered community nursing in New Zealand. *Fitzroy* has been used for geriatric care, but from the mid 1990s contained the organisation's administration, under the name *McDougall House*. Due to earthquake damage the building is presently vacant, but will resume its administrative role once repairs are completed 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.*

*Fitzroy* has high cultural significance as an indication of the tastes and habits of a prominent Christchurch family in the early years of the twentieth century. The house was a focus for social occasions and a backdrop for display, with a ballroom, and eight acres of grounds including award-winning gardens and a tennis court with its own pavilion. The house also has high cultural significance as the base of The Nurse Maude Association, representing the culture and philosophies of this community care organisation.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

*Fitzroy* has high architectural and aesthetic significance as a large and elaborate American-derived Queen Anne villa by prominent Christchurch architectural firm England Brothers.

Robert England commenced practise in 1886, taking his brother Edward into partnership in 1906. Although Robert, the more innovative of the pair, died in 1908, Edward continued to practise under the style of England Brothers until 1941. The firm was particularly prominent during the first decades of the twentieth century, designing a large number of religious, commercial, public and particularly domestic buildings. Prominent domestic commissions included the large 1900 section of Riccarton House, and Holly Lea (McLean's Mansion). Given *Fitzroy's* later history, it is appropriate that the firm also designed the little Nurse Maude Association building (1919, demolished 2011) on Madras Street. At the turn of the century, England Brothers were designing many houses in the Queen Anne style. This style is distinguished by its complexity of form and free use of classical ornamentation. *Fitzroy*, dating from c1898, with its tall corbelled chimneys, wooden shingling, and turned verandah posts, is an archetypal American Queen Anne house. Indeed the design may have been derived from an American pattern book; a very similar house features as Design #233 in G. Barber's *Modern Dwellings* (1903). The Englands also built another very similar house, *Acton*, in Gisborne in 1906 (McEwan 2001 pp 157, 289).

*Fitzroy* was altered in c1913, when the verandah was built out and a ballroom added, and the distinctive turret was removed in the late 1930s. The house underwent a major refurbishment in 1993-94. Substantial damage was sustained in the Canterbury



Earthquakes of 2010 and 2011, but the house is to be largely reinstated to its pre-quake 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.*

*Fitzroy* has high technological and craftsmanship significance as a large and elaborately decorated timber house. The house also has significance for some interior features, including the plasterwork in its ballroom, and the main stair. The ballroom plasterwork was severely damaged in the Canterbury Earthquakes of 2010 and 2011, but is to be replicated.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

*Fitzroy* has high contextual significance on its site, within its setting, and within its broader Merivale context. The original setting of the house was large gardens that extended through to Papanui Road. With subdivision and development of the Nurse Maude Hospital campus, little evidence of this remains today. Immediately to the south and east of the house are large modern hospital buildings or sites that are intended for such buildings. The primary setting of the house therefore is the garden elements and carparks to the west and north, which preserve views of the principal elevations, including from McDougall Avenue.

Further to the west, fronting onto Papanui Road and McDougall Avenue, are other smaller, newer dwellings and *Fitzroy* Gardens, an aged-care facility based around the house built for Mrs McDougall after she had left the original *Fitzroy*. Sections of *Fitzroy*'s original brick fence remain along Papanui Road. Glimpses of the distant house can be had from Papanui Road. Although *Fitzroy* is not readily visible from a major thoroughfare, because it is in public use and because of its size and distinctive style, it persists as a Merivale landmark. It remains one of a number of large houses in the Papanui Road area which established and maintain the character of Merivale as a premier address.

### **ARCHAEOLOGICAL SIGNIFICANCE**

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

*Fitzroy* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. The house was built in c1898.

### **ASSESSMENT STATEMENT**

*Fitzroy* is of high overall heritage significance to the Canterbury district including Banks Peninsula. The dwelling has high historical and social significance for its association with prominent businessman and philanthropist Robert Ewing McDougall and his family, and for its sixty year connection with community nursing organisation The Nurse Maude Association. The dwelling has high cultural significance as an indication of the tastes and habits of a prominent Christchurch family in the early years of the twentieth century. The dwelling has high architectural and aesthetic significance as a large and elaborate design by leading Christchurch architectural firm England Brothers, possibly derived from a pattern-book example of a Queen Anne villa. The dwelling has high technological and craftsmanship significance as a large and elaborately decorated timber house, exhibiting the wide potential for architectural ornamentation that late-Victorian machine-milling technology offered. The dwelling has high contextual significance on its site, within its setting, and more especially as a Merivale landmark which contributes to the particular character of that suburb. *Fitzroy* and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

## REFERENCES:

CCC Heritage File *Fitzroy: 24 McDougall Ave*

A. McEwan (2001) *An American Dream in the England of the Pacific: American Influences on New Zealand Architecture 1840-1940* PhD thesis, University of Canterbury.

**REPORT DATED:** 18/12/14

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 378  
*DWELLING AND SETTING, AVONHOE – 4 MEDBURY  
TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, PRE-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 4 Medbury Terrace has historical and social significance for its association with the Rutherford and Gerard families. Mary Rutherford (nee Gerard), and her sisters Kate Rose, and Blanche Murray Aynsley (nee Gerard) all owned land in Fendalton, with Kate providing (via sale to Waimairi County Council after her death) the land which is now Fendalton Park. A block of two acres bordering the Waimairi Stream was purchased by William Gerard of Snowdon Station as part of his acquisition of JBA Acland's Willowbrook estate on Fendalton Road in 1893. Following his death, this block was inherited in 1899 by his daughter Mary Rutherford, wife of George Rutherford of Dalethorpe Station, Malvern. George was a brother of prominent pastoralist Duncan Rutherford of Leslie Hills.

Mary Rutherford was resident on the property from 1896 onwards, and the dwelling was reportedly built in the same year. Mary and George became estranged in the early 20<sup>th</sup> century after twenty years of marriage, and from about 1907 lived separate lives. After her separation, Mary purchased a farm, Brackendale at Hororata, where she built a homestead in 1907. By 1908, the dwelling had been given the name 'Avonhoe'.

Mary lived at the Fendalton property with her two children, and died there in 1924. In 1925, her two-acre property was subdivided and much of its garden and orchard setting was lost

when three lots were offered for sale. Two subsequent purchasers in the 1930s were also farmers, the second of whom, Harry Overton, resided at the property until selling it in 1964. A later owner, during the 1970s and 1980s, was businessman and city councillor Derek Anderson, since which time the house has been known as 'Chilcombe'. 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 at 4 Medbury Terrace has cultural significance as an example of an early 20<sup>th</sup> century suburban residence that was built as a townhouse by a Canterbury farmer. The size of the dwelling and the range of rooms it contains (such as its grand hallway and the standalone upstairs dressing room) reflect the way of life of its 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 at 4 Medbury Terrace has architectural and aesthetic significance as a large, two-storeyed transitional villa that demonstrates the evolution of domestic design in Christchurch in the early 20<sup>th</sup> century. Although this house has traditional villa elements such as its sash windows, it also demonstrates the emergence of the California bungalow style in its asymmetrical plan, multiple gables of different sizes, exposed eaves and bracketed bay windows.

The architect of this house has not been determined; the Brackendale homestead was designed by Collins and Harman. As a consequence of the 2010/2011 earthquakes the north-west corner of the dwelling has been re-levelled and additional supports placed under load bearing walls. Minor damage to the dwelling's stained glass window on the south elevation has been repaired and new chimneys have replaced the original brick 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.*

The dwelling at 4 Medbury Terrace has technological and craftsmanship significance for its demonstration of early 20<sup>th</sup> century construction methods and materials. The interior features a central hall, with a fine timber staircase, stained glass window panels of English muffle and herringbone glass and a baronial 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 dwelling at 4 Medbury Terrace and its setting has contextual significance for its association with Medbury Terrace and the wider setting of Fendalton. The setting of the house was originally a two-acre site running through to Clyde Road. Medbury Terrace, named for the nearby school, was formed as the access way to Avonhoe in the late 1940s. Since subdivision dating from the same era, the dwelling is surrounded by smaller homes from the 1940s-1970s, amongst which the house can be glimpsed.

The dwelling is set within a long rectangular land parcel bounded to the south by the Waimairi Stream, which runs along the north side of Medbury Terrace. In front of the north-facing principal façade is an expansive open lawn, while amidst the garden at the rear of the building is a garage and paved area. The mature garden contains a number of large, mixed species perimeter trees including one large *Ulmus procera* (English Elm) which has some landmark value in the local area.

Large houses such as Avonhoe, in their extensive and well-treed grounds, were typical of the early development of Fendalton and contributed to the established quality and amenity of the suburb. Those that remain are therefore central to maintaining the distinctiveness of 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 at 4 Medbury 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. The dwelling itself dates from the 1890s, while previously the property was developed as part of JBA Acland's Willowbrook estate.

### **ASSESSMENT STATEMENT**

The dwelling at 4 Medbury Terrace and its setting has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with the Rutherford and Gerard families, and the historical development of Fendalton. The dwelling has cultural significance as a large property characteristic of those constructed on the subdivisions of some of Fendalton's largest estates in the early 20<sup>th</sup> century. The dwelling has architectural and aesthetic significance as a two-storeyed transitional villa that demonstrates the evolution of domestic architecture in Christchurch in the early 20<sup>th</sup> century. The dwelling has technological and craftsmanship significance as a well executed example of a large timber home with special attention paid to the staircase, stained glass windows and baronial fireplace. The dwelling and its setting are of contextual significance as an example of a large house and grounds of the type which invests Fendalton with its particular character as an exclusive suburb with an established character and recognised amenity value. The dwelling and its setting have archaeological significance in view of the site's pre-1900 history as part of the Acland family's Willowbrook town estate.

**REFERENCES:**

CCC Heritage File *Dwelling 'Chilcombe'/'Avonhoe': 4 Medbury Terrace*  
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Heritage/ Notable Trees, Updated 09 January 2015.  
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Hazard Press, pp. 42, 89, 261.  
Looser, F.M. 'Fendall's Legacy: Land, Place and People in Fendalton 1850-1950'  
MA thesis, University of Canterbury, 2000, pp. 33, 35, 94,139.  
'Auction sale of 3 splendid building sites, Fendalton', *The Press*, 20 May 1925, p 22.

**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 379  
*DWELLING AND SETTING, COLWELL – 46 MEMORIAL  
AVENUE, CHRISTCHURCH***



**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.*

Colwell at 46 Memorial Avenue has historical and social significance for its connection with Fulbert Astley Archer and the Archer family for over 120 years, as an example of the home of a business manager at the turn of the century, and as a reminder of the early period of Fendalton's history when it consisted primarily of estates for professional men. Fulbert Archer was the New Zealand manager of stock and station agency Dalgetys and purchased 20 acres in Fendalton in 1887. In this period Fendalton was developing as a suburb of moderately sized estates, suitable for professional men. The first building burned down in 1898 and was replaced with the present dwelling. It was named Colwell by Mrs Archer, after a family property in England. After more than 120 years the property remains in the ownership of Archer 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.*

46 Memorial Avenue has cultural significance for its ability to demonstrate the way of life of occupants of houses built on medium-sized properties around the suburban periphery of Christchurch in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, through its design and layout. It is also of cultural significance as a reflection of the significance of generational family ownership having remained in the one family since it was built.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Colwell has architectural and aesthetic significance as a very original example of a large turn-of-the-century Christchurch bay villa. Villas were built in large numbers throughout New Zealand during the thirty years before WWI. Using innumerable permutations of pattern book plans and catalogues, most were not the product of architectural firms, but of the contractors who built them. Colwell demonstrates the more restrained and unpretentious villas that were a particular feature of Christchurch homes in the 1890s. The half timbering effect is a reference to the large Old English style Domestic Revival houses being built for Christchurch's in the same period. There have been two lean-to extensions to the rear but the house still retains its original form and features. The large brick chimneys were lost 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 at 46 Memorial Avenue has technological and craftsmanship significance for the potential it has to reveal information about construction methodologies, materials. Fixtures and fittings of the period in which it was built. It is a large timber house, with considerable carpentry skill in evidence on both the exterior and in the interior, both of which retain a high degree of originality.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 at 46 Memorial Avenue has contextual significance as an example of the early development of Fendalton and is central to maintaining the contextual distinctiveness of the area. The setting consists of the immediate land parcel with the dwelling centrally located on a large half acre section off the busy arterial of Memorial Avenue, surrounded by a large and mature traditional garden, which entirely obscures it from

the road. Originally Colwell would have been located in a rural context. Today however it is surrounded by an urban environment.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Colwell and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

### **ASSESSMENT STATEMENT**

Colwell and its setting at 46 Memorial Avenue is of overall significance to Christchurch, including Banks Peninsula. It has historical and social significance for its connection with Fulbert Astley Archer and the Archer family for over 120 years, as an example of the home of a business manager at the turn of the century, and as a reminder of the early period of Fendalton's history when it consisted primarily of small landholdings for professional men.

46 Memorial Avenue has cultural significance for its ability to demonstrate the way of life of occupants of houses built on medium-sized properties around the suburban periphery of Christchurch in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and as a reflection of the significance of generational family ownership having remained in the one family since it was built.

Colwell has architectural and aesthetic significance as a very original example of a large turn-of-the-century Christchurch bay villa. 46 Memorial Avenue has technological and craftsmanship significance as a large timber house, with considerable carpentry skill in evidence on both the exterior and in the interior, which also retains a high degree of originality. The dwelling and setting has contextual significance as an example of the early development of Fendalton and is central to maintaining the contextual distinctiveness of the area. The setting consists of the immediate land parcel with the dwelling centrally located on a large half acre section off the busy arterial of Memorial Avenue, surrounded by a large and mature traditional garden, Colwell and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

### **REFERENCES:**

Christchurch City Council, *Heritage File, 46 Memorial Avenue*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Colwell – 46 Memorial Avenue - 2013*

**REPORT DATED: 11 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 383  
*DWELLING AND SETTING, MIDWAY –  
7 MIDDLETON ROAD, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT, 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.*

Midway has historical and social significance for its association with William and Jennie Lovell-Smith and the prominent suffragist Kate Sheppard. William Lovell-Smith, a printer and stationer, and his wife Jennie were active in liberal circles in Christchurch in the late 19<sup>th</sup> century. During this time they came to know Katherine (Kate) Sheppard, New Zealand's most well-known suffragist. Kate had made her name in the national campaign for the enfranchisement of women between 1887 and 1893, and was also a leading figure in the National Council of Women. In 1905 she joined Jennie, William and their family at their home Westcote on Russley Road.

Midway on Riccarton Road, named because it was halfway between Westcote and town, was built in 1920 with financial assistance from Kate to the design of Roy Lovell-Smith, William and Jennie's son. Kate had her own bedroom and sitting room in the new home.

After Jennie died in 1925, Kate married William. William died in 1929, followed by Kate in 1934 at the age of 86. After Kate's death, the house was leased out, and served as a nursing home for a period. In the early 1940s it was divided into three flats by Roy Lovell-Smith, some of which were inhabited by members of the large Lovell-Smith family until 1974. Between 1974 and 1999, Midway belonged to medical practitioner Richard Carter and his wife Mary, who returned the house to a single dwelling in the late 1970s. The house remains a private residence. An earlier home of Kate Sheppard on nearby Clyde Road also 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.*

Midway has cultural significance as the large residence of a socially active Christchurch family in the 1920s and for its relationship with a leader of the women's suffrage movement which saw New Zealand become the first country in the world to grant the vote to adult 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.*

Midway has architectural and aesthetic significance as a representative example of a large English Domestic Revival house built on the outskirts of the city during the 1910s and 1920s and as an example of the domestic architecture of Roy Lovell-Smith. The Domestic Revival was introduced to Christchurch in the form of the 'Old English' style house in the mid 1890s. Gradually the style was simplified and assimilated aspects of the parallel Arts and Crafts bungalow style. With its roughcast and exposed brick walls, Midway is essentially still an Old English style Domestic Revival house. The extensive timber shingling, flatter gables, wider windows, planar wall surfaces and an absence of extraneous detail, identify the house as being a late period version. The interior contains typical Arts and Crafts features, such as timber panelling and stone fireplaces. Born and educated in Christchurch, Roy Lovell-Smith established his own practice in 1905. He designed a diversity of building types, including many houses, but was particularly well-known for his church designs. These included St Ninian's Presbyterian Church near Midway (1926). Lovell-Smith worked for the Valuation Department and the State Advances Corporation between 1933 and 1939 when architectural work was limited thanks to the Depression. He himself lived at Midway on two occasions, during the 1930s, and in a flat in the house in 1949 (Lovell-Smith, 1995).

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Midway has technological and craftsmanship significance as a large triple brick dwelling with a tile roof, which was originally Marseille and is now concrete. Permanent material homes were uncommon in Christchurch at this time because of the extra expense involved in both the purchase of materials and the costs of 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 Midway and its setting has contextual significance as the house itself is substantially larger than nearby dwellings and it therefore has considerable landmark value. The dwelling is highly visible from surrounding streets - including the busy arterial of Riccarton Road. Midway is located towards the southern end of a large rectangular section off Middleton Road. The setting originally consisted of large grounds bounded by Field Terrace and Middleton and Riccarton Roads. Although much reduced by subdivision, the setting today still consists of extensive mature grounds. The neighbourhood consists of a mix of dwellings dating from the 1920s through to the 1960s, although these are increasingly being replaced with townhouses. The original front hedge and mature native trees remain in the gardens of the flats and houses that now occupy Midway's Riccarton Road frontage. The house remains a prominent reminder of the type of suburban estate that was once characteristic of Riccarton in the vicinity of Church Corner. A short distance away on Ilam Road is the former Ilam homestead and gardens, a contemporary Old English homestead by architect J.S Guthrie.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Midway 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 dwelling Midway and its setting has overall heritage significance to the Christchurch District, including Banks Peninsula. Midway has historical and social significance for its association with William and Jennie Lovell-Smith and the prominent suffragist Kate Sheppard. Midway has cultural significance as the large residence of a socially active Christchurch family in the 1920s and its relationship with a leading figure in the women's suffrage movement in New Zealand. Midway has architectural and aesthetic significance as a representative example of a large English Domestic Revival style house designed by Christchurch architect and family member Roy Lovell-Smith. Midway has technological and craftsmanship significance for its construction using permanent materials and contextual significance as a local landmark that contributes to the historic residential character of Upper Riccarton. The dwelling Midway 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 *7 Middleton Road, Midway*

J. Devalient 'Fighting for the Vote' *Historic Places* March 1993, pp. 18-21

Margaret Lovell-Smith *Plain Living High Thinking: The Family Story of Jennie and Will Lovell-Smith* (Christchurch, 1995)

**REPORT DATED: 18 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 489  
*MED SUBSTATION AND SETTING – 19E MILLAR  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/2014**

**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 Seddon Street Substation (1928) is of historical and social significance as one of the city's numerous utility buildings (substations and pumphouses) erected among the suburban homes they historically serviced and, in many cases, still service. It was built at a cost of £295, tenders having been called by the Municipal Electricity Department in June 1928. The continuity of utility buildings such as the Seddon Street Substation in the city's streetscape marks the introduction of drainage and power to Christchurch. The Christchurch City Council agreed in 1898 to establish a supply of electric power for public and private use and for street lighting. Limited supplies of electricity became available in Christchurch in 1903, after the city's rubbish destructor was commissioned in 1902 and then from the Tramway Board's power station at Falsgrave Street, which was commissioned in 1905. These small-scale beginnings eventually led to the Council's decision to generate electricity from Lake Coleridge - a progressive and innovative scheme which was taken over by central

government in 1910 and became the first major hydro-electric power scheme in New Zealand when it opened in 1914.

Christchurch became the first New Zealand city to benefit from construction of a major state hydro-electricity station, with power from the Lake Coleridge station reaching the city in 1915. Distribution to Christchurch consumers was managed via a network of substations throughout the city and suburbs connected by underground cables and power reticulation proceeded rapidly. Households connected to electricity and the sewage system were ushered into a new era of domestic comfort and efficiency - electricity was cheaper and cleaner than coal or gas and the benefits of electric household appliances were widely promoted. The retail distribution and sale of electricity became the responsibility of the Municipal Electricity Department of the City Council, which had a visible presence throughout the city in the form of its many small ornamental substation buildings built from the 1910s to the 1940s. Christchurch's substations were maintained by Southpower when it split from the Christchurch City Council in 1989 and passed to Orion Ltd when the retail and supply aspects of the business separated in 1999. Current status of this substation?

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 substation is of cultural significance as a tangible reminder of the introduction of reticulated electricity to Christchurch, which changed subscribers' way of life by providing a clean and efficient energy source with which to power their household and commercial activities. Despite the benefits of electricity and the quality of their design, the proliferation of utility buildings in the city often attracted criticism and opposition because of their impact on the suburban streetscape.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Seddon Street substation is of architectural and aesthetic significance for its design as a 'temple of electricity'. The designers of substations had to consider competing demands of economics, technical requirements and public opinion within a context of changing architectural fashions. This resulted in windowless buildings with classically-inspired facades created from plain and moulded brick and concrete, including a broken pediment with a central oculus ventilation window, denticulate cornices, blind arcades and quoins around the heavy panelled cedar door.

While drawings of the MED substations invariably show only the signatures of MED draughtsmen of the period, Ernest J. Marriner and Ralph Jenkin, it is possible that Council architect Victor Hean supplied the facade designs. Victor Hean (1901-1979) was employed at the Christchurch City Council from 1925 as an architectural assistant and draughtsman under the City Engineer, AR Galbraith. He qualified as a registered architect in 1929 and the following year, on Galbraith's recommendation, became assistant architect. Hean continued to work for the City Council until 1936, producing both strongly classical work such as the Edmonds' Band Rotunda (1929) and the Carlton Mill Bridge, as well as the streamlined Art Deco exterior of the MED Building, Manchester Street, completed in 1939 (demolished).

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Seddon Road substation is of technological and craftsmanship value for its construction method, materials 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.*

The substation is of contextual significance; it is a community landmark located on a corner site at the intersection of Seddon and Millar Streets, directly adjacent to the road reserve, and its height distinguishes it from its single-storey bungalow neighbours. Within the locale are former workers' dwellings, including two that are listed in Longfellow and Tennyson Streets.

The setting of the building consists of the immediate parcel of land which is a rectangular shaped corner site. Excepting a small triangle of open hard surfaced land in front of the building the substation occupies the whole of the 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.*

Although the substation is of archaeological significance as was not constructed until 1928 there is potential for the site to provide archaeological evidence relating to earlier human activity on the site, including that which pre-dates 1900. The workers' dwellings in neighbouring streets were erected in the first decade of the 20<sup>th</sup> century.

## **ASSESSMENT STATEMENT**

The Seddon Street substation and its setting is of overall significance to Christchurch, including Banks Peninsula. The substation is of historical and social significance as one of a network of early substations built by the Municipal Electricity Department in Christchurch from the 1910s to the early 1940s. The substation is of cultural significance because of its association with the introduction of reticulated electricity, which changed people's way of life by providing a clean and efficient energy source to power their household and commercial activities. The substation is of architectural and aesthetic significant as a late 1920s example of the MED 'temple of electricity' typology. The Seddon Road substation is of technological and craftsmanship value for its construction method, materials and detailing. The substation and setting has contextual significance as a local landmark within an area notable for its former workers' dwellings. Although the substation is of archaeological significance as was

not constructed until 1928 there is potential for the site to provide archaeological evidence relating to earlier human activity on the site, including that which pre-dates 1900.

**REFERENCES:**

Wood, A.P., 'Temples to the Lighting', *Avenues*, November 2005; *Christchurch City Council, The Architectural Heritage of Christchurch: 10. Pavilions, temples & four square walls - Christchurch pump houses and substations*, 2003

**REPORT DATED: 5 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 601  
*FORMER MED SUBSTATION AND SETTING – 259 MILTON  
STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/2014**

**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 district substation (1928) is of historical and social significance as one of many utility buildings (substations and pumphouses) erected among the suburban homes they historically serviced, and in some cases, still service. The continuity of utility buildings such as the Milton Street substation in the city's streetscape marks the introduction of drainage and power to the City. The Christchurch City Council had agreed in 1898 to establish a supply of electric power for public and private use and for street lighting. Limited supplies of electricity became available in Christchurch in 1903, after the city's rubbish destructor was commissioned in 1902 and then from the Tramway Board's power station at Falsgrave Street, which was commissioned in 1905. These small-scale beginnings eventually led to the Council's decision to generate electricity from Lake Coleridge - a progressive and

innovative scheme which was taken over by central government in 1910 and became the first major hydro-electric power scheme in New Zealand when it opened in 1914.

Distribution to Christchurch consumers was managed via a network of substations throughout the city and suburbs connected by underground cables, and power reticulation proceeded rapidly. Households connected to electricity and the sewage system were ushered into a new era of domestic comfort and efficiency - electricity was cheaper and cleaner than coal or gas and the benefits of electric household appliances were widely promoted. The retail distribution and sale of electricity became the responsibility of the Municipal Electricity Department (MED) of the City Council, which had a visible presence throughout the city in the form of its many ornamental substation buildings built from the second decade of the 20<sup>th</sup> century to the late 1940s.

The Milton Street substation was built as a large district substation in response to a reorganisation of electricity distribution in the city in the mid-1920s. Its size contributed to a dispute with the owner of a neighbouring dwelling, Thomas Gordon, which held up construction for several months. Eventually the MED decided to pay for the relocation of Gordon's water and sewer connections, which ran under the substation site, in addition to paying Gordon £50 compensation. Before its purchase by the City Council in 1927, the 20 perches section which the substation was built on had been the site of a four-roomed cottage, which during the 1900s and 1910s had been home to the family of clicker Frederick Disher.

Christchurch's substations were maintained by Southpower when it split from the Christchurch City Council in 1989 and passed to Orion Ltd. when the retail and supply aspects of the business separated in 1999. In the second half of the 20<sup>th</sup> century a new smaller substation was built in Milton Street, making the 1928 Milton Street substation building redundant for its original use. The Milton Street substation is now occupied by a joinery business.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 substation has cultural significance because of its association with the introduction of reticulated electricity to the city, which changed subscribers' way of life by providing a clean and efficient energy source with which to power their household and commercial activities. Despite the benefits, the proliferation of utility buildings in the city often attracted criticism and opposition because of their impact on the suburban streetscape.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 substation is of architectural and aesthetic significance as a representative example of the ornamental, classically influenced substations built in Christchurch during the 1920s and 1930s. It was designed by the MED draughtsman RM Jenkin. The designers of

substations had to consider competing demands of economics, technical requirements and public opinion within a context of changing architectural fashions. Typically windowless, those built in the 1920s exhibited a greater degree of decoration, as in the 1930s this was pared back in response to the need for earthquake resistance. Ornamentation was done away with altogether in the late 1940s, when substations began to be enclosed within prosaic green metal boxes.

The Milton Street substation was much larger than many others in the city because it needed to accommodate a travelling crane (an overhead crane on rails) for lifting heavy equipment such as transformers. The building is two storeys in height, has a rectangular footprint and a gabled roof concealed by a tall parapet. Classical motifs on the plastered façade include a flattened pediment, deep projecting cornice and bulky corner pilasters. The torchere motifs, which frame a wide, steel framed window at the first floor level, are unique to this substation. A broad lintel separates the window from the central entrance doors below. The original ground floor door has been replaced with timber bi-fold openings. Following the 2010/2011 Christchurch earthquakes, work was carried out on the substation to secure the parapet and demolish a rear brick extension.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 substation is of technological and craftsmanship significance for its robust reinforced concrete with brick construction. White compo, a mixture of white Dunedin sand and white cement, was used to emphasize the decorative and structural features of the façade: lintel, torcheres, dentils, circular ornaments, cornices and mouldings, door and window openings, parapet and concrete piers. The distinctive torch ornaments were built out roughly from the wall in brickwork.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Milton Street district substation and its setting has contextual significance for its contribution to the streetscape of Milton Street, on account of its scale and location on the street frontage. Because of its siting, size and classical façade the building serves as a landmark. It also shares its history of providing municipal services with the newer substation to its east, and the City Care Depot to its immediate west. The setting of the building consists of a long narrow rectangular parcel of land including the building and a service yard area behind.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Milton Street district substation and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, electrical reticulation technology and other human activity, including that which occurred prior to 1900. There was a four-room cottage on the site before the substation was erected.

## **ASSESSMENT STATEMENT**

The former Milton Street district substation and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The building has historical and social significance as one of a network of substations built by the Municipal Electricity Department in Christchurch from the 1910s to early 1940s. These early substations, collectively and individually, mark the establishment of reticulated power to the Christchurch - the first city in New Zealand city to benefit from construction of a major state hydro-electricity station. The former substation has cultural significance because of its association with the introduction of reticulated electricity, which changed people's way of life by providing a clean and efficient energy source to power their household and commercial activities. The former substation has architectural and aesthetic significance as the largest of the ornamental, classically influenced substations built in Christchurch during this period. The former substation has technological and craftsmanship significance because of its construction and architectural detailing. It has contextual significance because its size and position make it a landmark on Milton Street, and because it sits in a group of buildings which continue the tradition of municipal services. It has archaeological significance because its setting, on which a pre-1900 dwelling was built, 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 files *263 Milton Street, Substation*  
AP Wood 'Temples to the Lighting' *Avenues* November 2005  
Christchurch City Council *The Architectural Heritage of Christchurch: 10. Pavilions, temples & four square walls - Christchurch pump houses and substations* (Christchurch, 2003)

**REPORT DATED: 16 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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**CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 384  
*DWELLING AND SETTING – 20 MONA VALE AVENUE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/14**

**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.*

20 Mona Vale Avenue is of historical and social significance for its history of ownership and association with a phase of residential development in this area of the city. Through the nineteenth century, Christchurch developed to the north, south and east. However due to the siting of Hagley Park to the west of the city and the Deans' farm at lower Riccarton, little intensive development took place on the western side of the city. In 1896 John Deans subdivided a small area between what became Dean's Avenue and the northern railway close to the Riccarton Station, giving many of the new streets Scottish names. This subdivision filled gradually. Mona Vale Avenue, originally Station Street and Railway Terrace was part of this subdivision. In 1907, commercial traveller Sydney Cox and his wife Emily purchased the section at 20 Mona Vale Avenue from contractor David Martin and research to date suggests that the house was built at this time. The neighbourhood had a range of house types and sizes, and appears to have been socially mixed. In 1910 the property transferred to Jessie Rose Foster, wife of Travis High Foster, accountant. In 1922 it transferred to Alice Mansell, wife of Walter Abbot Mansell. Travis Mansell took ownership in 1938 and is noted as being a

retired Civil Servant. In 1941 the property transferred to Eric Batten, Bank Officer and Murad his wife, with Murad taking over ownership in 1951. In the 1980s owners included David John Owers a tunnel Foreman, and Ann Owers his wife. The house was restored in the late 20<sup>th</sup> century. In 2011 the property has granted consent for use as temporary office accommodation following 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.*

20 Mona Vale Avenue has cultural significance as it demonstrates the style of living in this part of the city during the Edwardian period.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

20 Mona Vale Avenue has architectural and aesthetic significance as an example of an Edwardian return bay villa. The bay villa emerged as a popular house type in the late 1880s, and by the early twentieth century was very popular in suburban development. The style reached its decorative peak in the decade leading into WWI, after which it was succeeded by the bungalow. 20 Mona Vale Avenue has many of the features common to elaborate late period villas, such as faceted bays, sash windows with leadlight top lights, decorative gables, bracketed eaves, and a stick-style verandah fringe. The interior is also decorative, with plaster ceiling roses and hall arch, and carved mantelpieces set with tiled registers. No architect has been identified; many villas were built by contractors assembling details from pattern books. The chimneys were 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.*

20 Mona Vale Avenue has craftsmanship significance for its elaborate detailing, both inside and out - showing the skills of the plasterer, carpenter, joiner, and glazier. Interior features include decorative plaster ceiling roses, coloured decorative leadlight windows, tiled fireplaces with iron registers and timber mantelpieces.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

20 Mona Vale Avenue and setting are of some contextual value for the setting and location of the dwelling. The dwelling is located at the front of a relatively narrow rectangular suburban section on Mona Vale Avenue, close to the Kilmarnock Street corner. The Northern Railway is across the street. The setting of the house consists of the immediate land parcel the garden of which has been converted for parking. A garage is located at its south east corner. The neighbourhood consists of a mix of early twentieth century dwellings and intensive modern developments. To the north of 20 Mona Vale Avenue are a group of small Edwardian houses fronting Kilmarnock Street; to the south a row of recent townhouses. At 40 Mona Vale Avenue is the Mona Vale Lodge, an ornate villa from the same period.

### **ARCHAEOLOGICAL SIGNIFICANCE**

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

20 Mona Vale Avenue and its setting are of archaeological 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 villa and setting at 20 Mona Vale Avenue are of overall significance to the Christchurch District including Banks Peninsula. 20 Mona Vale Avenue is of historical and social significance for its history of ownership and association with a phase of residential development in this area of the city. The villa is a representative example of an early twentieth century villa and illustrates the residential intensification of Lower Riccarton. 20 Mona Vale Avenue has cultural significance as it demonstrates the style of living in this part of the city during the Edwardian period. 20 Mona Vale Avenue has architectural and aesthetic significance as an example of an Edwardian return bay villa. 20 Mona Vale Avenue has craftsmanship significance for its elaborate detailing, both inside and out - showing the skills of the plasterer, carpenter, joiner, and glazier. 20 Mona Vale Avenue and setting are of some contextual value for the setting and location of the dwelling. 20 Mona Vale Avenue and its setting are of archaeological 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 Dwelling: 20 Mona Vale Avenue*

**REPORT DATED: 3 MARCH 2015**

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 597  
*DWELLING AND SETTING - 178 MONCKS SPUR ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: 12.10.2005, PETER CROFT**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

Moody's Cottage, though no longer on its original site, has historic significance for its association with David Moody and its former location within the industrial suburb of Woolston. Woolston developed as an important industrial area for Christchurch at an early date because of its good transport connections and access to the Heathcote River. As they required a plentiful supply of water, the area appealed particularly to tanneries, fellmongeries and related industries. In 1873 Woolston fellmonger David Moody purchased a large section fronting on to the Heathcote River. During the next decade he had six cottages constructed on the section, presumably to lease out. In 1888 stock and station agents Dalgety's took possession of the property. Dalgety's demolished two of the cottages and in 1891 sold each of the remaining four separately.

The cottage that eventually became 29 Connal Street was bought by spinster Elizabeth Martin, who married fellmonger William Asher in 1899. During the next 75 years, the dwelling was owned by or leased to a number of other tannery workers. In 1976 the property was purchased by Connal Industries. Under threat of demolition the cottage was acquired by the present owners and moved in 1980 to a new site on Moncks Spur Road in Mount Pleasant. A new gabled wing was subsequently added to the 19<sup>th</sup> century cottage. The current owner has also relocated the commercial building known as *Mother Hubbard's* to the Main Road of Redcliffs in 1997 and in 2013 it was reported in the Press that he was going to relocate Shand's Emporium from Hereford Street to the suburb also.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Moody's Cottage has cultural significance as a demonstration of the way of life of its former Woolston residents and for its association with the philosophy of relocation for heritage conservation in order to save buildings under threat. This philosophy had gained particular currency in New Zealand during the 1970s and 1980s.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Moody's Cottage has architectural and aesthetic significance as a one-and-a-half storey colonial cottage with Carpenter's Gothic detailing. Although diminutive in size and conventionally planned, considerable effort went into ornamenting the exterior of the house with flush weatherboards, quoins, fretted bargeboards and veranda brackets. The use of marginal glazing bars on the sash windows on the main elevation is an unusual feature. (This a feature that separates a large glazed area in the middle of a window from smaller panes around the outside.) The arched dormer windows are not original to the house and were installed in recent times to replace casement windows, . In support of their authenticity there are two other early homes on Ferry Road that have the same windows: Whalebone Cottage (1867) and 303 Ferry Road (1876). The builder/designer of Moody's cottages has not been identified. The house has been restored to near 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.*

Moody's Cottage has technological and craftsmanship significance as an example of the construction methods and materials used during the period in which it was built as well as the potential to reveal 20<sup>th</sup> century conservation 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.*

Moody's Cottage has some contextual value as a relocated building that is entirely screened from the roadway by a large hedge. The dwelling is located on a lifestyle block high on Moncks Spur Road in the eastern hill suburbs. The cottage is situated near the eastern boundary of the property overlooking large mature grounds, and is surrounded by paddocks. The early 1980s gabled addition adjoins the dwelling on its northern side. On its original site,



the cottage had an entirely different context: on a flat site, overlooking the Heathcote River amongst other dwellings of a similar era in an intensively built-up urban 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.*

Moody's Cottage is of archaeological significance for the potential it has to provide archaeological evidence relating to past building construction. The setting of Moody's Cottage may also have archaeological value because it has the potential to provide archaeological evidence relating to past activity on the site possibly including that which occurred prior to 1900. Moody's Cottage was moved on to the site in 1980.

### **ASSESSMENT STATEMENT**

Moody's Cottage has overall significance to Christchurch, including Banks Peninsula as a dwelling saved from demolition through relocation. The dwelling has historical and social significance as a colonial cottage, built for Woolston fellmonger David Moody, which was saved from demolition by the current owners. Moody's Cottage has cultural significance as a demonstration of the way of life of its past and present residents and for its association with the philosophy of heritage conservation that underpinned its relocation in 1980. The dwelling has architectural and aesthetic significance as a decorated colonial cottage that has been restored close to near original condition. Moody's Cottage has technological and craftsmanship value as an example of the construction methods and materials used during the period in which it was built as well as the potential to reveal 20<sup>th</sup> century conservation methods. Moody's Cottage is of archaeological significance for the potential it has to provide archaeological evidence relating to past building construction. The setting of Moody's Cottage may also have archaeological value because it has the potential to provide archaeological evidence relating to past activity on the site possibly including that which occurred prior to 1900.

### **REFERENCES:**

*CCC Heritage File Moody's Cottage: 178 Monck's Spur Road*

<http://i.stuff.co.nz/the-press/news/9551382/Charming-nutter-saves-Shands-Emporium>

**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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**CHRISTCHURCH CITY PLAN – LISTED HERITAGE ITEM AND SETTING  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 402**

***FORMER MOUNT MAGDALA CHAPEL/ ST JOHN OF  
GOD CHAPEL AND SETTING – 26, 26A, 26B, 28 NASH  
ROAD; 15, 26, 42, 54 AIDANFIELD DRIVE,  
CHRISTCHURCH***



**PHOTOGRAPH: M. VAIR-PIOVA 08/01/2015**

**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.*

The former Mt Magdala Chapel is of high historical and social significance for its century-long role serving two important institutions of Catholic welfare provision in Canterbury – firstly the former Mount Magdala Institute, and later the Brothers of St John of God.

The Mount Magdala Institute was established in 1888 by Marist priest Father Laurence Ginaty and the Sisters of the Good Shepherd. The Institute was named for St Mary Magdalene, the patron saint of penitent women. It took in women recently released from prison, orphans and 'unruly' girls and provided them with a home, training and work. During its peak in the 1930s Mount Magdala housed as many as 500 people, and the complex included an industrial school and housing for the elderly. In the 1960s girls were referred to the Institute by the Department of Social Welfare.

In the late twentieth century, ideas about the appropriate care of women and girls changed, and institutions such as Mount Magdala began to close. In 1967 the complex was taken over by the Brothers of St John of God for use as a boarding school for boys with learning disabilities and as a medical hospital for those with disabilities, long term or terminal illness and the elderly. In 1984 the school was taken over by the Education Department, but the Brothers retained the hospital. Today the facility provides a specialist residential physical disability centre. In addition to the Halswell hospital, St John of God Health Care runs thirteen hospitals in Australia, and is that country's third largest private hospital operator.

Amongst the first buildings opened at Mt Magdala in 1888 was a temporary chapel. Presumably this place of worship served until the present building was opened two decades later. The foundation stone of the new chapel was laid by the Bishop Grimes on 8 December 1910, and the building was opened by Archbishop Redwood on 24 March 1912. The chapel served the needs of the Mt Magdala Institute for fifty five years, and those of St John of God for more than forty. It was also a popular venue for parish services, weddings and recitals until closed by the Canterbury Earthquakes of 2010-2011. The building has been mothballed pending decisions on its future.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Mt Magdala Chapel is of high cultural and spiritual significance as a place of Catholic worship for over a century, associated initially with the Mount Magdala convent of the Sisters of the Good Shepherd, and more latterly with the Brothers of St John of God.

The philosophy of the sisters to protect and rehabilitate women within a self-contained and self-sufficient complex was part of a wider international movement by the Sisters, who had similar complexes in Melbourne and Seattle. The Congregation of Our Lady of Charity of the Good Shepherd was founded in the early nineteenth century in France, and spread across Europe, America and Asia from 1836. The St John of God Order has its origins in sixteenth century Portugal.

The Chapel was the spiritual heart of the Mt Magdala complex. Mass was celebrated there daily until the Institute closed in 1966, and regularly thereafter. For a period in the early twenty first century the building was utilized regularly by Halswell's Roman Catholic congregation as their parish church. Two leading Canterbury Roman Catholic churchmen are buried there - Father Lawrence Ginaty and Bishop Brodie, the first New Zealand-born Bishop of Christchurch. The building remained in use for worship until closed by the Canterbury Earthquakes in 2010-2011.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

The former Mt Magdala Chapel is of high architectural and aesthetic significance as a large Perpendicular Gothic-style church building by the noted Christchurch architectural firm of Luttrell Brothers.

Brothers Sidney (1872-1932) and Alfred (1865-1924) Luttrell entered into partnership in Tasmania in 1897 before crossing the Tasman in the early years of the twentieth century to establish what was to become one of New Zealand's foremost Edwardian architectural practices. They became particularly well-known for their commercial work. *Duncan's Building* in High Street was one of the firm's earliest commissions in their new home. The Luttrells' chief contribution to New Zealand's architecture is regarded as the introduction of the 'Chicago Skyscraper' style. The firm also designed a number of buildings for the racing community and served as principal architects to the stock and station agents Pyne Gould and Guinness. Most crucially however, they were the unofficial architects of the Roman Catholic Church in Canterbury through the first decades of the twentieth century.

The former Mt Magdala Chapel was built between 1910 and 1912 of local Halswell Stone with Oamaru Stone dressings and a slate roof. The building is Perpendicular Gothic in style, with the window tracery, hammer beam trusses and castellated tower typical of the late Gothic period. Its plan is the traditional cruciform, but unusually the nave and transepts are similar in length. This design was a product of the particular requirements of the Mt Magdala Institute, with separate entrances and seating for the sisters, orphans and women. The building was the largest ecclesiastical building constructed by Luttrell Brothers in New Zealand. It was once physically linked to the old convent complex and the hospital but has been freestanding since these buildings were demolished.

The Chapel sustained moderate damage in the Canterbury Earthquakes of 2010-2011 and has been mothballed pending decisions on its future.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated 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 Mt Magdala Chapel is of high technological and craftsmanship significance for its construction, detailing and use of materials. The building features considerable stone carving, a cedar hammer-beam ceiling, two decorative altars, and an important collection of stained glass. The building is damaged but retains a high degree of integrity and authenticity.

Forty three panels of stained glass were designed and manufactured for the Chapel by the German firm of F. X. Zettler and Co. These windows were commissioned before WWI, but not installed until 1926. They depict saints, scenes from the life of Christ and the Mysteries of the Rosary. This collection of Zettler windows is only surpassed in New Zealand by those at St Mary of the Angels in Wellington, and is consequently considered to be highly significant. The windows were removed, packed and stored following the 2011 Canterbury earthquake pending a decision about the future of the chapel.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

The former Mt Magdala Chapel has contextual significance on its site, in its setting and within its wider institutional context. The chapel is located on the southern boundary of a very large parcel which also includes the modern buildings of the present St John of God Hospital. The setting of the building is its immediate surroundings, an area of park-like lawn and plantings, some of which date to the Mt Magdala era. Beyond these, little of the historic context of the chapel remains. The broader context of the chapel includes the St John of God Hospital, the neighbouring Hogben School complex, and the Aidenfield Christian School complex (formerly the site of St Joseph's Orphanage). Beyond Hogben School is the small St Magdala cemetery, whose occupants include former priests and nuns. The wider site is girdled by the headwaters of the Heathcote River and the large new Aidenfield residential subdivision.

### **ARCHAEOLOGICAL SIGNIFICANCE**

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

The former Mt Magdala Chapel and setting are of archaeological significance for their potential to reveal evidence of human activity, including that predating 1900. The Mount Magdala complex was established on the site in 1888, but had previously been the site of a farm since c1852.

### **ASSESSMENT STATEMENT**

The former Mt Magdala Chapel is of high overall heritage significance to the Christchurch district including Banks Peninsula. The Chapel has high historical and social significance for its century-long role serving two important institutions of Catholic religious life and welfare provision in Canterbury, firstly the Sisters of the Good Shepherd and the Mount Magdala Institute, and later the Brothers of St John of God. The Chapel is of high cultural and spiritual significance as a place of Roman Catholic worship since 1912. As the last remaining building of the former Mt Magdala complex, the Chapel commemorates the former operations of the Sisters of the Good Shepherd in the city. The Chapel has high architectural and aesthetic significance as a major ecclesiastical design from the important early twentieth century Christchurch architectural practice of Luttrell Brothers. The Chapel has technological and craftsmanship significance for the level of technical skill and craftsmanship in its materials, construction and detailing - in particular the large collection of Zettler stained glass windows. The Chapel has contextual significance in its setting and wider context, a mature park-like landscape incorporating a number of buildings and places with links to the Catholic institutional history of the broader site. The former Mt Magdala Chapel and setting are of archaeological significance for their potential to reveal evidence of human activity, including that predating 1900. The Mount Magdala complex was established on the site in 1888, but had previously been the site of a farm since c1852.

### **REFERENCES:**

CCC Heritage file - *St John of God Chapel, Nash Road*

Heritage Management Services, *Conservation Plan St John of God Chapel, Halswell, Christchurch*, 2006

St John of God Health Care, 2008, <<http://www.sjog.org.au/hospitals.aspx>>, viewed 9 July 2010.

**REPORT UPDATED: 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 403  
*DWELLING AND SETTING – 62 NAYLAND STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 10/01/2015**

**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.*

62 Nayland Street has historical and social significance because of its association firstly with prominent Christchurch builder James Tait, and later with Sumner's medical practitioners, for whom it was both home and surgery for fifty years. The section was purchased by Tait in 1881, and it would appear that he built the house in c.1890 as his retirement home. Scottish-born Tait arrived in Canterbury in 1862 after a decade in Victoria, and established himself as a builder, contractor and monumental mason. During a 35-year career he built many of Christchurch's significant buildings, including the Canterbury Museum and much of the Cathedral.

Tait's Christchurch house, which he built in the 1870s, is on Cashel Street close to the site of his yard on the Montreal Street corner. It is also a listed heritage item. After building his

Nayland Street house, Tait moved to Sumner and handed over the management of his firm to his son. The firm of J. Tait, monumental masons, still trades today. Whilst in Sumner, Tait served as second mayor (1893-95) of the Borough; earlier he had been a Christchurch City Councillor.

Although Tait died in 1898, the house remained in the possession of his family until 1925, when it was sold to Dr Fife Slater, then Sumner's resident doctor. Dr Slater had practised previously in South Africa, but moved to New Zealand in 1909, where he served first as Kaikoura's doctor, and then later with the New Zealand Medical Corps in Egypt during the First World War. Dr Slater left New Zealand in 1928 but it was not until 1932 that it was bought by Dr Robert Bakewell. The latter then sold it in 1943 to Dr John Douglas, who had his consulting rooms there until the late 1970s. It has been a private residence since 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.*

62 Nayland Street has cultural significance as it serves as a reminder of the emergence of the idea of seaside leisure, and likewise of retiring to the seaside, during the late 19<sup>th</sup> century. It also reflects an earlier model of delivering medical services, in which patients would go for consultations to the doctor's 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.*

62 Nayland Street has architectural and aesthetic significance as a two-storey bay villa, typical in plan and detail of many built during the 1870s-1880s. This house is simply ornamented, featuring plain barges with a small trefoil motif and finials, and bracketed window hoods and verandahs. Minor alterations were executed in 1925 to adapt the building as a surgery. Further alterations were made in 2007, the principal one being the extension of the ground floor living area by a few metres at the rear of the house. The house however maintains a high degree of integrity both inside and out. During the 2010-2011 Canterbury earthquakes the chimney toppled over at roof level, and there was widespread cracking of the plasterwork.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Nayland Street has technological and craftsmanship significance for its construction and architectural detailing, typical of a house of this era, and which appears to be largely extant.

### **CONTEXTUAL SIGNIFICANCE**

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

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

62 Nayland Street has contextual significance as a local landmark due to its prominent and distinctive appearance within the streetscape. The dwelling is located on a medium-sized suburban section at the western end of Nayland Street, just a block from the waterfront. The neighbourhood setting of the house consists largely of dwellings built before 1940, although there are increasing numbers of contemporary townhouses.

The setting of the house consists of a mature garden, and a small timber garage (c.1925) erected 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.*

62 Nayland 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 before 1900.

### **ASSESSMENT STATEMENT**

62 Nayland Street and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The house has historical and social significance as the former home of prominent Christchurch contractor and Sumner public figure James Tait, and several of Sumner's medical practitioners. It has cultural significance because it demonstrates the way of life of a retired business owner and the traditional integration of doctor's dwelling and surgery. It has architectural and aesthetic significance as a large bay villa built by the homeowner himself, and technological and craftsmanship significance because of the degree of retention of its original detailing. It has contextual significance as a local landmark which contributes to the historic residential character of the suburb. The dwelling has archaeological significance given the pre-1900 age of the building.

### **REFERENCES:**

CCC Heritage File *Dwelling: 62 Nayland Street*

[Obit. James Tait] *Press* 6 July 1898 p 6

[Mr James Tait, JP] *The Cyclopaedia of New Zealand: v. III - Canterbury (1903) Christchurch: Cyclopaedia Co. p 372*

**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 1363  
*FORMER LANSDOWNE STABLES AND SETTING- 58 OLD  
TAI TAPU ROAD, CHRISTCHURCH***



**PHOTOGRAPH: HERITAGE NEW ZEALAND 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.*

The Lansdowne Stables has high historical and social significance for its association with early Canterbury and New Zealand notables William Guise Brittan and Edward William Stafford, and as a statement of the central place of the horse as the motive power for agriculture and transport and as a major focus for recreation in nineteenth century New Zealand.

William Guise Brittan (1809-1876), his wife Louisa and their four young children arrived in 1850 on board one of the first four Canterbury Association ships, the *Sir George Seymour*. Brittan was a major figure in founding the Canterbury Settlement, and was the first to register his name with the Association as a land buyer whilst still in England in January 1850. He held a number of prominent positions in the early settlement including Commissioner of Crown Lands, chairman of the Colonists' Society, supervisor of the allocation of Orders of Choice - the process by which colonists selected their land purchases - and treasurer of the Waste Lands Board. Brittan was also known for his philanthropy and gave land for the Papanui Anglican Church.

The Brittan family selected a site in Oxford Terrace (later the site of the Clarendon Hotel) as their town section, and 50 acres at the corner of the East Town Belt (later Fitzgerald Avenue) and the Avon River as their rural section. This latter property they called *Englefield*. William Brittan also took up a large station at Halswell in 1851 that he called *Lansdowne* after Lansdowne Hill in Bath. Although *Englefield* was the Brittan family's primary home until it was

sold for subdivision in 1864, William also developed the *Lansdowne* estate, building a large stone homestead (c1858) and a substantial stone stables. It has been recorded that Brittan would often commute from his Halswell property to Christchurch in a 'four in hand' to fulfil his public duties. He also regularly advertised his standing stallion Prince Rupert at Lansdowne during the mid-1860s.

475 acres of *Lansdowne* and its buildings were offered for sale in 1867. The property was eventually purchased in 1873 by the Hon. (later the Hon. Sir) Edward William Stafford. Stafford (1819-1901) immigrated to Nelson in 1843 where he became a pastoralist. Entering into local politics, he was elected first Superintendent of Nelson Province in 1853. In 1855 he entered parliament as Nelson's representative, and the following year headed the first of his three administrations (1856-1861, 1865-1870 and 1872). Until Richard Seddon's reign at the turn of the century, Stafford was New Zealand's longest serving premier. A firm advocate of a strong central government, the Trinity College-educated politician maintained his grip on power through a mix of pragmatism, hard work and a deep understanding of constitutional theory. Away from the sphere of politics, Stafford was renowned as a sportsman. In his youth a capable jockey, he had a reputation one of the best judges of horses in New Zealand. He was also a keen countryman, forester and landscape gardener. Brittan's Halswell property with its productive land, established gardens and large stables would have had obvious appeal.

In 1878 Stafford retired from politics and returned to England where he devoted himself to business and family. *Lansdowne* was leased for a decade and then offered for auction in 1888. The (at that stage) 2382 acre property then underwent subdivision. The homestead block appears to have been purchased by Jennings Moffat (or Moffet), who had earlier been a lessee of the estate. Moffat apparently lost his money in horse racing, and in 1896 sold *Lansdowne* to William Birdling.

William Birdling (1822-1902) was born in Somerset and came to Canterbury in 1843 to work as an overseer for the Rhodes brothers. In 1852 he settled beside Lake Ellesmere on a property he named Waikoko. The area later became known as Bridling's' Flat. In 1896 he left the management of Waikoko to his sons and retired with his wife Jane to *Lansdowne*. The *Lansdowne* farm was managed by his son Arthur (1863-1962). Arthur was educated at Lincoln College, and was a well-known and successful stock breeder. He built the present Lansdowne homestead after a fire destroyed the original house in 1944.

The former stable block (now on a separate block to the homestead) was damaged in the Canterbury Earthquakes of 2010-2011. Its future has not yet been decided.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Lansdowne Stables have cultural significance as an indicator of the central place of the horse in nineteenth and early twentieth century society before the advent of the internal combustion engine. An owner's knowledge of their horses and the manner in which they housed and presented them was an important indicator of status. Horses played a significant role in the lives of William Brittan, Edward Stafford and other owners and lessees of *Lansdowne* 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.*

The Lansdowne Stables have architectural and aesthetic significance as a substantial early farm building. The stables was constructed in c1860 for William Brittan using random basalt rubble sourced from the property. It is unclear if the first floor timber feed loft was part of the original building or a later addition. The long high building has five large compartments with



segmental-arched stable doors opening to the yard. The feed loft has two gables with full-height doors. One gable has an external stair. A partial lean-to projects from the rear of the building. Deterioration of the stone walls led to some substantial rebuilding in 1980. The stables sustained damage in 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.*

The Lansdowne Stables has technological and craftsmanship significance for its capacity to illustrate construction methods and the use of materials in the early colonial period. The building is particularly notable for its squared basalt rubble stonework, dating from a period in which masonry buildings were uncommon in Christchurch.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Lansdowne Stables have contextual significance in its rural location off the Old Tai Tapu Road, amongst mature trees and in proximity to the present Lansdowne homestead - which is on the site of its predecessor - and the former Lansdowne gatehouse. The immediate setting of the stables is the area of pasture and mature trees that surrounds it, which also includes another old farm building. The Halswell River passes to the west 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 Lansdowne 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. The property was developed from the 1850s

### **ASSESSMENT STATEMENT**

The Lansdowne Stables has overall heritage significance to the Christchurch district including Banks Peninsula. The stables has high historical and social significance for its association with early Canterbury and New Zealand notables William Guise Brittan and Edward William Stafford, and as a statement of the central place of the horse as the motive power for agriculture and transport and as a major focus for recreation in nineteenth century New Zealand. The stables has cultural significance as an indicator of the central place of the horse in a period when one's 'turnout' (of horses and carriages) was a symbol of status, and knowledge of horses earned wide respect. The stables has architectural and aesthetic significance as a substantial early farm building, partly constructed from the unusual material of stone. The stables has technological and craftsmanship significance for its capacity to illustrate construction methods and the use of materials in the early colonial period - particularly for its basalt stonework. The stables has contextual significance in its rural location off the Old Tai Tapu Road, amongst mature trees and other old farm buildings, and in proximity to the present Lansdowne homestead and former gatehouse. 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. The property was



developed from the 1850s, and the stables originally shared its site with a range of farm buildings - most of which are no longer extant.

**REFERENCES:**

CCC Unlisted Heritage Files: 150, 162, 168 Old Taitapu Rd

Dictionary of New Zealand Biography  
Papers Past

**REPORT DATED: 24/03/2015**

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 406  
*DWELLING AND SETTING, FORMER CALIMO – 44*  
**OPAWA ROAD, CHRISTCHURCH****



**PHOTOGRAPH: B. SMYTH 07/01/2015**

**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.*

The dwelling formerly known as first Calimo and then Milford has historical and social significance for its association with accountant Edward Harley and businessman Frederick Bowler and as one of the early 'gentleman's estates' for which Opawa was particularly well-known. From the mid-1860s, Opawa became a desirable residential area of Christchurch, subdivided into large suburban 'gentlemen's' estates for Christchurch's professional men. Nearby Risingholme and Fifield were two such properties. Edward Harley (died 1901), an

accountant in the Christchurch branch of Australasian agency Miles and Co, bought the Opawa Road property in 1867, and built a house soon after. The Harley family named the property Calimo. Harley went on to become manager of Malings, the wine and spirits merchants, and of the NZ Loan and Mercantile Co. He was also prominent in the Opawa Catholic church. In 1877 the property was sold to William Bowler, manager of Langdown and Co and later proprietor of the Waltham Arms Hotel on Brougham Street. During the Bowler family's tenure, the house was known as Milford. Bowler let the property out to the Harleys until the mid-1890s and it remained a rental property after he sold it in 1900. Its next resident owner was Alice Mary Ayres, who had moved by 1921, after purchasing it in 1919, and remained in the property until 1948. Since then it has had several owners and it remains a private residence 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.*

Calimo/Milford has cultural significance as a tangible reminder of the way of life of early Christchurch settlers who developed residences in outlying areas of the new settlement. The size of the dwelling and the range of rooms it contains reflect the way of life of its residents. From the 1860s, suburbs such as Opawa and later Fendalton were characterised by gentlemen's estates; properties of several acres which potentially gave professional men a small living, but more importantly conferred on them the status associated with rural estate 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.*

Calimo/Milford has architectural and aesthetic significance as a medium-sized Carpenter Gothic cottage. The designer/builder of the dwelling is currently unknown. The L-shaped house has the steeply pitched roof and multiple gables typical of the Gothic form. The semi-circular arched windows on the first floor are also a common feature of the Gothic cottage style. Milford contains many original features, but has lost its original verandah and, more recently, its shutters. A bay window on the north elevation is also of more recent vintage. In the wake of the 2010-2011 Canterbury earthquakes the dwelling's brick chimney was taken down to roof level.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Calimo/Milford has technological and craftsmanship significance as a larger timber house of the 1860s, exhibiting construction techniques and decoration 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 dwelling is of contextual significance for its location and setting. Calimo/Milford is located on a small back section off Opawa Road near the Brougham Street expressway. In 1884 the dwelling was located in a large garden of some 3.25 acres in extent; today its setting consists of a small cottage garden. The neighbourhood consists of some other early houses, such as those at 41D and 64 Opawa Roads, but is predominantly homes of the early 20<sup>th</sup> century, interspersed with increasing numbers of townhouses. Although on a back section, the house can be seen from Opawa Road and Brougham Street, and thus has some 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.*

Calimo/Milford 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 before 1900.

### **ASSESSMENT STATEMENT**

Calimo/Milford has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its association with Edward Harley and Frederick Bowler and cultural significance as a demonstration of the way of life of some of Opawa's early colonial residents. The dwelling has architectural and aesthetic significance as a Gothic cottage and technological and craftsmanship significance because it exhibits construction techniques and decoration typical of this period. Milford has contextual significance as a local landmark on Opawa Road and as part of a small group of Opawa dwellings of similar age and character. The dwelling and its setting has archaeological significance as it predates 1900

### **REFERENCES:**

CCC Heritage File Dwelling: 44 Opawa Road  
MacDonald Dictionary of Canterbury Biography B613: F. Bowler; H174: Edward Harley

Historic place # 3720 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/3720>

Star 10 June 1901 p. 3. {Obituary ES Harley}

**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.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 405  
*DWELLING AND SETTING , ROXBURGHE – 41D OPAWA  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: B. SMYTH, 07/01/2015**

**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.*

The dwelling known as Roxburghe has historical and social significance for its association with businessman William Charters, pioneer Ellen Gebbie, and the Jameson family. From the mid-1860s Opawa became established as a desirable residential area of Christchurch, being subdivided into large suburban 'gentlemen's' estates for professional men. This Opawa Road property, which originally covered four acres, was purchased by William Wombwell Charters in 1879; the house he called Roxburghe was built soon after. Charters arrived in Christchurch about 1874, becoming the chief clerk for William Wilson, seed merchant, in that year. In 1878 he went into partnership with TW Draper, establishing the firm Draper Charters and Co., accountants and land agents. In 1881 Charters was arrested in Bristol, England, and bought back to Christchurch to stand trial for embezzling funds from the Sydenham Building Society, which he had managed. He was sentenced to eight years in gaol. His home was subsequently leased to a Mr Embley, manager of the BNZ, until it was sold in

1896. In later life, Charters went on to become a committee member of Canterbury's Industrial Association from the mid-1890s through to the 1920s, having been the secretary of the Local Industries Association when it was founded in 1879.

Between 1904 and 1920, the property was the retirement home of Ellen Gebbie, widow of John Gebbie of Gebbie's Valley. Ellen was a Pre-Adamite, having arrived with her parents in Canterbury in 1849. During the 1930s and 1940s it was the family home of manager Ronald Jameson, his wife Hilda (a daughter of Harry Ell) and their family - including son John Jameson of the Summit Road Society. After 1950 the house was turned into flats, in which state it remained until the 1980s. The dwelling is now a single-family 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.*

Roxburghe has cultural significance as a tangible reminder of the way of life of early Christchurch settlers who developed large-scale gentlemen's residences in outlying areas of the new settlement. The size of the dwelling and the range of rooms it contains reflect the way of life of its residents. From the 1860s, suburbs such as Opawa and later Fendalton were characterised by gentlemen's estates; properties of several acres which potentially gave professional men a small living, but more importantly conferred on them the status associated with rural estate 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.*

Roxburghe has architectural and aesthetic significance as a large and decorative Italianate villa. Roxburghe, with its mansard roof and segmental-arched windows with pilasters and pediments, is a particularly notable example of the fashionable style. The house's appearance was once even more ornate, with triangular pediments projecting above the cornice line over every window, and a cast-iron roof crest and verandah fringe. These were removed in the late 1960s or early 1970s, leaving only one small section of cast-iron work on the first floor porch. The interior of the house is also notable, with a sweeping cast-iron balustraded stair ascending from the front hall, and a number of original fireplaces. The architect has not been identified.

During the 2010-2011 Canterbury earthquakes the dwelling suffered considerable damage. In order to strengthen the dwelling, it was lifted off its existing foundations and new concrete foundations were laid, with the walls next being relined with plywood and Gib board bracing. In conjunction with the temporary relocation of the dwelling a single storey weatherboard lean-to extension at the rear of the house containing service rooms, which probably dated from the early 20<sup>th</sup> century given its Edwardian design features, was demolished, and similarly the verandah was removed with a view to future reinstatement. The two brick chimneys which toppled over during the earthquakes were both taken down to ground level, although as part of the ongoing repair process the fireplaces will be reinstated and replica chimneys put in their stead above roof level. Elements of the lean-to extension have also been salvaged, with a coal range to be relocated within the original dwelling, while some doors and windows have been retained for use in a future rearward extension.



## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Roxburghe has technological and craftsmanship significance as a large timber house of the 1870s, exhibiting considerable craftsmanship in its timber classical 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.*

Roxburghe has contextual significance because its distinctive appearance and prominent position overlooking the Brougham Street expressway, which sweeps close by the house on its northern side, makes it a local landmark. It is located on a moderately sized rear section, which was last subdivided in the late 1980s, down a drive from Opawa Road. The house was originally set on 4 acres; by the 1930s the property had reduced in size to 2.5 acres, but still included an orchard and tennis court. The neighbourhood consists of some other early houses, such as the listed dwellings at 44 and 64 Opawa Road, but is predominantly made up of early and mid-20<sup>th</sup> century dwellings, interspersed with increasing numbers of townhouses.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Roxburghe and its setting are of archaeological significance because they have 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.

## **ASSESSMENT STATEMENT**

Roxburghe and its setting has overall heritage significance to Christchurch, including Banks Peninsula. It has historical and social significance as a late 1870s dwelling and for its association with businessman William Charters, pioneer Ellen Gebbie, and the Jameson family. It has cultural significance as it demonstrates the way of life in one of the large homes set on 'gentlemen's estates' that were once characteristic of the suburb of Opawa. Roxburgh has architectural and aesthetic significance because it is an unusually fine example of a large Italianate villa and technological and craftsmanship significance because it exhibits considerable craftsmanship in its timber classical detail. The dwelling has contextual significance because it is landmark on the Brougham Street expressway and archaeological significance as a dwelling that predates 1900, which, together with its setting has the potential to provide evidence of pre-1900 human activity on the site.

**REFERENCES:**

CCC Heritage File *Dwelling: 41 Opawa Road*

J. Jameson, *Paying Our Rent: a history of the Jameson family* (2002)

*MacDonald Dictionary of Canterbury Biography* C253A William Charters

'Obituary. Mrs John Gebbie' *Christchurch Times* 7 January 1935 p 15

**REPORT DATED:**

**1 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 407  
*DWELLING AND SETTING, CARDOWAN – 64 OPAWA  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 10/01/2015**

**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.*

The dwelling known as Cardowan and its setting has historical and social significance as an early colonial residence and for its association with colonial public servant David McKay and city benefactor J J Thomson. From the mid-1860s, Opawa became a desirable residential area of Christchurch, subdivided into suburban 'gentlemen's' estates for the city's professional men. This property, originally 5 acres in size, was purchased in 1865 by David Mitchell McKay and the dwelling built shortly afterwards. McKay was an immigration officer with the Canterbury Provincial Government, and also administered the Charitable Aid Fund. In September 1869 he was charged with embezzlement, and although acquitted was still relieved of his position. Within a short period his wife had left him and he had defaulted on his mortgage.

The house was then purchased by Georgiana Thomson, the Glasgow-born widow of accountant William Thomson. Thomson, who died in 1866 at his home Scotstown in Papanui, was a Captain with the Canterbury Yeomanry Cavalry, Provincial Auditor and Official Assignee at the time of his death in 1866 aged 48. He had been a member of the

Provincial Council and the House of Representatives. The Thomsons called their home 'Cardowan', after a suburb of Glasgow. After Georgiana Thomson's death, Cardowan passed to John Thomson in 1894. Thomson had arrived in Canterbury as a child with his parents in 1853, and spent his early years working on sheep stations before adopting his father's profession. In his retirement he took up walking long distances on the Port Hills, and in 1931 presented the 63 acres of Thomson Park on the Summit Road to the public. Thomson lived at Cardowan, which was known for its garden during his lifetime, until his death in 1933. From 1955 until the late 2000s, the house was owned by sisters Marjorie and Ada Tempero, both schoolteachers. Marjorie had been head mistress at St Mark's School, Opawa. The dwelling is still a private residence 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.*

Cardowan has cultural significance as a tangible reminder of the way of life of early Christchurch settlers who developed residences in outlying areas of the new settlement. The size of the dwelling and the range of rooms it contains reflect the way of life of its past and present residents. It is also reflective of generational ownership, a not uncommon occurrence in 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.*

Cardowan has architectural and aesthetic significance as a medium-sized colonial dwelling with Carpenter's Gothic references. The faceted bay window and semicircular arched window above it on the northern gable are both features common to houses of this period; Midford House (1867) at 44 Opawa Road is similarly arranged. Cardowan is otherwise a plain dwelling, with minimal ornamentation.

The house was substantially enlarged in the mid-20<sup>th</sup> century, with extensive single-storey additions to the south and west. The original T-shaped footprint of the one-and-a-half storey colonial dwelling can still be discerned, however. The designers of the original dwelling and its later extensions are unknown 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.*

Cardowan has technological and craftsmanship significance as an early colonial dwelling that demonstrates the construction methods and materials of the era in which it was built as well as the potential it has to reveal information about later building 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.*

Cardowan and its setting has contextual significance as a local landmark that demonstrates the historical development of Opawa Road. The dwelling is located at the rear of a large T-shaped section on the south side of Opawa Road near the Ensor's Road intersection. Although it is surrounded by later houses Cardowan remains visible from the roadway.

The setting of the house consists of a large mature garden with a narrow frontage to Opawa Road. Cardowan is somewhat unusual in this respect as most of the suburb's larger homes have lost their original settings and few maintain a road frontage. The neighbourhood consists of some other early houses, such as those at 41 and 44 Opawa Road but is predominantly homes of the early and mid-20<sup>th</sup> century, interspersed with increasing numbers of townhouses.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Cardowan 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 before 1900.

### **ASSESSMENT STATEMENT**

Cardowan and its setting are of overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance for its early colonial date of construction and association with its former owner/occupiers, including public servant David McKay and city benefactor J J Thomson. The dwelling has cultural significance as it demonstrates the way of life of its past and present residents and architectural and aesthetic significance as a mid-1860s colonial dwelling with Carpenter's Gothic references.

Cardowan has technological and craftsmanship value as an early colonial dwelling that demonstrates the construction methods and materials of the era in which it was built. Cardowan and its setting has contextual significance as a local landmark and for its demonstration of the early colonial development of Opawa when it was a popular suburb for the city's professionals. Cardowan 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 before 1900.

### **REFERENCES:**

CCC Heritage File Dwelling: 64 Opawa Road

MacDonald Dictionary of Canterbury Biography Mac235: David MacKay; T214: John Thomson; T220: William Thomson

Press 24 July 1933 [Obit. Mr J.J. Thomson]

Historic lace # 3815 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3815>

<http://christchurchcitylibraries.com/Heritage/Cemeteries/Papanui/StPaulsPapanuiCemetery.pdf>

**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 420  
*COMMERCIAL BUILDING AND SETTING* – 20 PAPANUI  
ROAD, CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 18/12/2014**

**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 20 Papanui Road has historical and social significance due to its continuous use as a commercial building since c.1870. The building was constructed as retail premises with the earliest recorded businesses being listed as either grocers or general stores. Papanui Road was an important link to Papanui Bush to the north of the city and became an increasingly busy thoroughfare through the late 19<sup>th</sup>/early 20<sup>th</sup> centuries. In 1882 the building was purchased by Alfred Henry Allen, a Christchurch builder. Allen was born in England and immigrated to Christchurch with his family in 1862 where he worked with his father, also a builder. Allen was a prominent supporter of St Mary's Anglican Church, Merivale. He owned the Papanui Road property until 1886 when he sold it to John Joseph Soanes. Soanes is recorded as a grocer at this address in 1900-01. The building subsequently changed hands



several times, becoming the site for the Mayflower Florist and Gift Shop from 1955 until 1977. At the same time various other businesses occupied parts of the building including Shawn Sports Ltd, Dominion Clothing Co. Ltd. and Warwick Todd, real estate agent. In 1982 the building was purchased by John McCormack of Christchurch, an antiques dealer. Since that date the building has operated as retail premises for an antiques businesses. The current owners and occupiers, W Holliday and Sons Ltd, have operated from the building since 1991. W Holliday and Sons was established in 1848 in Britain by the great-great-great grandfather of the current owner, Barry Holliday.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 at 20 Papanui Road is of cultural significance due to its continuous use as a commercial building, and as an example of the retailing model which combined a ground floor shop with a residential dwelling on the first floor. Such a living arrangement was common throughout the city when the building was constructed in the late 19<sup>th</sup> 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 at 20 Papanui Road has architectural and aesthetic significance as a timber commercial building that has survived from the 1870s. The building is two storeyed with a hipped roof of corrugated iron. The building is colonial vernacular in style but lacks the Italianate detailing that was typically applied to timber commercial buildings built in the 1870s. It retains its original form including a bullnose verandah, a feature that once dominated the commercial streets of Christchurch. The façade of the building is clad in rusticated boards, whilst the remainder of the building is clad in lapped weatherboards. Shutters and window boxes have been added to the façade.

In 1986, the single storey rear annex of the building was demolished and replaced with one with a larger footprint. At the same time the timber verandah was renovated, but its original cast iron posts were retained. In the wake of the 2010-2011 Canterbury earthquakes, the interior was strengthened by relining with plywood and braceline Gib plasterboard and adding a plywood diaphragm to the floor.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 commercial building has technological significance due to its early colonial timber construction and use of materials, such as the original cast iron verandah supports.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 at 20 Papanui Road has contextual significance as a distinctive reminder of the historic commercial streetscape of late 19<sup>th</sup> / early 20<sup>th</sup> century commercial buildings that developed at the meeting of the south end of Papanui Road with the north end of Victoria Street.

The setting consists of a rectangular section fronting Papanui Road with rear access from Derby Street, and includes the area of footpath covered by the verandah. The remainder of the section is effectively covered by storage buildings including a large skyline garage that was added in 1984. The façade is flanked by some plantings including a cabbage tree on the southern boundary of the property and borrowed plantings from the property on the northern 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 building at 20 Papanui Road 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 commercial building at 20 Papanui Road has overall significance to the Christchurch District, including Banks Peninsula. It is of historical and social significance due to its age and continued use as a commercial building, and cultural significance as a colonial example of a combined shop and dwelling on the same premises. The building is of architectural and aesthetic significance as a colonial timber commercial building, with its bullnose veranda and cast iron posts, that has survived the replacement of many such buildings with masonry structures. The commercial building has technological significance due to its early colonial timber construction and use of materials, such as the original cast iron verandah supports. It has contextual significance as a reminder of the historic late 19<sup>th</sup> and early 20<sup>th</sup> century streetscape at the southern end of Papanui Road. It also has archaeological significance as a commercial building that predates 1900, which, together with its setting, has the potential to provide evidence of pre-1900 human activity on the site.

### **REFERENCES:**

CCC Heritage file *W Holliday & Sons Ltd. – 20 Papanui Road*

Holliday and Sons Ltd. Retrieved 17 May 2010 from <http://www.hollidayandsons.co.nz/about-us>.

‘Obituary. Alfred Allen’ *The Lyttelton Times* 9 November 1917.

**REPORT DATED:**

**18 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 427  
*DWELLING AND SETTING, AMWELL – 166 PAPANUI ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014**

**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.*

Amwell at 166 Papanui Road has historical and social significance as an early colonial building dating from the early 1870s. The house was built for Francis James Garrick (1833-90), a solicitor from New South Wales. Garrick married Elizabeth Peacock in Australia, the couple arriving in Canterbury in 1864. The Peacock family developed a long standing relationship with St Albans with Elizabeth's two sisters and brother, John Thomas Peacock, all building large houses in the area. Garrick began construction of Amwell before selling it a year later, in 1873, to William Newton Milton. Garrick went on to build the grander Orwell, also on Papanui Road.

In 1899 the Milton family sold Amwell to Sarah Jane Shand, wife of James Shand of Wood, Shand and Co. Sarah remained at the property until her death in 1918. In 1920 the property was purchased by Washington Irving Carney, an American who had built Long Cottage just three years earlier. The house changed hands several times during the 20<sup>th</sup> century.

Margaret Munro, the first qualified female architect in Canterbury, grew up and was married from Amwell. Munro's mother, Sybil Gwendoline Hamilton owned the property from 1929 until 1945. Munro worked in Cecil Wood's office and designed a home for her parents at 164 Papanui Road on a section subdivided from Amwell. In 2004 the house underwent a major restoration and renovation programme, supervised by Sheppard and Rout architects, which ensured the future of 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.*

Amwell has cultural significance as an early example of a suburban professional's residence built within easy commuting distance of Christchurch. The range of rooms in the dwelling (such as formal dining and drawing rooms) together with the spacious grounds reflects the way of life of its 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.*

Amwell has architectural and aesthetic significance as an early 1870s weatherboard dwelling built in a colonial vernacular style. Samuel Farr is believed to be the architect of the house. Samuel Farr arrived in Canterbury in 1850 and worked as a builder in Akaroa before establishing himself as an architect in Christchurch. He designed several prestigious 'gentlemen's residences' in Christchurch during the 1860s and 1870s including Te Wepu at 122 Papanui Road. He also designed ecclesiastical and educational buildings including the Normal School, Christchurch (1873-76, demolished).

Amwell is a two-storeyed weatherboard house with gable roof. The house is restrained in its detailing with a concave verandah with fretted supports. A double bay window projects from a cross gable at the southern end of the building. During the 1920s alterations and additions were made to the building by leading Canterbury architect Cecil Wood. Wood was the cousin of Washington Irving Carney's wife, Muriel Allan. Wood's alterations, which included changes to the entrance, sun porches and internal alterations, were in the Georgian Revival style preferred by Carney, as evidenced by his choice of style for Long Cottage. The house underwent further alterations and restoration in 2004, supervised by Sheppard and Rout architects. The 2004 work has ensured the house continues to fulfil modern domestic requirements. Amwell shifted off its foundations as a result of the 2010-2011 earthquakes. Repairs have yet to be carried out.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Amwell has technological and craftsmanship significance due to its early colonial timber construction and detailing. Additions during the 1920s, designed by Cecil Wood, contribute to the 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.*

Amwell has contextual significance as an early colonial dwelling on one of the city's major arterial. Today the house sits on a rear section, the Papanui Road frontage having been lost to subdivision. The rear of the original section has also been subdivided. The house is part of a broader precinct of houses built by members of the Peacock family including Te Wepu, Chippenham Lodge and Fitzroy. Papanui Road was a desirable residential address during the late 19<sup>th</sup> and early 20<sup>th</sup> century.

The setting consists of a mature garden setting which remains large by contemporary standards despite subdivision during the 20<sup>th</sup> century. The garden is surrounded by mature trees except on the southeast boundary. A swimming pool has been built at the rear of 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.*

Amwell 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

Amwell and its setting has overall heritage significance to Christchurch, including Banks Peninsula. Amwell is of historical significance as an early 1870s colonial dwelling built by FJ Garrick which is also associated with Canterbury's first female architectural graduate, Margaret Munro. It has cultural significance because its character reflects the way of life of its early residents. Amwell has architectural and aesthetic significance for its association with the architects Samuel Farr and Cecil Wood. It also has technological and craftsmanship significance due to its early colonial timber construction and detailing. Amwell has contextual significance because it is one of the several colonial timber houses built in and around Papanui associated with the Peacock family, which include Te Wepu, Orwell and Chippenham Lodge. More broadly it contributes to the large-scale residential development that defined the character of Papanui Road until the middle of the 20<sup>th</sup> century. Amwell has archaeological significance as a dwelling that predates 1900, which, together with its setting, has the potential to provide evidence of pre-1900 human activity on the site.

## REFERENCES:

CCC Heritage file. *Amwell – 166 Papanui Road*

D Welch 'An Enclave of Wealth and Power' *Historic Places* (1997)

Margaret Munro Architectural Drawings and Records. [digital-library.canterbury.ac.nz](http://digital-library.canterbury.ac.nz)

**REPORT DATED:** 25/2/2015

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 421  
*FORMER DWELLING AND SETTING ACLAND HOUSE - 85  
PAPANUI ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 24/12/2014 (LEFT); CCC FILES, N.D./3/2011 (RIGHT)**

### **HISTORICAL AND SOCIAL SIGNIFICANCE**

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

Acland House has high historical and social significance due to its use as a large private home and then, from 1921, as a boarding hostel for Christchurch Girls' High School. The current name dates from 1922 when the building was named after Henry Acland, Chairman of the School Board. The house was built in c.1890 by John Rutland (1825-97) who had purchased the property between 1865 and 1867. Rutland had arrived in Canterbury aboard the *Isabella Hercus* in 1851 and was initially based in Lyttelton. His obituary recorded that he had built RH Rhodes' house at Purau before relocating to Christchurch in 1856. In 1869 the church he had designed and built for his fellow Wesleyans (Methodist) in St Albans was opened. After Rutland's death the property was sold to Robert Struthers (c.1842-1906) of the hardware firm Mason Struthers in 1899. The property, named Craigie-Lea, was the venue for a garden party to raise funds for St Paul's Presbyterian Church's Sunday School and remained in the Struthers family until it was sold in 1907 to William Strange (c.1833-1914) of Strange's Department Store. The house was known as Wardington by the Strange family. In 1922 Strange's heirs transferred the property to the Canterbury College for use as a boarding hostel. Since that date the site has been developed as a hostel for the Christchurch Girls' High School with Acland House continuing in this use to the current day. In 1994 the Crown sold the property to the Christchurch Girls' High School Board of Trustees.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*

*symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.*

Acland House has high cultural significance as a demonstration of the lifestyle of its former residents when Papanui Road was a desirable address in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries for professional and businessmen and their families. It has further cultural significance due to its long-standing role as the boarding hostel for Christchurch Girls' High School. For 90 years the hostel has played an integral role in the life and identity of the school.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Acland House has architectural and aesthetic significance as a late Victorian gentleman's residence which demonstrates the influence of the Queen Anne/Stick Style in its corner turret, large double bay projecting gable and timber detailing. The dwelling is similar to contemporary houses built to the design of Frederick Strouts and RW England, some of which were based on American pattern book designs. The former dwelling is a two-storeyed timber building with hipped and gabled roof forms, weatherboard cladding and decorative bargeboards and half-timbering. Double height verandas extend along the north-west elevation.

Various alterations have been made to the building over its lifetime to adapt it for use as a hostel, such as the relocation of internal walls to allow room for dining rooms, kitchens and ablution blocks, and a number of additional buildings providing accommodation facilities have also been added. Between 2000 and 2002, a new three-storey accommodation wing (the Gibson Wing) and connecting annex was built at the rear of Acland House, the annex replacing a pre-1940s extension. At the same time the ground floor was slightly extended on the eastern side, with the former main entrance porch being enclosed; the main entrance consequently being moved to the north side of the building.

The 2010-2011 Canterbury earthquakes caused considerable damage to the building, most notably the loss of all of its brick chimneys and much of its internal plasterwork. Subsequent engineering assessments also determined that the building required significant strengthening. A major programme of repairs and renovations was embarked upon in 2013. This included the addition of new concrete footings, repairs to foundation piles, filling in of the basement, and the addition of structural steel bracing to ceilings and walls. Other interior changes included the relocation within the building of the original internal staircase, and original fireplaces, the reinstallation of three decorative plaster ceiling roses (one in the south-eastern office and two in a new dining room space), and elsewhere the replication of decorative plasterwork on relined walls and ceilings. The main changes on the exterior were the removal of a balcony addition on the north side of the building, together with an adjacent spiral staircase, the removal of replica chimneys installed in the immediate aftermath of the earthquakes, the repositioning of some of the external windows and doors (including the removal, for future use, of a stained glass window previously at the head of the internal stairs), and the reroofing of the enclosed 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.*

Acland House has technological and craftsmanship significance as an example of a large 19<sup>th</sup> century timber dwelling with a high level of timber detailing. Interior details also remain as evidence of the level of craftsmanship in Christchurch at this time including the detailing of the tower alcove on the ground floor and the internal 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.*

Acland House has high contextual significance as one of a group of large late 19<sup>th</sup> and early 20<sup>th</sup> century houses that contribute to the historic residential character of Papanui Road. Neighbouring houses of a similar vintage include Te Wepu (1882) and Roseneath (1891).

The setting consists of the driveway access to Papanui Road with a large rear section containing the house and additional buildings that make up the hostel. The edges of the large asphalted areas around the former dwelling are planted. Although the property was subdivided in the 1990s on the Papanui Road frontage, a view shaft has been retained from Papanui Road. As a result the former dwelling remains 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.*

Acland House 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**

Acland House has overall significance to the Christchurch District, including Banks Peninsula. It is of high historical and social significance as the former home of pioneer settler John Rutland and several other successful city businessmen and its use as the boarding hostel for Christchurch Girls' High School since 1922. It has high cultural significance as an early example of a fashionable suburban residence built within easy commuting distance to Christchurch and because of its long-standing role as a secondary school boarding hostel. Acland House has architectural and aesthetic significance as a late Victorian gentleman's residence with Queen Anne and Stick style influences. It has technological and craftsmanship significance for the quality of its timber construction and detailing. Acland House has high contextual significance as a landmark and as part of a group of large late Victorian and Edwardian houses that contribute to the historic residential character of Papanui Road. Acland House also has archaeological significance as a dwelling that

predates 1900, which, together with its setting has the potential to provide evidence of pre-1900 human activity on the site.

**REFERENCES:**

CCC Heritage files *Acland House - 85 Papanui Road*

*St Albans from Swamp to Suburbs – An Informal History* (Christchurch, 1989)

**REPORT DATED: 18 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 422  
*FORMER DWELLING AND SETTING – 106 PAPANUI  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014**

**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 dwelling at 106 Papanui Road has historical and social significance as the home built for one of New Zealand's leading painters, Louise Henderson, and her husband Hubert Henderson. Louise Sauze (1902-94) was born in Paris and trained as a designer before she met Hubert Henderson, a New Zealand graduate from Cambridge University. Hubert Henderson returned to New Zealand and in 1923 became assistant master of Christchurch Boys' High School. In 1925 Louise came to New Zealand as Hubert's wife and forged a career for herself as an artist. Louise taught design and embroidery at the Canterbury College School of Art as well as studying there herself. In 1931 she was awarded an honorary diploma in fine arts from the University of New Zealand. By this time she was exhibiting and working with other Canterbury artists including members of The Group. In 1933 Hubert and Louise built a house for themselves on Papanui Road, commissioning architect Heathcote Helmore for the design. The Hendersons remained in the house for six years, selling it in 1939. They then moved to Wellington and later Auckland with Louise

continuing to practice as an artist as well as an art teacher. In 1993, the year before her death, Henderson was made a DBE.

The former dwelling at 106 Papanui Road changed hands several times during the 20<sup>th</sup> century. Eileen Nutt owned the property from 1939-57, Margaret and Liliias Webster and Florence Hassell owned the property from 1964-78 and Hazel Von Sierakowki owned the property from 1978-97. In 1997 the property was purchased by Siegfried and Moira Lindlbauer who owned the neighbouring property, known as the Charlotte Jane. The Lindbauers extensively renovated the dwelling and integrated it into their boutique accommodation business. The dwelling also became the home of the Ace Wasabi Restaurant after it was forced to relocate by the 2010-2011 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 former dwelling at 106 Papanui Road has cultural significance because of its association with one of New Zealand's leading modernist painters, Louise Henderson, whose career spanned the mid-late 20<sup>th</sup> century. While living in Papanui Road Henderson was part of the Canterbury regionalist movement, exhibiting with other members of The Group and going on sketching trips with other Christchurch artists such as Rita Angus. At the same time she taught embroidery and design at the Canterbury College School of Art.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 106 Papanui Road has architectural and aesthetic significance as a Colonial Georgian Revival style house designed by well-known Christchurch architect Heathcote Helmore. It is a two-storey weatherboard building inspired by American Colonial Georgian Revival models. The elongated arched sash windows with curved headed shutters is an American device, also found in Cecil Wood's Bishopspark, built five year earlier. Helmore served his articles with Wood before travelling to England with Guy Cotterill and seeing examples of American Colonial architecture en route. In England Helmore worked for Sir Edwin Lutyens, the well-known Arts and Crafts architect, who at the time was designing Neo-Georgian buildings.

When Helmore and Cotterill returned to Christchurch they began to design houses that were Georgian Revival in style. The dwelling at 106 Papanui Road has a hipped roof with the fenestration providing the main detailing in the design. The windows are a mix of sash and casement windows with square and round-headed frames, and shutters on the ground and first floor round headed sashes. The multi-paned windows enliven the façade. In 1997 the interior walls were relined, the roof was replaced, two new guest bedroom suites were created upstairs, and a conservatory was added to the rear of the dwelling, although the exterior behind the conservatory remains intact. The space between the conservatory and a garage at the rear of the property was in turn filled in 2005 by the erection of a pergola to shelter outdoor diners and a wine cellar.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 at 106 Papanui Road has technological and craftsmanship significance due to its exterior timber construction dating from the 1930s.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 setting at 106 Papanui Road has contextual significance, being used in common with the neighbouring dwelling Roseneath, which was originally Rangi Ruru, to provide guest accommodation. The original Henderson property has been subdivided with a house built at the rear of the section. The house is also part of a broader precinct of listed late 19<sup>th</sup> and early 20<sup>th</sup> century buildings that contribute to the historic residential character of Papanui Road. Several of these are in the Georgian Revival manner as that style gained in popularity during the 1920s and 1930s. The dwellings at 102 and 100A Papanui Road, the two properties with street frontages immediately to the south of 106 Papanui Road, both fit into this category, the former being built in the 1930s and the latter in the 1940s, while other listed Colonial Georgian Revival buildings in Papanui are Long Cottage and Orana.

In addition to the dwelling, the setting consists of car parking and lawn fronting on to Papanui Road, a largely paved area between it and the neighbouring dwelling, the pergola, conservatory and wine cellar immediately behind the dwelling, and a two-storey garage / storage facility accessed via a right-of-way on the south side of the dwelling. There are two notable Japanese maples on the southern boundary 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 former dwelling and setting at 106 Papanui Road 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, possibly including that which occurred prior to 1900.

### **ASSESSMENT STATEMENT**

The former dwelling and setting at 106 Papanui Road and its setting has overall significance to the Christchurch District, including Banks Peninsula. The former dwelling has historical and social significance as the former residence of the renowned artist Louise Henderson, a Canterbury artist who gained a national reputation. It has cultural significance as a demonstration of the way of life of a notable Canterbury painter and art educator during the 1930s. The former dwelling has architectural and aesthetic significance as a 1933 Colonial



Georgian Revival style house designed by well-known Christchurch architect Heathcote Helmore. It has technological and craftsmanship significance for the quality of its timber construction and detailing. The former dwelling and its setting have contextual significance as part of a broader group of Colonial Georgian Revival houses in Papanui Road and through its integration with the neighbouring dwelling at 110 Papanui Road as a boutique guest accommodation business. The dwelling and setting at 106 Papanui also have archaeological significance for their potential to provide evidence of human activity prior to 1900.

**REFERENCES:**

CCC Heritage files – *Former dwelling and setting, 106 Papanui Road*

<http://www.teara.govt.nz/en/biographies/5h16/henderson-louise-etienne-sidonie>

**REPORT DATED: 18 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 423  
*FORMER DWELLING/SCHOOL AND SETTING, FORMER RANGI  
RURU/ ROSENEATH HOUSE – 110 PAPANUI ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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.*

Roseneath House has high historical and social significance as it was built to house a school established by the Gibson family that became, upon removal to this house, Rangi Ruru. The building was constructed in 1891 by Captain Gibson in order to house both his family and his daughters' private school, which dates to 1889. It was named Rangi Ruru by Paora Taki of Rapaki who knew Captain Gibson and on seeing the house under construction suggested the name, which generally translates as wide sky-shelter. The name of the building transferred with the school to Te Koraha its new, larger site in Merivale, in 1923.

The dwelling was then sold to the Hunt family who owned the property until 1963 when it was purchased, as Roseneath House, by the Maori Trustee for use as a Maori Affairs Hostel. It was transferred the following year to the Crown for the purposes of providing accommodation for young Maori women. In response to the increasing urbanisation of Maori in the post-war period hostels were established to accommodate young Maori moving to cities for educational or employment opportunities. Many of the young Maori women who lived at Roseneath House arrived in the city looking for work after the picking season in the Nelson

district had finished. Because the building had been built as a school for boarders and day girls it adapted well to this function. In 1995 it was transferred to Ngai Tahu Properties Ltd who sold it that same year to Siegfried and Moira Lindbauer. The Lindbauers restored the building and converted it into a boutique hotel before selling the property. Following the 2010/2011 Canterbury earthquakes, approval was given for the dwelling at 110 Papanui Road to be used as temporary accommodation for a medical practice. This change of use is approved until 2016 or as otherwise agreed to and consented.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Roseneath House has high cultural significance for its association with Rangi Ruru School, and the Gibson sisters' contribution to the education of girls in the city. The building has significance in that it reflects the 19<sup>th</sup> century practice of building combined domestic residences and work places – a practice also found in relation to doctors' surgeries and shops. As a Maori hostel the building has cultural significance in that it reflects the role of the Department of Maori Affairs in facilitating the urbanisation of Maori after World War II. Roseneath House was an experiment in a form of hybrid hostel and flatting situation for its 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.*

Roseneath House, constructed in 1891, has architectural and aesthetic significance as a large timber Italianate styled building. As it was built to house the Gibson family and the school they ran, it was well suited to its later use as a hostel and a boutique hotel. The design is enlivened by projecting bay windows on the ground floor and a series of arched windows on the first floor ranging from single windows to pairs and sets of three and four. A photograph published in the local history of St Albans, shows the dwelling with a return veranda that has since been removed. The designer of the dwelling is currently unknown.

Alterations to the dwelling in c.1995 included the removal of some 1920s additions on the south side of the building and the extension of the east elevation to provide enlarged guest accommodation in what had been a porch. Christchurch architects Sheppard & Rout designed the new work and at the same time restoration of some of the original windows and fire surrounds was 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 building has technological and craftsmanship value for its construction methods and materials and its detailing. The former dwelling retains much of the original native timber used in its construction, including kauri doors and wardrobes and rimu flooring.

## **CONTEXTUAL SIGNIFICANCE**

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

Roseneath House and its setting has high contextual significance as one of a group of large historic houses that contributes to the historic residential character of Papanui Road. Te Wepu (1882) over Webb Street and Acland House (c.1893) remain as part of this group in the immediate vicinity. The building is distinctive for its scale, corner site and architectural style. The building stands close to the roadway on both its Papanui Road and Webb Street frontages giving it landmark significance within the streetscape. Today the setting consists of the listed building set behind a planted 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.*

Roseneath House 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, possibly including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

The former dwelling known as Roseneath House and its setting has overall heritage significance to Christchurch, including Banks Peninsula. Roseneath House has high historical and social significance for its association with Rangi Ruru School until 1923 and its use as a young Maori women's hostel by the Department of Maori Affairs. The building has high cultural significance due to its contribution to the education of girls in the city and as a hostel during the period of Maori urbanisation. Roseneath House has architectural and aesthetic significance as a large timber Italianate style building, and the former dwelling and its setting has high contextual significance as one of a group of large residential buildings of a similar age that remain extant along Papanui Road; its scale and location on a prominent corner in Merivale all contribute to its landmark status in the area. Roseneath House 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 4 Webb Street/110 Papanui Road, Roseneath House  
<http://www.teara.govt.nz/en/maori-housing-te-noho-whare/page-3>

*St Albans from Swamp to Suburbs – An Informal History* (Christchurch, 1989)

Megan C Woods 'Integrating the Nation: Gendering Maori Urbanisation and Integration, 1942-1969' PhD thesis, University of Canterbury, 2002.

**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.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 155  
*DWELLING AND SETTING, Te Wepu – 122 PAPANUI ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014**

**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.*

Te Wepu has historical and social significance as the home built for Henry Richard Webb and his wife Augusta, nee Peacock. Henry Webb, having moved from Australia following a business failure, became MP for Lyttelton (1873-75) and a member of the Canterbury Provincial Council (1869-75). In 1879 he became the manager of the Permanent Investment and Loan Association. Peacock was the daughter of Australasian shipping magnate John Jenkins Peacock.

In 1882 the Webbs built a house on Papanui Road to the design of colonial architect Samuel Farr. The residence was close to that of Augusta's siblings, her brother and two sisters all having substantial houses in Papanui Road. Although originally called Domus Textorum, the house soon became known as Te Wepu, a Maori transliteration of Webb. Webb remained at the house until his death in 1901. The property had access from both Papanui Road and Webb Street, the latter having taken its name by 1889 from Henry Webb. Following Webb's death Augusta began subdividing the property, selling individual sections before selling the main house in 1911. From this date the house became a boarding house with successive

owners enlarging the capacity of the building. In 1951 Anne Young subdivided the front of the property and Te Wepu lost its Papanui Road frontage.

From the 1980s further development options were explored for the property. It was not until 2004 that the current arrangement was settled upon and the house was converted into a hotel complex known as Merivale Manor. The 1952 house in front of Te Wepu was demolished and two rows of motel units were built flanking a central driveway approaching Te Wepu, which thus became the focal building in the complex.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Te Wepu has cultural significance because it is an early example of a fashionable suburban residence built within commuting distance of Christchurch. The larger surrounds of such properties allowed for more leisure space in the form of lawns and gardens. The adoption of a Maori name for the dwelling in the late 19<sup>th</sup> century, in common with other properties and institutions in the area, including Te Koraha and Rangi Ruru, reflects the fashion for using te reo Maori names by colonial settlers at this 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.*

Te Wepu has architectural and aesthetic significance as an 1882 design by well-known Canterbury architect Samuel Farr. The house is the only surviving dwelling of three houses that were designed by Farr for members of the Peacock family and is the most intact of all his surviving residential designs. Samuel Farr (1827-1918) arrived in Canterbury in April 1850 and worked in Akaroa as a builder before moving to Christchurch in 1863. By this time he was advertising as an architect and was able to secure some important public commissions that secured his reputation. He was competent in both the Gothic and Classical idioms.

At Te Wepu Farr designed an Italianate villa with a return verandah featuring a balcony over the central entry. The verandah features a circular motif, a device characteristic of Farr's work. The house is symmetrical with a centralised plan in which the reception rooms faced Papanui Road. Following a fire the rear of the house was rebuilt in 1890, at which point the original single-storey service wing was replaced with a two-storey wing. The large, eight-bedroom house was extended at various times during the 20<sup>th</sup> century to increase its rental capacity. In 2004, with the refurbishment of the house, the two-storey addition dating from 1927 at the rear of the building was demolished, as were further additions dating from 1944 and the 1960s. This work returned the building to its 1890 footprint. The verandah was also reinstated and extended around the north side of the dwelling. An internal staircase and a lead-lined arched window were destroyed in a 2005 fire, while after the 2010-2011 Canterbury earthquakes the chimneys were taken down and replaced by replicas.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**



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

Te Wepu has technological and craftsmanship significance due to its 1880s timber construction and applied decorative detailing, such as the scrolled cornices and cast iron fretwork visible on the façade.

## **CONTEXTUAL SIGNIFICANCE**

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

Te Wepu has contextual significance due to its association with the Peacock family and Papanui Road. Te Wepu was one of the six homes that were built in the area by members of the Peacock family. Of these Te Wepu and the homes of Augusta Peacock's two sisters, Chippenham Lodge and Amwell, remain, along with Fitzroy, the home of Henry and Augusta Webb's daughter who married Robert McDougall. These dwellings form part of a precinct of large, architecturally designed dwellings built in Papanui Road during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries at a time when this was a desirable residential area.

The setting of Te Wepu consists of the listed building on a large rectangular property fronting Papanui Road. The listed building sits towards the middle of the section and is accessed by a driveway flanked by two rows of motel units. The driveway provides a view shaft to Te Wepu from Papanui Road. The rear of the property is dominated by a paved carpark. The property has some large trees on the northern boundary including a listed Camperdown Elm.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Te Wepu 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**

Te Wepu and its setting has overall significance to the Christchurch District, including Banks Peninsula. It is of historical and social significance as the former home of Henry and Augusta Webb (nee Peacock).. The dwelling has cultural significance as a demonstration of the way of life of its former residents. The dwelling has architectural and aesthetic significance for its 1882 Italianate villa design by well-known Canterbury architect Samuel Farr, particularly as Te Wepu is the most intact of the architect's surviving residential designs. Te Wepu has technological and craftsmanship significance as a result of its original timber detailing. Te Wepu and its setting has contextual significance for its contribution to a precinct of large late 19<sup>th</sup> century / early 20<sup>th</sup> century residences that helped define the character of Papanui Road until the mid 20<sup>th</sup> century. It also has archaeological significance as a dwelling that predates

1900, which, together with its setting has the potential to provide evidence of pre-1900 human activity on the site.

**REFERENCES:**

CCC Heritage file *Te Wepu – 122 Papanui Road*

New Zealand Historic Places Trust Registration Report, *Te Wepu*, dated 18 November 2004

Dave Welch, 'An Enclave of Wealth and Power'. *New Zealand Historic Places* 65, September 1997

*St Albans from Swamp to Suburbs – An Informal History* (Christchurch, 1989)

**REPORT DATED:**

**18 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 425  
*DWELLING AND SETTING, ORANA – 146 PAPANUI  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, PRE-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.*

Orana has historical and social significance as a World War I-era residence that is associated with an American expatriate, Calvin Lord, and members of the Wood family. It was built in 1917 for Calvin Lord, attorney and manager of Booth and Co., pelt-buyers. Lord named his home 'Naumkeag', the name of a Native American tribe from north-eastern Massachusetts. His wife was a graduate of Canterbury College. Lord reputedly obtained plans for the building and some of the construction materials from the United States. He remained at the house until it was purchased in 1924 by Peter Wood of the Addington flour millers Wood Brothers Ltd. Wood was the youngest son of William Derisley Wood, who had established Wood's Mill in 1856. Having spent three years working as a flour miller in his father's mill, Peter Wood went on to become the manager and chairman of Wood Brothers Ltd. The Wood family owned the house for 43 years. When Elizabeth Wood died in 1967, 28 years after her husband, the house was sold to company director Ralph Meredith Satterthwaite. The dwelling was sold in 1981 to Michael (later Sir Michael) Hardie Boys, a

High Court judge. Hardie Boys sold the property in 1990, five years before he was knighted. In 1996 Hardie Boys was appointed New Zealand's Governor-General, a position which he held until 2001.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Orana has cultural significance as a demonstration of the way of life of its early owners, especially that of Calvin Lord who commissioned the house to resemble those of his American birthplace.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Orana has high architectural and aesthetic significance as one of the city's earliest Colonial Georgian Revival style dwellings. It was built for an American client who reportedly obtained plans for the building in America. Built by Hammett & Son, the two-and-a-half storeyed weatherboard house has hipped slate roofs with broad eaves. There is a Palladian window at attic level above the principal entrance on the ground floor, which is distinguished by a semi-circular portico supported by classical columns. The entry is given further prominence by the series of stepped bays that characterise the west elevation.

Orana is larger and more complex in its form than its contemporary Long Cottage, which was designed by JS Guthrie. In 1938 Cecil Wood made alterations to the rear of the building, creating a sunroom that overlooks the rear garden. The interior of the house is notable for its timberwork, including panelling and staircase detailing and for the openness of the ground floor spaces, a legacy of its American roots. The interior planning at ground floor level was re-organised in 2000 by Warren and Mahoney who relocated the kitchen and dining room into former living rooms on the north side of the house.

During the 2010-2011 Canterbury earthquakes one of the chimneys toppled over, and the chimneys were subsequently removed; a replica chimney has been installed on the roof since this time. There was also some cracking of the foundations, and settlement of the floors. The current repair strategy is to lift the house to repair the foundations, which will require the demolition and replacement of the sunroom.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Orana has technological and craftsmanship significance for the quality of its construction and the notable use of American cedar for both internal panelling and external cladding.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of*

*consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

Orana has contextual significance because it is part of a precinct of listed late 19<sup>th</sup> and early 20<sup>th</sup> century dwellings that contribute to the historic residential character of Papanui Road. This includes Long Cottage, another weatherboard Colonial Georgian Revival building, on the nearby Papanui Road / Rugby Street corner. Although the front of the section has been subdivided, a view shaft to Orana exists due to the driveway access. Its distinctive steeply pitched hipped roof with its Palladian window, along with some of the first floor details, are also visible from the street generally, so it retains a level of landmark significance.

The setting consists of the dwelling set in a large established garden on a trapezoidal-shaped back section on Papanui Road. The garden has five listed trees, a southern magnolia in front of the house and a Japanese maple on the south side of the section near the large garage. The rear of the section is planted with mature trees including listed walnut, kowhai and cedar trees. A small garden bridge crosses St Albans Creek to a thin strip of land on the other side of the creek.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Orana and its setting are of archaeological 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**

Orana has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as the house built for an American businessman in 1917 and as the former home of High Court judge and Governor-General Sir Michael Hardie Boys. The dwelling has cultural significance as a demonstration of the way of life of its former residents and high architectural and aesthetic significance as one of the city's earliest examples of Colonial Georgian Revival style.. The dwelling has technological and craftsmanship significance for its use of American cedar and the quality of its internal woodwork. Orana and its setting has contextual significance because it is as part of a precinct of late 19<sup>th</sup> and early 20<sup>th</sup> century houses that define the historic character of Papanui Road. Orana and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site before 1900.

### **REFERENCES:**

CCC Heritage files, *Orana – 146 Papanui Road*

Ruth Helms 'The Architecture of Cecil Wood' PhD Thesis, University of Canterbury, 1996.

M. Kirk-Anderson, 'An American Abroad'. *The Press*, 12 May 1990

Historic Place # 1910 – Heritage NZ List  
<http://www.heritage.org.nz/the-list/details/1910>

**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 429  
*DWELLING AND SETTING – 236 PAPANUI ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014**

**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 236 Papanui Road has historical and social significance as it was built in 1920 by architect EH (Eddie) England as his own home. England was partner in the well-known architectural practice the England Brothers, having joined his brother Robert in practice in 1906. Following Robert's death in 1908 Edward continued the practice that specialised in large Domestic Revival residential buildings. This English Domestic Revival dwelling was home to the architect until 1923.

The dwelling has had a number of owners and was divided into two flats in 1943. At this time the house was owned by the solicitor Arthur Hamilton Cavell and his wife Kathleen, who lived in one of the flats. After commencing practice in 1923, Cavell formed partnerships with other solicitors to create the law firm that became Cavell, Leitch, Pringle and Boyle. Cavell was also a high-ranking member of the Masons. By the time he died, at 236 Papanui Road in 1970, the house had been divided into four flats. In 1972 Wayne Wright, an antiques dealer,



purchased the house and it returned to being a single-family dwelling. After further changes in ownership, it became a bed-and-breakfast in 1990. The house is today known as Elm Tree 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.*

The dwelling at 236 Papanui Road has cultural significance as an example of an early 20<sup>th</sup> century professional couple's suburban residence. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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 at 236 Papanui Road has architectural and aesthetic significance as it was designed by EH England for his own use. The English Domestic Revival dwelling was designed and built in 1920. The two-storeyed, north-facing building has a shingled roof and shingles also clad the first floor above a weatherboard base. The dwelling's asymmetry, building materials, roof forms and fenestration are all indicative of the influence of the California Bungalow style upon England's customary interpretation of the English Domestic Revival style.

Eddie England joined his brother Robert in practice in 1906 and continued the practice following Robert's death in 1908. The England Brothers designed a variety of building types. Eddie developed a reputation as a designer of large Domestic Revival houses, with examples of his work also standing in Heaton Street. The interior of the house retains many of its original features and is notable for the quality of its timberwork. England's Arts and Crafts detailing remains largely intact with the living rooms, dining room, hall and upstairs bedrooms all featuring structural and decorative timberwork. Original stone fireplaces also remain in situ. Alterations were made to the rear single-storey portion of the building in the mid-1990s with the addition of a bedroom and conservatory.

As a result of the 2010-2011 Canterbury earthquakes, the stone chimney on the west wall of the house became unstable and was dismantled to the level of the first floor. Subsequent repairs have seen the area of wall and gable thus exposed filled by new timber shingles. Two further chimneys (one near the eastern end of the dwelling, and the other on the south elevation) have also been taken down to below roof level.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 due to its 1920s timber construction and quality interior timberwork. The internal timberwork is highly crafted both in its structural role and in terms of carved 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 at 236 Papanui Road has contextual significance due to its prominent site on Papanui Road. The distinctive shingled gables and variety of roof forms, including large gables, give this house landmark significance in the area. The house is also part of a broader precinct of listed late 19<sup>th</sup> and early 20<sup>th</sup> century buildings that contribute to the historic residential character of Papanui Road. Another listed English Domestic Revival building in the immediate vicinity is the dwelling known as ‘Damsels’ at 283 Papanui Road.

The setting consists of a rectangular land parcel on the corner of Papanui Road and Murray Place. The dwelling is set in a mature garden, with a listed elm tree located at the front corner of the property. A new garage was built in 1995 beside the eastern boundary of the property and is accessed from Murray 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 dwelling at 236 Papanui Road 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, possibly including that which occurred prior to 1900. Heritage New Zealand documentation for the property states that there was an earlier house on the site.

## ASSESSMENT STATEMENT

The dwelling at 236 Papanui Road and its setting have overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance as the former home of successful Christchurch architect Eddie England and architectural and aesthetic significance due to its English Domestic Revival design with California Bungalow influences. The dwelling at 236 Papanui Road has cultural significance as an example of an early 20<sup>th</sup> century professional couple’s suburban residence. The dwelling has technological and craftsmanship significance because it retains much of its original Arts and Crafts timberwork. It has contextual significance as local landmark on Papanui Road and as part of a precinct of late 19<sup>th</sup> and early 20<sup>th</sup> century houses that define the historic character of the area. The dwelling and its setting also has archaeological significance because they have the potential to provide evidence of pre-1900 human activity on the site.

## REFERENCES:

CCC Heritage files 236 Papanui Road – Dwelling and Setting

Historic place # 1885 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1885>

Obituary [Mr A H Cavell]. *The Star*, 21 February 1970

McLachlan, C. (1993) *The Legal Firms of Canterbury as at March 31, 1993*. Canterbury District Law Society.

**REPORT DATED: 16.3.2015**

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 433  
*DWELLING AND SETTING , DAMSELS – 283 PAPANUI  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 17/12/2014**

**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 Damsels has historical and social significance as it was built in c.1925 by architect Edward Herbert England, as his own home. England became a partner in the well-known architectural practice of England Brothers in 1906, and continued in practise until 1941. He had previously built 236 Papanui Road for himself in 1920, and he lived at Damsels until 1929; this pattern of short-term residence in his own houses suggests that he may have been designing houses in a speculative manner. Damsels' purchaser in 1929 was James Catherwood, a retired farmer. Following his death, Catherwood's widow remained in the house until 1944. Between 1947 and 1963 the property was owned by Thomas Wiltshire, a company director, before it was purchased by Brian Hill, a woolbuyer. Hill added three rooms to the first floor with a flat roof. In 1976 the house was divided into two flats. It became a single family residence again in 1978 when its current owner purchased it. The name 'Damsels' was given to it by its 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 at 283 Papanui Road has cultural significance as an example of an early 20<sup>th</sup> century professional's suburban residence. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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 at 283 Papanui Road has architectural and aesthetic significance due to its Elizabethan Revival design by city architect Edward England for his own use and subsequent sale. England continued the practice established by his brother Robert after the latter's death in 1908 and he developed a reputation as a designer of large Domestic Revival houses. Built c.1925, this two-storey, slate-roofed multi-gabled house has a brick ground floor and half-timbered, roughcast first floor. The first floor has timber bracing.

The house has had numerous additions and alterations over the years. In 1982 a large single storey wing enclosing a spa pool and games rooms was added on a diagonal to the main axis of the house. The rear of the house was also altered by adding a second storey to a single storey annex, which had been added in the 1960s. A garage and attic space above was added on the south side of the house in 1985, while the most recent addition was the extension of the ground floor kitchen in 2002, so as to include a dining area on what is, the games room wing excepted, the dwelling's north-west corner. All of the extensions from the 1980s onwards have been designed by the Christchurch architect Alick Bellerby.

During the 2010-2011 Canterbury earthquakes, the chimney on the street frontage toppled over and damaged the dwelling's roof, and there was also extensive cracking of internal plasterwork, including loss of plaster from the double brick walls. The repair process involved replacing some of the foundations under the south wall of the garage, replacing all of the double brick exterior walls with timber framing supporting a brick veneer, removing two upstairs fireplaces and installing a replica chimney on the street façade, and repairing the roof slates where the chimney midway along the west elevation fell on to the roof. The ground floor fireplace for the chimney on the street façade was also rebuilt with the original stone as a veneer over a backing of timber framing and concrete block. In terms of structural alterations, brick columns were removed and replaced by new brick braced by steel framing, several steel beams were added to reinforce the second storey floor, exterior walls were all braced with plywood, and interior walls braced with gib board.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 283 Papanui Road has some technological and craftsmanship value due to the 1920s stucco cladding on the exterior at first floor level and the gables, Oregon timber beams, and leadlight 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 dwelling at 283 Papanui Road has contextual significance as part of a precinct of large architecturally designed early 20<sup>th</sup> century houses on Papanui Road that contribute to the historic residential character of the thoroughfare. The setting consists of the listed building on a rectangular section fronting Papanui Road. The house sits centrally on its site with a tennis court dominating the rear of the section. A medium height fence with integrated hedge borders the street frontage. Large mature trees, including a listed white peppermint gum, frame the house. The house has landmark significance in the streetscape due to its scale, materials and Elizabethan Revival style.. The house relates to 236 Papanui Road, a timber English Domestic Revival house also designed by Edward England as his own home.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 283 Papanui Road 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, possibly including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The dwelling at 283 Papanui Road has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance as a house designed by prominent city architect Eddie England to serve as his own home, and cultural significance as a demonstration of the way of life of its former residents. It has architectural and aesthetic significance for its mid-1920s Elizabethan Revival design, the distinctive half-timbered first floor contributing to the aesthetic values of the property. The dwelling has contextual significance as its highly visible contribution to the streetscape makes it a landmark on Papanui Road and it is part of a precinct of large early 20<sup>th</sup> century architecturally designed houses that define this part of Papanui Road. The dwelling and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site before 1900.

## REFERENCES:

CCC Heritage Files *Dwelling and Setting - 283 Papanui Road*

Historic place # 1884 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1884>

**REPORT DATED: 13 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 434  
*FORMER DWELLING AND SETTING, STROWAN – 347  
PAPANUI ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 18/12/2014**

**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.*

Strowan and its setting has high historical and social significance for its association with a number of notable early owners and with St Andrew's College. The oldest portion of the building was built in 1856 by Sir Thomas Tancred. Tancred had arrived in Canterbury from England in 1853, along with his younger brother Henry. Tancred Street in Linwood is named for Henry who was elected to the Canterbury Provincial Council. As well as taking up pastoral runs in Canterbury, Sir Thomas built himself a townhouse in the borough of St Albans. In 1858 he returned to England and leased the town section to Thomas Duncan, the Crown Solicitor, who, in 1865, purchased the property. Duncan named the property Strowan after his brother-in-law's place in Scotland.

Following Duncan's death in 1884 his executors sold the property to George Gattonby Stead in 1890. It was Stead who landscaped the property and significantly extended the house. Stead was a prominent city businessman and racehorse owner and he and his wife Lucie were well-known figures in the social life of the city. In 1918 Stead's executors sold Strowan and its grounds to the St Andrew's Presbyterian College Board of Governors for the establishment of a Presbyterian school. St Andrew's School for boys had been established in December 1916 and in the following year had an initial roll of 19 boys and four teachers on St Andrew's Church property at Hospital Corner. St Andrew's was one of nine Presbyterian schools established in New Zealand between 1914-19.

Originally a boys' school, St Andrew's became co-educational in 1991. The school, which teaches pupils from early childhood through to Year 13, has educated many well-known Cantabrians. Strowan was damaged in 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.*

Strowan has high cultural significance as an expression of a particular way of life of Canterbury's pastoralists and businessmen in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The building also has cultural and spiritual significance for its association with St Andrew's College since 1918 and, by extension St Andrew's Presbyterian Church. The house is held in high esteem by past and present pupils and staff.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Strowan has high architectural and aesthetic significance as an example of a 19<sup>th</sup> century gentleman's residence that, like many large colonial houses has been altered and extended as needs and uses changed. The house began in 1856 as a simple one-and-a-half storey weatherboard house with wide verandas and a steep shingled gable roof with dormers. When George Stead purchased the property in 1890 he employed architect Frederick Strouts (1834-1919) to enlarge the house. Strouts had previously designed Robert Rhodes' neighbouring property, Elmwood, when it was rebuilt in 1884.

Strouts is best known for designing Ivey Hall at Lincoln University. Rather than rebuilding Strowan, Strouts and Stead opted to incorporate the older house into the new design. 'In 1901 Strouts carried out what was probably his last notable work: substantial additions to those he had previously undertaken in 1890 at Strowan. It remains an impressive demonstration of his ability to translate into timber construction those medieval and Gothic forms with which he had been familiar in England' (DNZB entry). The finished house was a picturesque ensemble of Carpenter Gothic, Stick Style and Queen Anne elements. The building is entered through a grand hallway with timber panelling and staircase. From here a series of reception rooms could be accessed: a drawing room, dining room, morning room and billiards room. These rooms retain original features including plaster ceilings and stained glass windows. Strouts' additions created a T shaped building with the earlier house forming the downward stroke for the T. Further additions were made during the 20<sup>th</sup> century to

enlarge the building and make it suitable for institutional use. It was damaged in the 2010 - 2011 earthquakes but has now been fully restored.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Strowan has high technological and craftsmanship significance for the evidence it can provide of construction and craft methodologies and techniques employed in the mid to late Victorian era. The craftsmanship significance of the building is evident in its interior timberwork, plaster ceilings and stained glass windows. The glass in the main entry was designed by W B Simpson of St Martins Lane, London. The carvings in the dining room of native flora and fauna are by W S Smythe, a wood carver of some note who exhibited with the Canterbury Society of Arts and advertised lessons in wood carving around the turn of the 20<sup>th</sup> century. The Carpenter Gothic detailing and slatework on the exterior of the building are also of note.

### **CONTEXTUAL SIGNIFICANCE**

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

Strowan and its setting has high contextual significance due to its prominent location on Papanui Road and the retention of historic features of the property, including Strowan Stream, the driveway and mature trees. The School Chapel was demolished in 2014 after it was damaged in the 2010/11 Canterbury earthquakes but Strowan is still part of a substantial collection of educational buildings that have grown up around the former dwelling since 1918.

Strowan also has contextual significance in relation to other large gentleman's residences built in the Merivale/St Albans area during this period. These early houses including, Te Wepu at 122 Papanui Road and Acland House at 85 Papanui Road, sat on large blocks of land with gardens fronting Papanui Road. As part of St Andrew's College, Strowan also has contextual significance in relation to other schools in the immediate vicinity which also retain large early dwellings as a central part of the original school settings; for example Rangi Ruru and St Margaret's Colleges .

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Strowan 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, possibly including that which occurred prior to 1900. The original 1856 building remains on the site, integrated into the Stead's turn-of-the-century homestead. Archaeological evidence of earlier buildings associated with the homestead may have survived, including an ancillary building on the site contemporary with the Tancred

house and outbuildings associated with Stead's tenure, including a large barn and stables that were built around the back of the house.

## ASSESSMENT STATEMENT

Strowan and its setting has high significance to the Christchurch District, including Banks Peninsula. It has high historical significance as the former home of three prominent figures in 19<sup>th</sup> century Christchurch and for its long association with St Andrew's College. Strowan has high cultural significance as an expression of a particular way of life of Canterbury's pastoralists and businessmen in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and for its association with St Andrew's College since 1918. It has high architectural and aesthetic significance as an early colonial homestead to which substantial additions were made to the design of Frederick Strouts and for its careful design aesthetics and attention to interior detail. Strowan has high technological and craftsmanship significance for the evidence it can provide of construction and craft methodologies and techniques employed in the mid to late Victorian era. It has high contextual significance and landmark value within the setting of St Andrews School as well as its relationship to other early large homes in the area. It has archaeological significance in view of the mid-19<sup>th</sup> century development of the site.

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**REPORT DATED: 24 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 626  
*DWELLING AND SETTING, WOODFORD – 399 PAPANUI  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 Woodford has historical and social significance because of its association with Albert Kaye for whom it was built in 1887 and subsequent owners, including the Palmer family. Albert Kaye (1850-1920) was a prosperous grain merchant in Christchurch and one of the founding members of the Christchurch Beautifying Association, serving as vice president/ chairman from 1906 to 1919. Kaye was also chairman of the Lyttelton Harbour Board and a director of the Christchurch Meat Company in 1900. Woodford was named after the town of Woodford Green, near London, where Kaye was educated as a young man. The sale of the property from Kaye to Palmer reflects the economic volatility of the time and the hardships many faced during the long depression of the 1880s.

Kaye sold the property in 1890 to close family friends Joseph Palmer and his wife Emily Anne. Palmer had a long and successful career as Chief Officer for the Union Bank of Australia and held a number of directorships. Palmer's investments in large sheep farms around Canterbury in the 1850s -1860s meant he played an important role in the early



financing of the Canterbury Provincial Government. When Palmer purchased Woodford in 1890, it was referred to by *The Press* as a 'mansion'.

Dr Stanley Foster owned Woodford from 1929 to 1949 and after his death the property was converted into a boarding house, then a combination nursing home and rooms. The residence was later partitioned into ten let-able rooms, and then five self-contained flats. The present owners purchased the house in 1984 and have spent three decades restoring the house to a single family residence and as closely as is practicable to the 1921-1949 era floor plan.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Woodford has cultural significance as an example of a Victorian professional couple's suburban residence. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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 Woodford, built in 1887, has architectural and aesthetic significance for its Victorian style and design. Woodford, which initially sat on 1.6 hectares of land, was enlarged by the Palmers who eventually doubled its size to more than 1020sqm. With nearly 40 rooms it was one of the biggest houses in the city. Part of the first enlargement of 1891 included a wing on the south-east side containing three bedrooms upstairs, a billiard room, a cellar, and servants' dining room. Further additions were new stabling (no longer extant), servants' accommodation wing (demolished in 1921), and extension of the morning room to a ball room. These additions were carried out in respect of the original design.

The history and development of Woodford went through dramatic changes after 1949 when Dr Stanley Foster - owner from 1929 – died. Foster had previously removed the 1891 addition leaving the homestead with 27 rooms. From 1949 onwards the property was converted into a boarding house, then a combination nursing home and rooms. It was during the 1950s that much of the timber exterior was covered with roughcast concrete. The residence was partitioned into ten let-able rooms, and then five self contained flats before being purchased by Jill and Trevor Lord in 1984. The Lord family have spent close to three decades restoring the house as closely as is practicable to the 1921-1949 era floor plan and a single family residence. Woodford continues to be a large dwelling with 27 rooms and the New Zealand Family History Society use one of the rooms as a meeting place and library. Although the architect who designed Woodford has not been confirmed, there is some speculation that the early design may have been undertaken by Frederick Strouts, with the later additions carried out by the England brothers.

The dwelling Woodford sustained considerable damage in the 2010/2011 Christchurch earthquakes. Four substantial brick chimneys that serviced twelve original fireplaces collapsed and caused damage to the roof and veranda. One of the chimneys was removed to ground level while the remaining three were stabilised, repaired and reduced to roof level.

Two replica chimneys have been installed above the roofline and the original corrugated iron roof, made in England, was replaced. The roughcast exterior cracked a number of times throughout the earthquakes and has been repaired. Internal damage occurred to much of the decorative plasterwork and woodwork - including cracked walls and fragmented cornices. Repair work was undertaken to replace cornices with a lighter material and secure the original ceiling roses with additional protective outer rings. Where heritage fabric could not be salvaged or reused, patterns were taken to replicate the original. The veranda was replaced with a feature entranceway which was constructed to look like the original dwelling more than a century ago. Woodford has been recognised for its conservation efforts both before and after the earthquakes, with the most recent being a highly commended in the 2012 Canterbury Heritage Awards.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Victorian construction, materials and architectural detailing. Although much of the craftsmanship work was impacted by the 2010/2011 Christchurch earthquakes, many of the original features still remain on both the exterior and interior of the dwelling. Over the last 30 years the house has served as a model of conservation practice for people of Christchurch particularly members of the Christchurch Vintage Homes Restorer's Group.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Woodford and its setting has high contextual significance as one of the many stately homes built along Papanui Road during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Other large houses in the Papanui Road area that are also listed include Strowan (1855/1890/1901), Te Koraha (1884) and Acland House (c.1893). Many of these properties have been converted for educational purposes; therefore it is significant that Woodford is a single-family 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 Woodford 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 Woodford and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance because of its association with Albert Kaye for whom the dwelling was constructed in 1887 and subsequent owners including the Palmer family. The dwelling has cultural significance for its demonstration of the way of life of past and present residents. The dwelling has architectural and aesthetic significance for its Victorian style and design. The dwelling Woodford has technological and craftsmanship significance for its Victorian construction, materials and architectural detailing. The dwelling Woodford and its setting has high contextual significance as one of the many stately homes built along Papanui Road in the latter half of the 19<sup>th</sup> century and for its ongoing use as a family residence. The dwelling and its setting has archaeological significance in view of the date at which development first occurred on this property.

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**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 449  
*DWELLING AND SETTING, GLENMORE – 6 PEARTREE  
LANE, CHRISTCHURCH***



**PHOTOGRAPH: B. SMYTH 07/01/2015**

**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.*

Glenmore House and its setting has historical and social significance as one of the oldest residences in Christchurch. In 1851 the property was purchased by Henry Selfe, the legal advisor to the Canterbury Association, who was based in England. Selfe had John Cordy stock the land and before 1857 build a six-roomed, single-storey residence on the site. Cordy later managed Homebush for the Deans family. Selfe only visited New Zealand once (1867-68), in the company of Lord Lyttelton, by which time he had already sold his property to Major Henry Scott in 1863. Scott was a member of the 12th Lancers and is remembered as the founder of the Canterbury Volunteers. It was Scott who named the property Glenmore. In 1865 J B A Acland, a high country runholder, purchased the property as a town residence. Acland's farmed the Mt Peel Station in South Canterbury which he had established in 1856. Acland added to the single storey dwelling Cordy had built with the addition of a large two-storey wing.

Acland owned the property until 1880 when it was sold to John Chapman, who in turn sold to Robert Allen, a Scargill farmer and owner of a sawmill at Little River. In 1893 Allen sold to his Australian born brother-in-law James Haswell Wood. Wood was the manager of Allen's sawmill for a time and later managed a tannery in Woolston. Wood owned Glenmore for 12 years, during which time his wife operated a private nursing home at the house. In 1905 Glenmore was sold to the Glenmore Brick and Tile Manufacturing Company, at one time the only brickworks operating in Christchurch with an output of five to six million bricks a year. Glenmore served as the manager's residence until the company went into liquidation in 1942. The house stands as a reminder of the brick making industry that was one of the major industries in the area due to the clay resources along the lower margins of the Port Hills. There were several brickworks between Heathcote and Beckenham with the Glenmore Brickworks being the last to close in the 1970s.

Russell Thurlow Thompson, an advertising consultant, who was well known for his work on behalf of Corso, then purchased the house along with 1.2 hectares of land. The property remained in the Thompson family until it was sold to developer Bill Horncastle in 1996. Horncastle subdivided the land into residential sections and sold Glenmore House to Lolly and John Fairweather, who in doing so saved the house from demolition. The Fairweathers ran a home-stay at the property until it was sold in 2003 to its current owners. Like many of Christchurch's colonial homesteads, the house now stands on a much-reduced section. The 2010 -11 Canterbury earthquakes damaged the interior plasterwork and the two brick chimneystacks. Consent for undertaking repairs and other modifications was granted in June 2014.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Glenmore has cultural significance as it demonstrates the way of life of its past and present residents, beginning as an early colonial homestead in 1857. The changing ownership of the property reflects the fluid nature of colonial society with early owners either based in England or living at Glenmore for a time before returning to England. When it was proposed to demolish Glenmore in 1996 the public esteem for the property was expressed through over 500 objections submitted to the Christchurch City Council.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Glenmore has architectural and aesthetic significance as an early colonial homestead that was built in stages. It was begun in 1857 when a single-storey dwelling of six rooms was built at a cost of £100 for Henry Selfe. The second and larger part of the house was added by J B A Acland between 1865 and 1880. The addition of the brick floor and balustrades to the ground floor veranda date from the 1920s and 1930s when the property was home to the manager of the Glenmore brickworks. Further alterations were made between 1993 and 1999, including the extension of the first floor over the original single storey section.

The weatherboard house is vernacular in style with the character largely determined by the two-storey addition made by Acland. The main north-facing facade has a double height veranda which returns along the eastern elevation. The first floor balcony is decorated with turned timber balusters and fretwork. French doors open out onto the verandah at both levels in a colonial adaptation of Regency architecture. The designers of the original dwelling and its later extensions 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.*

Glenmore has technological and craftsmanship significance for its early colonial timber construction and later brickwork on the ground floor that came from the Glenmore Brickworks, which once part of the property. Craftsmanship is demonstrated in the wooden fretwork on the first floor balcony and the timber staircase, with its turned balusters and carved newel post with acanthus detailing. Original fire-surrounds remain in situ, with plaster ceiling roses and a dado lining the entrance hall 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.*

Glenmore has contextual significance as a 19<sup>th</sup> century residential building that is part of the residential nature of the area, which post the subdivision in the 1996 has retained a large garden that frames the house. The property has landmark significance due to its age, historical associations and the mature garden setting. The broader context of the house relates to its history as the home of the manager of the Glenmore Brickworks, which were once part of the extended property.

The setting consists of a large, broadly rectangular section that sits in the middle of a late 20<sup>th</sup> century residential development. The property is accessed via a shared driveway, Peartree Lane that runs off Alderson Avenue to the east of the property. The house sits in the middle of the section surrounded by mature trees and plantings. There are two notable Tasmanian blue gums on the property that sit to the south of 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.*

Glenmore House 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.

### **ASSESSMENT STATEMENT**

Glenmore House and its setting is of overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance as one of the oldest residences in Canterbury that has notable associations with Henry Selfe, J B A Acland and the Glenmore Brickworks. Glenmore has cultural significance as it demonstrates the way of life of its former residents and was greatly esteemed by members of the community who objected to its proposed demolition in the mid-1990s. The house has architectural and aesthetic significance as an early colonial homestead that was built in stages and added to over time.

The weatherboard house is vernacular in style with the character largely determined by the two-storey addition made by Acland. It has technological and craftsmanship significance for its construction and detailing, especially as it offers a tangible reminder of the Glenmore Brickworks in the floor and balustrading of its verandah. Glenmore has contextual significance as a local landmark set within a large, mature garden and as a reminder of the historic context in which late 20<sup>th</sup> century residential development in the vicinity occurred. Glenmore House 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.

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**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.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 443  
*CHURCH OF THE GOOD SHEPHERD VICARAGE AND SETTING  
– 38 PHILLIPS STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 6/01/2015**

**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.*

The Church of the Good Shepherd Vicarage has historical and social significance as it was purpose built to house the vicar of the Anglican parish of Phillipstown in 1883 and for its use for receptions and accommodation when the site was the centre for the Anglican Māori Mission in Christchurch in the second half of the 20<sup>th</sup> century. The parish was formed from the parish of Sydenham in 1876. In 1880 the Rev. Hannibal Gilbert began his 20 year ministry with the parish submitting plans by Cyril Mountfort for a parsonage to the Church Property Trustees in 1882. The dwelling was built by T J Gee at a cost of £600 including architects fees. Gilbert lived in the vicarage for c17 years and subsequent vicars lived in the house including the Rev. H E Ensor (minister 1899-1917) who oversaw the renovation of the vicarage in 1899, and Rev. C A Fraer (minister 1918-32) who with his wife Annie was very involved in social and welfare groups, as well as the missionary work of the church. It was during Fraer's ministry that the chancel of the church was completed. In 1969, when the Church of the Good Shepherd became the centre for the Anglican Māori Mission in Christchurch, the former vicarage was used for hospitality and accommodation on the site. The church hall was converted to a marae and the church was divided to create a chapel and a whareniui. As part of the events and occasions that were held and run on this site, the

vicarage functioned as additional reception and accommodation rooms. It was also rented out for a period. In 2008 the Church of the Good Shepherd site was purchased for use by the Romanian Orthodox Church as a spiritual and cultural centre. The building received minor damage following the Canterbury earthquakes. As a result of damage the owners began an internal strip out of the vicarage including doors, windows, fire surrounds and fittings and fixtures as preparatory to demolishing it. However the work was stopped due to a lack of resource consent and ongoing discussion around the perceived need for the building to be demolished.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 vicarage has cultural and spiritual significance as home to the vicar of the parish of Phillipstown from its construction in 1883 until the 1960s. It thus functioned as an important building in this complex of buildings that were central to the spiritual and cultural life of the parish. It also has cultural significance for its use for hospitality and accommodation during the late 20th century as part of the Anglican Maori Mission and as part of the cultural centre created by the Romanian Orthodox Church community on this site since 2008.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 vicarage has architectural and aesthetic significance as a two-storey Colonial vernacular styled house by Cyril Mountfort, son of well-known Canterbury architect Benjamin Mountfort. Mountfort was the architect for the Philipstown Church which was lost in the Canterbury earthquake cycle of 2010-2011. It has the potential to demonstrate aspects of the architectural and aesthetic development and identity of Christchurch. Cyril 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 buildings include the Church of St Luke The Evangelist, Christchurch, St John's Anglican Church, Hororata and St Saviour's Church Lyttelton. Many of these buildings have been damaged or demolished since the Canterbury Earthquakes of 2010 and 2011. There are just five known remaining listed buildings which Cyril Mountfort designed or made a significant contribution to the design of in the Christchurch district. Of these and including the vicarage, three are houses. The vicarage was originally located adjacent the Church of the Good Shepherd, a large brick Gothic Revival building commenced by Benjamin and largely completed by Cyril. This was also demolished following the Canterbury Earthquakes of 2010 and 2011.

The vicarage itself is a large symmetrical 'Colonial Vernacular' villa, blending Italianate form and Italianate and Carpenter Gothic detail. Similar houses were built across Christchurch through the mid 19th century, initially competing with the pure Carpenter Gothic style, but gradually evolving into the predominant house type of the late 19th and early 20th centuries. The Phillipstown Vicarage is an important stage in the development of the villa form in Christchurch. The dwelling is essentially symmetrical with three bay windows across the front facade and a central entranceway. A boxed bay window on the north side of the facade extended the front reception room. The house has a hipped roof with bracketed eaves. In the late 1950s the timber building was stuccoed and a shelter was erected in front of the main door. The dwelling was reroofed with decramastic tiling during the 1970s. Although the



external materials of the house have changed the fundamental form and materials of the original house remain underneath. Cyril Mountfort was involved in the construction of two buildings on this site, the vicarage and the church.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 vicarage has technological and craftsmanship significance due to its late 19th century timber construction and extant timber detailing including eaves brackets and internal 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.*

The vicarage is of contextual value due to its relationship with other church buildings on the site and the area around it. The adjacent church it served is demolished, however a church hall and a timber pre-fabricated building, added at a later date, are still also on the site. The setting of the vicarage at 38 Phillips Street consists of the south eastern part of the land parcel. The setting consists of a broadly rectangular section fronting onto Phillips Street in Phillipstown. The south side of the section is lined by large mature trees and there are further plantings along the street front boundary of the property. The vicarage is visible from the street, but set behind the timber building so that it is not a dominating presence in the street scene.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 vicarage of the Church of the Good Shepherd 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.

### **ASSESSMENT STATEMENT**

The Church of the Good Shepherd Vicarage and its setting are of overall significance to the Christchurch District, including Banks Peninsula. The dwelling has historical and social significance as it was purpose built to house the vicar of the Anglican parish of Phillipstown in 1883 and for its use for receptions and accommodation when the site was the centre for the Anglican Māori Mission in Christchurch in the second half of the 20<sup>th</sup> century. The vicarage has cultural and spiritual significance as home to the vicar of the parish of Phillipstown from its construction in 1883 until the 1960s. It also has cultural significance for its use for hospitality and accommodation during the late 20th century as part of the Anglican Māori

Mission and as part of the cultural centre created by the Romanian Orthodox Church community on this site since 2008. The vicarage has architectural and aesthetic significance as a two-storey Colonial Vernacular styled house by Cyril Mountfort, son of well-known Canterbury architect Benjamin Mountfort. The vicarage has technological and craftsmanship significance due to its late 19th century timber construction and extant timber detailing including eaves brackets. The vicarage of the Church of the Good Shepherd 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.

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Christchurch City Council, *Heritage File, Church of the Good Shepherd Vicarage, 38 Phillips Street*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Church of the Good Shepherd Vicarage – 38 Phillips Street - 2011*

**REPORT DATED: 21/10/2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 450  
*ST MARK’S CHURCH AND SETTING – 340 PRESTONS ROAD,  
CHRISTCHURCH***



**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.*

St Mark's Anglican Church has historical and social significance as an interwar church built to replace an earlier building destroyed by fire. It was erected in 1926 to the design of successful Christchurch architects the Guthrie Brothers. The original church, which opened in 1894 and was designed by RW England, burnt down in June 1925; hence the Church Property Trustees' stipulation that the replacement church be constructed of permanent materials. The Guthrie Brothers had previously designed a small concrete library in Sefton, near Rangiora. They presented two designs to the Vicar with the more ambitious and more expensive design being favoured by the parishioners. The foundation stone was laid on 31 August 1926 by Bishop West-Watson, who urged parishioners to keep the church open so as to provide sanctuary to anyone who needed it. The church continues to serve the local community as part of the Burwood Anglican Parish.

**CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the*

*symbolic or commemorative 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 Mark's Anglican Church has cultural and spiritual significance, having served the local Anglican community as a place of worship since 1926. The property was also the site of an earlier 1894 church.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Mark's Anglican Church has architectural and aesthetic significance as an Arts and Crafts Gothic Revival style church. It was designed by the Guthrie Brothers in 1926. John (Jack) Steele Guthrie (1883-1946) was one of Christchurch's most active architects in the first half of the 20<sup>th</sup> century. He trained in Christchurch, with either JC Maddison or Fred Barlow, and by 1910 was working in independent practice. In June 1919 his brother Maurice, who trained with Collins and Harman, joined the practice, although Jack remained the senior partner and designer. Their designs include St Mary's Convent, Colombo Street (1919, demolished), the Edmond's Factory (1920, demolished) and Christchurch Boys' High School (1926). The partnership was dissolved in 1929.

The church is Early English Gothic Revival in style with a cruciform plan, gabled slate roof, lancet windows and squared bell tower topped by a small spire. The choice of concrete as a church building material had been explored by previous architects including Benjamin Mountfort, Francis Petre and Samuel Hurst Seager. In the 1930s other city architects used concrete in their designs for St Barnabas' Anglican Church at Woodend (Cecil Wood, 1930-33), St David's Presbyterian Church at Cust (Wood, 1935-6) and St James' Anglican Church at Harewood (RSD Harman, 1935-6). The use of unadorned reinforced concrete with sloping buttresses also links the building to the aesthetic of well-known British Arts and Crafts architect Charles Voysey. The Guthrie Brothers also developed a similar design for Holy Trinity Church in Arowhenua, near Timaru (1932). Internally, natural timber is used for the pews, alter and lectern, with the pews embellished with simple chamfers, while the timber roof beams and ceiling have been left exposed.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Mark's Anglican Church has technological and craftsmanship significance for its construction in reinforced concrete and interior detailing. Although Canterbury architects had experimented with concrete buildings at a much earlier date, the Guthrie Brothers' use of it here is significant because it formed the finished surface of the church. Previously English Arts and Crafts architects had experimented with the use of fairface concrete, using the material aesthetically in order to produce an economical, low maintenance and permanent, modern buildings. The contractors were J Hammet and Sons. The use of slate on the roof compliments the robust nature of the concrete.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Mark's Anglican Church and its setting have contextual significance due to its landmark location near the busy Prestons Road/Marshland Road intersection. Although it was once a country church in an area known for its market gardens, the church now sits within a more suburban environment. There is a nursery on the eastern boundary and residential area to the west. On the opposite side of Prestons Road is Marshland School. The front lawn of the church with its mature trees retains something of the building's original country church appearance. The church has landmark significance due to its visibility from the street, simple elegant design and garden setting.

The setting consists of a rectangular parcel of land facing Prestons Road. The church entrance is set within the north face of the bell tower, facing the street. A lawn surrounds the building with several mature trees scattered around the property and some low planting around the east end of the church. A metal railing fence runs around the perimeter of the lawn. There is driveway access to an asphalted area behind the church along the eastern boundary 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.*

St Mark's Anglican 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, possibly including that which occurred prior to 1900. The first church opened on this site in 1894, the land having been gifted by Messrs RH & George Rhodes.

### **ASSESSMENT STATEMENT**

St Mark's Anglican Church and its setting have overall heritage significance to the Christchurch District, including Banks Peninsula. St Mark's has historical and social significance as a 1926 church built to replace an earlier building that was destroyed by fire. The church has cultural significance as it has served Marshland's Anglican community since 1926 and continues to serve the Burwood Anglican Parish to this day. The church has architectural and aesthetic significance for its Arts and Crafts Gothic Revival style design by the Guthrie Brothers. The church has technological and craftsmanship significance as a reinforced concrete building which has been left exposed and for its interior detailing. St Mark's Anglican Church and its setting have contextual significance as a local landmark near the busy Prestons Road/Marshland Road intersection. St Mark's Anglican Church and its setting have archaeological significance because it is known that an earlier church was constructed on the site prior to 1900.

### **REFERENCES:**

Christchurch City Council Heritage files *340 Prestons Road, St Mark's Church*

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Marisa Wilson 'St Marks Anglican Church, Marshland, 1926' *Arts and Crafts Churches of Canterbury: School of Fine Arts Gallery*. (University of Canterbury, Christchurch, 1996)

**REPORT DATED:**

**13 FEBRUARY 2015**

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**CHRISTCHURCH CITY PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 451  
*DWELLING AND SETTING, CHOKEBORE LODGE -  
148 RACECOURSE ROAD, SOCKBURN***



**PHOTOGRAPH : M.VAIR-PIOVA, 23/12/2014**

**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.*

*Chokebore Lodge* has high historical and social significance as an early colonial farmhouse, and for the long and distinguished record of the training stables with which the house was associated for much of its history. The house also has significance for the leading racing personalities with which it was associated, including owners Henry Redwood and Sir George Clifford, owner and trainer Edward Cutts, and subsequent generations of their respective families.

The property was taken up in 1852 by George Willis; a parcel was sold to his brother John in 1856 who then built the house. After the adjacent Riccarton Racecourse opened in 1858, John leased his property to racing interests. Within a short period the 'Father of NZ Racing' Henry Redwood from Nelson had taken up the lease to provide a Canterbury base for his establishment. Redwood eventually bought the property in 1874, and it was he who named it *Chokebore* for his favourite type of shotgun.

Redwood's trainer at *Chokebore* was Edward (Ted) Cutts. In 1875 Cutts leased the property from his employer and set up as a public trainer. After success at the track he was able to buy the property outright in 1880. One of his leading clients was racing mogul Sir George Clifford of *Stonyhurst* in North Canterbury, one of New Zealand's most successful racehorse



owners. Although the Cutts family connection with the property ceased with the death of Ted's son Albert in the late 1950s, the Clifford family connection continued until the famous training stables were closed and the property sold for suburban development in the mid 1980s. During its 130 year existence, *Chokebore Lodge* bred and/or trained many famous horses. In homage to its name, many of these were named for firearms, including the champion Carbine.

In recognition both of the central role of the *Chokebore* stables in the racing industry over more than a century, and the old homestead's historical and architectural importance, the house was acquired by Paparua County Council from the developer in 1985 and restored it. The property was inherited by the Christchurch City Council at local body amalgamation in 1989. Initially the house contained a racing museum and a small retail premises; latterly it has reverted to residential use. It sustained severe damage in the Canterbury Earthquakes, and the majority of its distinctive chimneys have been deconstructed.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Chokebore Lodge has cultural significance as it reflects the characteristics of an early colonial farmhouse in Canterbury and due to its association with the racing industry which contributed to the cultural identity of the city and 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.*

Chokebore Lodge has high architectural and aesthetic significance as an example of an early colonial homestead, and as a rare example of a surviving colonial homestead built of cob. There are few buildings remaining in Christchurch from the first two 'colonial' decades of settlement, with only one of a small number of earth buildings listed in the City Plan. *Chokebore* is one of the earliest and along with Tip Tree Cottage one of the most original of these.

The original c1856 cottage has been described as 'Georgian' in derivation, and is an archetypal 'saltbox' in form, with a two storey section at the front declining under a long cat-slide roof to a single storey at the rear. The six room plan is symmetrical, with small rooms opening off a narrow central hall. What is probably the original external decoration is chaste; the verandah has plain chamfered posts and brackets; the dormer barges have a simple circular piercing. Ground floor windows are multi-paned double-hung sash; dormer windows are broad multi-paned casements. The cottage was extended in c1875 with a plain timber gable containing an additional two rooms. Around this time the cob walls were also clad in cement plaster, incised to resemble stone blocks. About 1915 the house was comprehensively renovated, and much of its detail dates from this period. As part of the works, an existing detached brick service building was extended to form a new service wing and joined to the main house with a corridor.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Chokebore Lodge has high technological and craftsmanship significance as it is one of a very small group of cob (or earth) buildings remaining in the city. The material was briefly popular early in the colonial period - a time when materials and skilled labour were in short supply - as it was cheap, easily obtainable and could be formed by relatively unskilled labour. As economic circumstances improved however, most settlers replaced their mainly humble cob cottages with more substantial timber homes. Besides *Chokebore*, the only a few original cob buildings remain in Christchurch post-quake such as *Middleton Grange* (c1855) and *Tiptree* (1862).

### **CONTEXTUAL SIGNIFICANCE**

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

Chokebore Lodge has high contextual significance due to its relationship to Riccarton Racecourse. Chokebore Lodge is located in a garden setting at the corner of Racecourse Road and the eponymous Chokebore Place. Although the working buildings and rural aspect of the property have made way for suburban development, the house maintains its outlook across and historic relationship with Riccarton Racecourse and its listed buildings (the Public Grandstand and Teahouse) across the road. The racecourse driveway vista terminates neatly at *Chokebore*; it is possible that this was intentional. Until recently there were still functioning training establishments in the vicinity of *Chokebore*, these however have all now also been closed.

### **ARCHAEOLOGICAL SIGNIFICANCE**

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

Chokebore Lodge and its setting are of archaeological 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**

Chokebore Lodge and its setting are of high significance to the Christchurch District including Banks Peninsula. They have high social and historical significance for the prominent place that the training establishment of the same name and the individuals connected with it (particularly Henry Redwood and Sir George Clifford), played in the history of horse racing in New Zealand. It also has social and historical significance as a surviving example of a modest early colonial farmhouse. Chokebore Lodge has cultural significance as it reflects the characteristics of an early colonial farmhouse in Canterbury and due to its association with the racing industry which contributed to the cultural identity of the city and region. The

house has high architectural, aesthetic, technological and craftsmanship significance as a rare and comparatively original example of an 1850s dwelling built in cob. It has high contextual significance in relation to the neighbouring Riccarton Racecourse. As a pre-1900 building Chokebore Lodge and its setting are of archaeological significance.

**REFERENCES:**

CCC Heritage File *148 Racecourse Rd – Chokebore Lodge*

**REPORT DATED: 25.2.2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***RICCARTON RACECOURSE AND SETTING –***  
***171 RACECOURSE ROAD, CHRISTCHURCH***

The Canterbury Jockey Club was established in 1854 and held its first meeting in Hagley Park at Easter of the following year. The Riccarton racecourse was reserved as a public recreation ground by the Canterbury Provincial Council in 1858 and thereafter leased to the Jockey Club. Consequently the course became a magnet for horse owners and breeders, as can be seen in the history of Chokebore Lodge in Racecourse Road, for example. Riccarton Racecourse became the home of the New Zealand Cup in 1867 and the course's Cup and Show Week each November are one of the city's premier events.

Riccarton Racecourse has two scheduled buildings that contribute to its historic character: the Tea House (1903) and the Public Grandstand (1920-23). Both were designed by Alfred and Sidney Luttrell, local architects who specialised in racecourse building design and gained many of their commissions through Sidney's involvement in numerous racing and jockey clubs. The Tea House was one of the Luttrells' first commissions after they arrived in New Zealand from Tasmania. While the Public Grandstand was the firm's most visible contribution to the course they also carried out a number of other projects at Riccarton over a 20-year period.

The successful restoration of the Tea House was recognised by the NZ Institute of Architects and the Christchurch Civic Trust in 2009. Both the Tea House and Public Grandstand remain in use today.

**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
**HERITAGE ITEM NUMBER 452**  
***RICCARTON RACECOURSE TEA HOUSE AND SETTING – 171***  
***RACECOURSE ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 Tea House at Riccarton Racecourse has high historical and social significance for its association with the Canterbury Jockey Club and the early colonial origins of horse racing in Canterbury. The Canterbury Jockey Club has had the oldest continuous existence of any horse racing club in the country (est. 1854). It was holding race meetings at the Riccarton course by c1856. The Tea House, which was built in 1903 at a cost of £1,500, was part of a programme of improvements to mark the 1904 Golden Jubilee of the club. It was the first of a number of projects undertaken on the course by the Luttrell Brothers, who were racecourse specialist architects. Historically the Tea House was primarily used by women attending club meetings, as they were denied access to the Members' stands where alcohol was served. Women were however able to bet and a totalisator room was included within the design.

The Tea House remained in use as a function centre for some 70 years, before becoming outmoded and falling into a state of disrepair. It remained empty for more than a decade but in the late 1990s a committee was formed to save the building and a charitable trust established in 2003 oversaw its restoration and conservation. Repair work began in 2006 and the Tea House reopened in 2008. The building restoration project was commended by

both the NZ Institute of Architects and the Christchurch Civic Trust in 2009. The building now functions as a venue for hire.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Tea House has high cultural significance for its association with the way of life of those colonists who introduced horse racing to Canterbury in the 1850s and then helped to develop the racing industry and establish New Zealand Cup Week as an integral part of the city's identity. It is also a reminder of the cultural mores which saw women and men segregated at such events according to socially acceptable conventions of the period. Its restoration in the late 2000s was acclaimed by the architectural profession and by the heritage 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 Tea House has high architectural and aesthetic significance as a rare Edwardian racecourse tea house. It was designed by Alfred and Sidney Luttrell, early 20<sup>th</sup> century Christchurch architects who specialised in the design of racecourse grandstands and associated buildings. The Luttrells also designed the Public Grandstand (1920-23) adjacent to the Tea House and were the architects of the Canterbury Jockey Club's former central-city office building in Oxford Terrace (1912, demolished). The Luttrell Brothers are renowned for introducing the Chicago skyscraper to New Zealand in the first decade of the 20<sup>th</sup> century and providing architectural services to the Catholic Diocese of Christchurch. As a number of their landmark buildings have been demolished since the 2010 and 2011 Canterbury earthquakes, the Tea House has further significance as a surviving example of the Luttrells' oeuvre, particularly from the first five years of their New Zealand practice.

The Tea House is a single-storey timber building with a wide, encircling veranda that faces north, towards the racetrack. The central portion of the building has a hipped roof, framed by side bays topped with turret roofs. The symmetry of Tea House's façade is reinforced by the gabled entry that projects forward of the veranda. Stylistically the building may be compared to a pavilion style design with its symmetry and wide connecting veranda. In 1907 the Luttrells called tenders for additions to the tearooms at Riccarton, which may have involved adding a ventilator to the eastern wing of the building to serve a training room for apprentice jockeys. Later unsympathetic additions and alterations were removed when the building was refurbished in the late 2000s. This is the only racecourse tea house listed by Heritage New Zealand. It is comparable to the Edwardian tea houses erected in the Rotorua (1903) and Te Aroha (1908) Domains but has rarity value because of its function to provide refreshments for racegoers.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Tea House has technological and craftsmanship significance for the potential it has to reveal information about Edwardian timber frame and weatherboard construction, materials, fixtures and fittings. It has craftsmanship detail relating to the decorative elements of the original veranda posts and entry canopy, although some of this has been replicated and reinstated during its 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 Tea House and its setting have high contextual significance within the environs of the Riccarton Park Raceway, particularly in relation to the Public Grandstand. Originally the Tea House was sited on a landscaped area surrounded by a moat. The moat created an island on which the Tea House sat and access to the building was via a bridge. The new landscaping has removed much of this but has left a depressed area in order to read the original setting. The contemporary landscaping around the Tea House, which was shown in a plan of the course published in October 1903, includes a moat and mature trees, many of which are listed. The racecourse has a considerable number of notable buildings, including the restored totalisator building, gates and stables. The immediate setting of the Tea House includes its landscaped garden setting, its moat, of which approximately two-thirds remains intact, and the Public Grandstand 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.*

The Tea House and its setting has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred before 1900. Although the Tea House was not erected until 1903, the Canterbury Jockey Club has operated on this site since c.1856.

## **ASSESSMENT STATEMENT**

The Tea House and its setting at Riccarton Park Raceway has high overall significance to Christchurch, including Banks Peninsula. The Tea House has high historical and social



significance for its association with the Canterbury Jockey Club and the Club's Golden Jubilee. The Tea House has high cultural significance for its association with the culture of the racing industry and the provision of amenities for female racegoers. The building has high architectural and aesthetic significance for its association with leading Canterbury architects, the Luttrell Brothers, who were nationally renowned for racecourse buildings. The rarity of this building type in New Zealand and the quality of the restoration also enhance its architectural significance. The Tea House has technological and craftsmanship significance for the potential it has to reveal information about Edwardian timber frame and weatherboard construction, materials, fixtures and fittings. The Tea House and its setting have high contextual significance on account of the landscaped grounds and in relation to other structures on the racecourse, especially the Public Grandstand of 1920-23. The Tea House and its setting has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred before 1900.

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Christchurch City Council Heritage files *171 Racecourse Road, Riccarton Racecourse Tea House*  
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**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 453**  
***RICCARTON RACECOURSE PUBLIC GRANDSTAND AND***  
***SETTING – 171 RACECOURSE ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 Public Grandstand at the Riccarton Racecourse has high historical and social significance for its association with the Canterbury Jockey Club (est. 1854) and its use as a sporting and recreational facility since 1923. The grandstand was designed by the Luttrell Brothers, one of New Zealand's foremost Edwardian architectural practices. The Canterbury Jockey Club's first race meeting was held in Hagley Park in Easter 1855 but by January 1857 the club was holding its third meet at its new course in Upper Riccarton. The development of the racecourse provided an impetus for growth in the area and was the prime reason this suburb developed ahead of other areas that were closer to the city. In 1877 a railway extension was added from Sockburn, which served the course until the mid-1950s.

By 1903 there were four stands at the racecourse, one of which, a timber stand, burnt down in 1919 and was replaced with the Public Grandstand. The Luttrell Brothers were members of the Canterbury Jockey Club and acted as both designers and contractors for the project. The cost of the grandstand was between £70,000 and £80,000 and it functioned as a

combined public and members' stand until a new members' stand was built in 1962 (demolished 2012). Since 1867 the course has been the home of the New Zealand Cup. The Public Grandstand, also known as the Grand National Stand, has social significance particularly in relation to the Cup Week held in November each year.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Public Grandstand has high cultural significance for its association with the culture of horse racing locally and nationally as well as its association with New Zealand Cup Week, which is an integral part of the city'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 Public Grandstand has high architectural significance or its design and construction by the Luttrell Brothers. Brothers Alfred (1865-1924) and Sidney (1872-1932) Luttrell established one of New Zealand's foremost Edwardian architectural practices after settling in Christchurch in c.1901. Between 1902 and 1932 they were the New Zealand specialists in the design of racecourse grandstands. As well as the Riccarton grandstand and a number of other buildings for the Canterbury Jockey Club, they designed grandstands at Addington (1912-17), Trentham (1919-25), Hastings (1913-14), Greymouth (1923), and Motukarara (1926) racecourses.

The Public Grandstand is a reinforced concrete structure with two tiers of seating and a rear elevation four storeys in height. The seating is protected by roofs carried on partly cantilevered steel trusses. The rear elevation of the building is dominated by concrete piers, mullioned windows and is accessed via prominent ramps. The structure is largely unornamented, its aesthetic qualities resting on the bold functional forms and structural details. An elevator shaft was added to the rear of the building in the 1980s when the Public Grandstand was redeveloped, with two floors being renovated to further their use as a venue for functions and community activities. The ground floor has also been redeveloped and brought up to modern standards in recent times.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Public Grandstand has high technological and craftsmanship significance due to its early 20th century reinforced concrete construction. The shingle for the construction of the stand was reportedly taken from the centre of the racecourse. The Luttrell Brothers were leaders in the early 20<sup>th</sup> use of concrete construction in New Zealand and also demonstrated their

engineering skills in structures such as the King Edward Barracks drill shed (1904-5 now demolished). Sidney Luttrell became a director, later managing director, of the Golden Bay Cement Company in 1920 in order to guarantee a supply of concrete for projects such as the Public Grandstand.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Public Grandstand and its setting have high contextual significance as part of the complex of buildings and open spaces that constitute the Riccarton Racecourse. The setting consists of a large roughly rectangular block, situated to the south of the race track that contains the main buildings of the racecourse. A large number of listed notable trees are a feature of the racecourse setting. The Public Grandstand has landmark significance within the precinct due to its size, bold appearance and steel and reinforced concrete construction. The Riccarton Racecourse was one of the prime reasons for the early development of the suburb of Riccarton and it remains an important venue and focus for 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 Public Grandstand and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred before 1900. Although the grandstand was not erected until 1920-23, the Canterbury Jockey Club has operated on this site since c.1856.

## ASSESSMENT STATEMENT

The Public Grandstand and its setting at Riccarton Park Raceway has high overall significance to Christchurch, including Banks Peninsula. It has high historical and social significance for its association with the Canterbury Jockey Club and the sporting and recreational identity of Canterbury. The Public Grandstand has high cultural significance for its association with the culture of horse racing locally and nationally as well as its association with New Zealand Cup Week. The Public Grandstand has high architectural significance for its design by the Luttrell Brothers, who were acknowledged specialists in grandstand construction. The building has high technological and craftsmanship significance for its early 20<sup>th</sup> century use of reinforced concrete and steel truss construction, of which the Luttrells were leading exponents. The Public Grandstand has high contextual significance within the racecourse as the largest and most prominent building and for its relationship to other building and structures, including the 1903 Luttrell-designed Tea House. As the site of horse

racing and the Canterbury Jockey Club since c.1856, the setting of the Public Grandstand has archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and to human activity on the site, including that which occurred before 1900.

**REFERENCES:**

Christchurch City Council Heritage files *171 Racecourse Road, Riccarton Racecourse Public Grandstand*

John Costello *Tapestry of the Turf: The History of New Zealand Racing* (Auckland, 1988)

AE McEwan 'From cottages to 'skyscrapers': the architecture of AE & ES Luttrell in Tasmania and New Zealand' (MA thesis, University of Canterbury, 1988)

'Horse racing – History – Establishment and Administration' *An Encyclopaedia of New Zealand* (Wellington, 1966)

<http://www.teara.govt.nz/1966/R/RacingHorse/FormationOfRacingClubs/en>

See also <http://www.teara.govt.nz/en/horse-and-greyhound-racing>

Geoffrey Thornton *Cast in Concrete: concrete construction in New Zealand 1850-1939* (Auckland, 1996)

**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 454  
*DWELLING AND SETTING – 41 RANFURLY STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 41 Ranfurly Street and its setting has historical and social significance for its association with the Soanes family and as one of a number of villas built in the 'villa' suburbs of St Albans, Merivale and Opawa between c.1890 and 1914. The villa was built in 1899 for Philip Soanes (1867-1956), by Soanes and his brother, and fellow builder and bricklayer, Henry Soanes. Henry, who was known as Harry, purchased the neighbouring property and built a brick villa at 45 Ranfurly Street at the same time. The Soanes family had immigrated to Christchurch from Oxford, England in 1863, settling in St Albans. The two brothers followed their father, a master bricklayer, into the building trade. Philip Soanes was also a pipe layer.

Philip Soanes remained at the house until 1908 when he sold the property to George Hickmott, a brewer. Hickmott was a founder of the Union Brewery, which he sold to New Zealand Breweries in 1924, becoming a director of that company. George and his wife Martha's son Rupert (1894-1916) was a Canterbury and New Zealand representative cricket player before he was killed in action during World War I. Hickmott senior died in 1928, but his family retained ownership of the property until 1941. The villa then passed to Isabel Eleanor Regnault, nee Hickmott. In 1944 it was bought by Patrick Molloy and remained in the Molloy family until it was purchased by the current owners in 2002. Wilson & Hill Architects designed a substantial addition to the rear of the villa in 2003. The villa sustained damaged during the 2010 and 2011 Canterbury earthquakes and its future remains unresolved.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 way of life of a Christchurch builder and bricklayer whose home was also an advertisement for his trade skills.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 late Victorian bay villa with a typical plan form and notable architectural detailing. The house has a hipped roof with bracketed eaves. The faceted front bay has a plaster frieze above the three sash windows with a hexagonal turret roof above. A front veranda, with decorative ironwork, terminates at the bay. The veranda is further ornamented by a tessellated encaustic tile floor and geometrically detailed stained glass fan- and side-lights that frame the front entrance.

The interior of the dwelling has notable features including attached columns with a pointed arch in the hallway and a ceiling rose and plaster cornice in the sitting room. The 2003 addition to the rear, which added a large kitchen/dining/living area, is distinct from the original dwelling and has its own hipped 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 dwelling has high craftsmanship significance due to the quality of construction of this turn of the 20<sup>th</sup> century double-width brick dwelling with external and internal plaster detail. The original decorative cast-iron veranda frieze and brackets also remain intact. The plasterwork detailing is particularly notable for its quality and decorative detail, especially the ornate ceiling roses and plastered cornices. The dwelling also has technological significance for the potential it has to reveal information about masonry construction methods, materials, fixtures and fittings 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 dwelling and its setting has contextual significance as one of two brick villas that were built by the Soanes brothers in 1899. The two houses sit side by side, on their original sections, with the rear of both sections backing onto Abberley Park. The houses were built at a time when villa 'suburbs' were developing in various parts of the city, St Albans being one of them.

The setting consists of a rectangular section fronting on to Ranfurly Street and backing onto Abberley Park. The house sits towards the front of the property with a new hip-roofed garage immediately adjacent to the street boundary. The rear of the section has a lawn with large trees set against the backdrop of Abberley Park. The building has landmark significance within this residential neighbourhood due to its materials, quality of construction and relatively ornate detailing. The landmark significance of the villa is enhanced by its proximity to another former Soanes villa. The villa also provides some historic and stylistic context for the 1910s development of the eastern portion of Ranfurly Street, between Springfield and Caledonian Roads.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 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 before 1900.

## ASSESSMENT STATEMENT

The dwelling and its setting has overall significance to Christchurch, including Banks Peninsula. The villa has historical and social significance as it was built by the owner of the property, local builder and bricklayer Philip Soanes, with assistance from his brother Harry. The dwelling has cultural significance as it demonstrates the way of life of a Christchurch builder and bricklayer whose home was also an advertisement for his trade skills. The dwelling has architectural and aesthetic significance as a late Victorian brick bay villa with a typical plan form and notable architectural detailing. The dwelling has high craftsmanship significance due to the quality of construction of this turn of the 20<sup>th</sup> century double brick dwelling with external and internal plaster detail and has technological significance for the potential it has to reveal information about masonry construction methods, materials, fixtures and fittings of the period. The former Soanes villa at 41 Ranfurly Street and its setting has contextual significance in relation to the neighbouring dwelling at 45 Ranfurly Street and for its notable contribution to

the streetscape. The dwelling and its setting has archaeological in view of the date at which development first occurred on this property.

**REFERENCES:**

Christchurch City Council Heritage files *41 Ranfurly Street*  
Historic place # 1890 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/1890>  
'Obituary. Mr G Hickmott' *The Press* 22 September 1928, p. 15.

**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 455  
*DWELLING AND SETTING – 45 RANFURLY STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 Ranfurly Street has historical and social significance for its association with the Soanes family and as one of a number of villas built in the 'villa' suburbs of St Albans, Merivale and Opawa between c.1890 and 1914. The villa was built in 1899 for Henry Soanes (aka Harry, c.1860-1937) by Soanes and his brother, and fellow builder and bricklayer, Philip. Philip Soanes purchased the neighbouring property and built a brick bay villa at 41 Ranfurly Street at the same time. The Soanes family had immigrated to Christchurch from Oxford, England in 1863, settling in St Albans. The two brothers followed their father, a master bricklayer, into the building trade. Harry was also known in Christchurch as a champion cyclist and is said to have sat for the painter Petrus van der Velden.

Harry Soanes remained at the property in Ranfurly Street until his death in 1937. The property then passed to Harry's two sons, Albert and Herbert, a civil servant and a storekeeper respectively. Albert Soanes died in 1940, at the age of 45, whilst living at 45 Ranfurly Street.

His share of the property then passed to Gilbert Soanes. In 1952, after 53 years in the Soanes family, the villa was sold to Edward Rickard, a contractor. The property remained in the possession of the Rickard family for 18 years before being sold to architect Graeme Robertson and his wife Annette. The Robertsons remained at the property for 10 years, after which there were a succession of owners through to the present time. The villa sustained damage during the 2010 and 2011 Canterbury earthquakes and its future remains unresolved.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 way of life of a Christchurch builder and bricklayer whose home was also an advertisement for his trade skills.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 late Victorian square villa with a typical plan form and notable architectural detailing. A veranda runs along the front of the dwelling, which is decorated with a tessellated encaustic tile floor and leaded fan - and side-lights framing the front entrance. The paired sash windows framing the front door have ornamental plaster undersills. The dwelling also features moulded brick detailing, including corbelled eaves, and decorative ironwork on the veranda. Two chimneys with terracotta chimney pots complete the design.

The interior of the villa retains many notable features, including plaster ceiling roses and cornices and four original ornate fireplaces. The villa has retained its original appearance from the front but has undergone modification at the rear of the building. In the 1980s architect David Sheppard made additions at the rear to open the living area out at the back. These alterations were later removed as part of remodelling undertaken by Skews Architects in 2003. A modernist monopitch addition was then added to the rear of the building along with a detached double garage. The addition contains the kitchen, dining and living areas 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.*

The dwelling has high craftsmanship significance due to the quality of construction of this turn of the 20<sup>th</sup> century double-width brick dwelling, moulded brick detailing and corbelled eaves. The plasterwork detailing is particularly notable for its quality and decorative detail, especially the ornate ceiling roses and plastered cornices. The original decorative cast-iron veranda frieze and brackets also remain intact, while the use of Marseilles tiles for the roof distinguishes the dwelling out from its neighbour at 41 Ranfurly Street. The dwelling also has technological

significance for the potential it has to reveal information about masonry construction methods, materials, fixtures and fittings 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 dwelling and its setting has contextual significance as part of a group of two brick villas that were built by the Soanes brothers in 1899. The two houses sit side by side, on their original sections, with the rear of both sections backing onto Abberley Park. The houses were built at a time when villa 'suburbs' were developing in various parts of the city, St Albans being one of them. The setting consists of a rectangular section fronting onto Ranfurly Street and backing onto Abberley Park. The house sits towards the front of the property with a new garage on the eastern boundary at the rear of the house. The street frontage has a modern medium-height brick fence with gate posts. The rear of the section has a lawn with some planting set against the backdrop of Abberley Park. The building has landmark significance within this residential neighbourhood due to its materials, quality of construction and relatively ornate detailing. The landmark significance of the villa is enhanced by its proximity to another former Soanes villa. The villa also provides some historic and stylistic context for the 1910s development of the eastern portion of Ranfurly Street, between Springfield and Caledonian Roads.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 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 before 1900.

## ASSESSMENT STATEMENT

The dwelling at 45 Ranfurly Street and its setting has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance as it was built by the owner of the property, Harry Soanes, and is associated with the growth of the city's villa suburbs. The dwelling has cultural significance as it demonstrates the way of life of a Christchurch builder and bricklayer whose home was also an advertisement for his trade skills. The dwelling has architectural and aesthetic significance as a late Victorian square villa with a typical plan form and notable architectural detailing. The dwelling has high craftsmanship significance due to the quality of construction of this turn of the 20<sup>th</sup> century double width brick dwelling, moulded brick detailing and corbelled eaves and technological significance for the

potential it has to reveal information about masonry construction methods, materials, fixtures and fittings of the period. The former Soanes villa at 45 Ranfurly Street has contextual significance in relation to the neighbouring dwelling at 41 Ranfurly Street and for its contribution to the streetscape. The dwelling and its setting has archaeological in view of the date at which development first occurred on this property.

**REFERENCES:**

Christchurch City Council Heritage files *45 Ranfurly Street*  
Historic place #298 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details?id=298>  
The Bint Family of New Zealand: <http://www.bint-family.com/arthur.htm>

**REPORT DATED: 3 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 456  
*FORMER PAPANUI RAILWAY STATION AND SETTING –  
1 RESTELL STREET, CHRISTCHURCH***



**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 former Papanui Railway Station has high historical and social significance as the last surviving timber railway station in Christchurch. The railway line between Papanui and Addington opened in 1870. The first stationmaster, J Long, was appointed in 1872 and he ran the station from the platform and a shed that functioned as a waiting shed and booking office. It was not until 1900 that this rudimentary set up was replaced by the Papanui Railway Station. Until 1934 trams ran to the station to connect with trains running to and from North Canterbury, offering travellers a speedier trip to the centre of the city than if they had remained on the train. By the late 1960s the station was serving rail car passengers and supplying several local industrial plants. In 1972 suburban passenger services ceased. The station remained busy however with large local factories, such as Firestones and Sanatorium Health Foods, along with timber and coal yards, continuing to use the station.

In 1985 the stationmaster was withdrawn and in the early 1990s the Railways Corporation withdrew the traffic operator and the station was closed. By the mid-1990s the station was in



a poor state of repair and demolition was being considered. There was major public opposition to the proposed demolition of the station and combined efforts by the community, NZ Historic Places Trust (now Heritage New Zealand) and Christchurch City Council to secure its future resulted in the Council purchasing the building, and then on-selling it for use as a cafe/bar. In 1996 the station was converted for use as a cafe/restaurant. It continues to operate as The Station cafe and bar 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 former Papanui Railway Station has high cultural significance as it reflects the cultural importance of train travel to the early inhabitants of Canterbury as well as the way of life of the station's users and staff. It also has cultural significance for its association with the community heritage conservation efforts in the mid-1990s that secured its adaptive reuse.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Papanui Railway Station has high architectural and aesthetic significance as the last timber railway station left standing in the city. The station was built to one of the standardised designs developed by George Troup for New Zealand Railways during the heyday of the country's rail network. Troup was Head Draughtsman of New Zealand Railways from 1892 until he became Designing Engineer in 1902. From 1919 until his retirement in 1925 Troup held the position of Head Architect. His best known work is the Dunedin Railway Station.

The former Papanui Railway Station is a Troup Type B and C station; a single gabled building with bracketed eaves and finials on the main gable ends. The gable-ended platform canopy is decorated with scalloped boards at each end with typical Troup-designed iron hoops supporting the roof. The interior of the station building was considerably altered by changes made to the original plan in the 1950s to accommodate more package and bicycle storage space. To this end the ladies' waiting room was closed off and converted to storage use. The platform canopy was also cut back over the main line to allow clearance for large freight loads. The conversion to a cafe/bar resulted in major alterations to the heritage fabric of the building although the general form and appearance of the exterior was retained. Alterations to the interior include the addition of a food preparation area and the platform has now been closed in to provide a seated dining space. The interior fixtures and fittings have been remodelled although the space still retains a carriage-like layout.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Papanui Railway Station has technological and craftsmanship significance for the potential it has to reveal of its construction methodologies materials, fixtures and fittings due

to its 1900 timber construction and later alterations. It has particular detailing including Troup designed circular metal veranda supports.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Papanui Railway Station and its setting have contextual significance as a landmark on the South Island Main Trunk rail corridor and in relation to other listed buildings that provide evidence of the historic development of Papanui. Opposite the station on Harewood Road is St Paul's Anglican Church, which was built in 1876 to the design of pre-eminent Canterbury architect, Benjamin Mountfort. The setting consists of a narrow parcel of land between Restell Street and the railway line. The platform canopy extends beyond the land parcel into the rail corridor.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Papanui Railway Station 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. There have been buildings associated with the rail corridor on this site since the early 1870s.

## **ASSESSMENT STATEMENT**

The former Papanui Railway Station and setting has high overall significance to Christchurch, including Banks Peninsula. It has high historical and social significance as the last remaining historic railway station in Christchurch. The railway line between Papanui and Addington opened in 1870. The former Papanui Railway Station has high cultural significance as it reflects the importance of train travel to the early inhabitants of Canterbury as well as the way of life of the station's users and staff. The building has high architectural significance as a Type B and C class station, designed by well-known railway architect, Sir George Troup. The former Papanui Railway Station has technological and craftsmanship significance for the potential it has to reveal of its construction methodologies materials, fixtures and fittings due to its 1900 timber construction and later alterations. The former Papanui Railway Station and its setting have contextual significance in relation to the South Island Main Trunk railway line and as a tangible reminder of the development of Papanui village in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The former Papanui Railway Station 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.

**REFERENCES:**

Christchurch City Council Heritage files *1 Restell Street, Former Papanui Railway Station*  
Historic place # 7415 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/7415>  
G Bartram 'Papanui Station in its Last Years' *Newsletter of the Canterbury Branch of the New Zealand Historic Places Trust* (November 1995)  
'Historic building home to new cafe bar restaurant' *The Press* 17 January 1997.  
Tramway Historical Society *On the Move: Christchurch Transport Through the Years* Vol 5, Christchurch, 1985.

**REPORT DATED: 3 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 600  
*MED SUBSTATION AND SETTING – RETREAT ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 7/01/2015**

**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.*

The Retreat Road substation (1935) is of historical and social significance as one of many utility buildings (substations and pump houses) erected among the suburban homes they historically serviced and, in many cases, still service. The continuity of utility buildings such as the Retreat Road substation in the city's streetscape marks the introduction of drainage and power to the City. The Christchurch City Council had agreed in 1898 to establish a supply of electric power for public and private use and for street lighting. Limited supplies of electricity became available in Christchurch in 1903, after the city's rubbish destructor was commissioned in 1902 and then from the Tramway Board's power station at Falsgrave Street, which was commissioned in 1905. These small-scale beginnings eventually led to the Council's decision to generate electricity from Lake Coleridge - a progressive and innovative scheme which was taken over by central government in 1910 and became the first major hydro-electric power scheme in New Zealand when it opened in 1914. Christchurch became the first New Zealand city to benefit from construction of a major state hydro-electricity station, with power from the Lake Coleridge station reaching Christchurch in 1915.

Distribution to Christchurch consumers was managed via a network of substations throughout the city and suburbs connected by underground cables and power reticulation proceeded rapidly. Households connected to electricity and the sewage system were ushered into a new era of domestic comfort and efficiency - electricity was cheaper and cleaner than coal or gas and the benefits of electric household appliances were widely promoted. The retail distribution and sale of electricity became the responsibility of the Municipal Electricity Department of the City Council (MED), which had a visible presence throughout the city in the form of its many small ornamental substation buildings dating from the second decade of the twentieth century to the late 1940s.

The substation is also of historical and social significance for its association with the Municipal Electricity Department (MED) employee Ernest Marriner and architects Charles R Dawe and H Francis Willis. Marriner was part of the MED's draughting office staff and was responsible for the preparation of detailed drawings for most of the substations built in the 1930s and 40s. In the case of the 1935 Retreat Road substation design Marriner drew on plans prepared by architects Dawe and Willis for the Locarno Street pump house (1927). This design had also been employed by the MED in 1930 for a substation in Ford Road.

Christchurch's substations were maintained by Southpower when it split from the Christchurch City Council in 1989 and passed to Orion Ltd. when the retail and supply aspects of the business separated in 1999. The substation was relatively unharmed in the 2010/11 Canterbury earthquakes due to seismic protection works in the 1990s.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 substation is of cultural significance as a tangible reminder of the introduction of reticulated electricity to the City, which changed subscribers' way of life by providing a clean and efficient energy source for domestic and business use. Despite the benefits, the proliferation of utility buildings in the city often attracted criticism and opposition from the public because of their impact on the suburban streetscape.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 substation is of architectural and aesthetic significance for its design values. The designers of substations had to consider competing demands of economics, technical requirements and public opinion within a context of changing architectural fashions. This resulted in windowless buildings with classically detailed facade. The Retreat Road substation features a broken pediment moulding, re-entrant corners and relief mock window, with a parapet hiding a low-pitched roof. It is of brick construction, with a belt course of reinforced concrete, concealed with smooth plaster coating.

The design for the substation was prepared by MED draughtsman Ernest Marriner who drew on plans prepared by architects Dawe and Willis for the Locarno Street pump house (1927). The Retreat Road substation exterior differs from this pump house only in height and there is some variation in the relief detailing. Architects Charles R Dawe and H Francis Willis first

worked together in the draughting office of the Christchurch City Council. When Willis rejoined the Council as Assistant City Engineer in 1920, Dawe was City Surveyor and Engineer. In October 1924, having resigned from the City Council, the pair formed a partnership which lasted until 1928, when Willis went into practice on his own. Their work included the reinstatement of the Civic Theatre, Manchester Street (1928) and the Sydenham Fire Station, Colombo Street (1929).

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 substation is of technological and craftsmanship significance for its construction method, materials and detailing. It was built by GF Head at a cost of £317.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 substation is of contextual significance for its relationship to the adjacent MED constructed Pump No. 8 (1927), which is of the same scale and materials and exhibits a similarity of design and detailing. The setting of the substation consists of the immediate land parcel. The substation footprint abuts the Retreat Road street frontage and the building's steps ascend directly from the pavement. A drive and timber fence to the west of the substation separate it from the adjacent pump house grounds and a low concrete block wall extends from the front of the building on its eastern corner to the adjoining 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 substation and setting are of archaeological significance for the potential to provide archaeological evidence of human activity, including that which pre dates 1900. Although the substation was not constructed until 1935 there is potential for the site to provide archaeological evidence relating to earlier human activity on the site including that which pre-dates 1900. Research to date indicates that Retreat Road was a well-used travel route prior to the formation of the road in 1880 (*Star*, 28/4/1877, p 2, *Star*, 24/4/1880, p 3) and the Avonside Drive stretch of the Avon River, which flows opposite the site, was a 19<sup>th</sup> century travel route for river craft travelling between New Brighton and the Bricks (Lamb, pp 18-26). The river was also an important pre-European transport route for tāngata whenua and its waters and environs a seasonal mahinga kai (Lamb, p 2).

### **ASSESSMENT STATEMENT**

The Retreat Road substation and setting is of overall significance to Christchurch, including Banks Peninsula. The substation is of historical and social significance as one of a network

of early substations, which collectively and individually mark the establishment of reticulated power to the city. The substation is of cultural significance for its association with the introduction of reticulated electricity, which changed people's way of life by providing a clean and efficient energy source to power their household and commercial activities. The substation has architectural and aesthetic significance for its corporate classical styling and association with the Municipal Electricity Department draughtsman Ernest Marriner, the architects Charles Dawe and Francis Willis and builder GF Head. The building has technological and craftsmanship significance for its construction methods and materials and detailing and contextual significance for its relationship with the adjacent pump house and its contribution to the streetscape. The substation and setting are of archaeological significance for the potential to provide archaeological evidence of human activity, including that which pre dates 1900.

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**REPORT DATED: 5 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 463**

**FORMER *HOLY NAME SEMINARY* INCORPORATING THE  
FORMER DWELLING *BARON'S COURT/KILMEAD*,  
*MOTOR HOUSE* AND SETTING- 265 RICCARTON ROAD,  
CHRISTCHURCH**



**PHOTOGRAPH: G. WRIGHT 26/10/2012**

**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 *Holy Name Seminary* complex has high historical and social significance for the manner in which its *Baron's Court/Kilmead* element displays the way of life of its wealthy owners in the early twentieth century, and for its associations with consecutive owners, the prosperous and prominent businessmen Thomas Kincaid and John Montgomery. The *Holy Name Seminary* complex as a whole also has high historical and social significance for the capacity it has to reflect wider socio-economic trends through changing uses over time, and more particularly for the thirty years it spent as Christchurch's Catholic seminary, one of only two in the South Island in this period.

The use of the property through the twentieth century reflects broad socio-economic trends. Large homes such as the original *Baron's Court*, which reflected a type of lifestyle of the Edwardian period, had by mid-century typically become both undesirable and uneconomic as single-family residences and were often converted to institutional or multi-residential use. By the end of the twentieth century however, institutional rationalisation and the need to meet new code requirements made many of these older homes functionally redundant for a second time.

Thomas Kincaid was the proprietor of Kincaid's, a large, socially progressive and very successful Christchurch grocery business with its premises in Colombo Street. In 1909 he commissioned leading architects Clarkson and Ballantyne to design him a house in the then well-to-do rural-residential area of Riccarton. Kincaid called his new home *Baron's Court*. A motor house at the rear of the property was also built at this time. After his death, the property was sold in 1929 to another businessman, John Montgomery.

Montgomery was the principal of J. Montgomery and Co, a seed merchandizing and exporting firm. He also served as chairman of directors of the Christchurch Press Company. The property he renamed *Kilmead* after the family's village in Ireland remained in the Montgomery family until 1946 when it was sold to the Catholic Church, who converted it for use as a seminary.

For thirty years until the end of the 1970s, the *Holy Name Seminary* was one of only two seminaries in the South Island. The complex was altered and extended on a number of occasions to enable it to fulfil this role. It also included a small convent (The Sisters of St Joseph of Cluny) who carried out the institution's domestic duties. By the late 1970s however, fewer men were being called to the priesthood and the Catholic Church rationalised its operations to Mosgiel. For a brief period, the Church operated student accommodation under the name *Campion Hall*, before selling the property to Patrick and Veronica Luisetti in 1981.

Renaming the complex *Antonio Hall*, the Luisetti's returned the original Kincaid home to residential use and ran the remainder of the property as a hostel and function centre. At the end of the twentieth century, the property changed hands again and the new owner began a conversion of the former dormitory wing to motel units. This was not completed. The early twentieth century portion of the complex sustained severe damage in the Canterbury Earthquakes of 2010 and 2011, and the whole complex is currently vacant.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 *Holy Name Seminary* complex has high cultural and spiritual significance. The *Baron's Court/Kilmead* portion of the complex has high cultural significance for the capacity it has to illustrate the lifestyle and habits of a wealthy Edwardian businessman and his family. The whole complex has high cultural and spiritual significance as the place where for thirty years, many young men chose to follow the vocation of the priesthood. The complex incorporates a large chapel (seating 300) which was dedicated in 1963 and provided a spiritual focus until 1978. During the Luisetti's tenure, it was a popular wedding venue.

## ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

The *Holy Name Seminary* complex has high architectural significance and aesthetic significance. The *Baron's Court* wing has high significance as a large and impressive Domestic Revival house by prominent Edwardian architectural partnership Clarkson and Ballantyne. The large additions made in the mid-twentieth century for the *Holy Name Seminary* have architectural and aesthetic significance as the work of very long-standing architectural practice Collins & Son, and for the considerable effort made to reconcile the style of the new additions with that of the original house. The grounds have aesthetic significance as (in part) the work of important landscape designer Alfred Buxton.

Clarkson and Ballantyne was formed by cousins William Clarkson and Robert Ballantyne in 1899. During the early years of the twentieth century, the pair were popular domestic designers in Canterbury. Many of their houses were designed in the eclectic Edwardian Free-style, which mixed the English Domestic Revival with other, particularly American, forms and features. With its prominent use of shingles, wide porches and Romanesque arches, the former *Baron's Court* is considered to be overtly American in derivation. The firm's houses are considered to mark the stylistic transition between the elaborate designs generally favoured by Edwardian architects and the simpler, clearer work of their successors. The interior of the house features considerable decorative timber and plasterwork, which is largely extant.

Thomas Kincaid had landscape gardener, Alfred Buxton, design the grounds of his new home. Buxton is considered the most significant landscape gardener in New Zealand in the first half of the twentieth century. The Kincaid garden was one of Buxton's earliest commissions. The garden was designed in the contemporary Japanese fashion integrating ponds with cascades, rustic oriental styled bridges, elm trees and Chinese Fan palms. After John Montgomery assumed ownership, Buxton returned in 1930 to further develop his design. Some of the Buxton scheme was destroyed by the mid twentieth century alterations to the property, but an extensive area remains.

After the *Holy Name Seminary* had taken over the property, considerable alterations and additions were undertaken to prepare the building for its new role. Much of this work was executed in two phases (1950 and 1963) by noted architect J. G. Collins of Collins and Son, the city's oldest architectural firm. The 1950 extension added a two-storey wing to the east of the house and included a dining room, library, small chapel and dormitory. The much larger 1963 additions included lecture rooms, a common room, a new larger chapel and a dormitory with individual accommodation for nearly 100 interns. The additions retained the aesthetic and material palate of the original house, but employed them in a simplified fashion. In line with this approach, the cruciform chapel has a restrained classical exterior featuring a large pedimented portico relief on the sanctuary, but inside is very much a modern interpretation of the idiom with exposed brick walls and a concrete truss ceiling.

The 1909 wing of the complex sustained severe damage in the 2010-2011 Canterbury Earthquakes. Chimneys, gable ends and sections of wall fell, and extensive sheer cracking is evident. The mid twentieth century additions have sustained cosmetic to moderate damage.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The *Holy Name Seminary* complex has technological and craftsmanship significance for the extensive use of brick and for the quality of the decorative detailing in all phases of the Edwardian section of the complex. As was typical of Arts and Crafts houses, the *Baron's Court* wing integrated a wide palate of materials tastefully embellished and brought to a high degree of finish. The exterior features leadlight windows, detailed timber work, stone carving, and glazed and terracotta tilework. The interior has a similarly detailed finish, with extensive elaborate plasterwork and joinery.

Considerable effort was also expended on the 1963 chapel, with stone carving and stained glass. The pedimented portico on the apsidical northern elevation, containing a tiled christogram, is particularly noteworthy.

### CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

The *Holy Name Seminary* complex has high contextual significance on its site, within its setting, and within its wider context. The listed heritage place consists of the original *Baron's Court* (1909), the additions made for the *Holy Name Seminary* (principally 1950 and 1963), and the motor house (also 1909). The setting consists of the immediate land parcel, a large area of mature garden. The *Baron's Court/Holy Name Seminary* building is centrally located within the setting; the motor house is separately located to the rear in the south west corner of the parcel. The setting is of particular significance as (in part) a garden designed by noted landscape gardener Alfred Buxton, and for its size, completeness and visibility. The wider context of the property is the residential area of Upper Riccarton. At the time *Baron's Court* was constructed in 1909, Upper Riccarton was one of the city's prime residential areas, with a number of fine homes on large estates. From the mid twentieth century however, the area was largely subdivided for state and private suburban housing. The *Holy Name Seminary* complex is unusual in that it has retained much of its original large landscaped garden setting, including ponds and three listed trees. The property has a long high-profile frontage to Riccarton Road across which the large complex can be seen. The property is therefore a major city landmark.

### ARCHAEOLOGICAL SIGNIFICANCE

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

The *Holy Name Seminary* complex and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900. Parts of the Buxton garden remain extant.

## ASSESSMENT STATEMENT

The *Holy Name Seminary* complex and setting have high significance to the Christchurch district including Banks Peninsula. The *Baron's Court/Kilmead* element of the complex has high historical and social significance as a large Edwardian house built as a statement of social standing, and for its associations with consecutive owners, the prominent businessmen Thomas Kincaid and John Montgomery. The *Holy Name Seminary* complex has high historical and social significance for the capacity it has to reflect wider socio-economic trends through changing uses over time, and more particularly for the thirty years it spent as Christchurch's Catholic seminary, one of only two in the South Island in this period. The *Baron's Court/Kilmead* wing has high cultural significance for the capacity it has to illustrate the lifestyle and habits of an Edwardian businessman and his family. The *Holy Name Seminary* complex has high cultural and spiritual significance as the place where for thirty years, many young men chose to follow the vocation of the priesthood. The *Baron's Court/Kilmead* wing has high architectural and aesthetic significance as a large and impressive Domestic Revival house by prominent Edwardian architectural partnership Clarkson and Ballantyne. The large additions made in the mid-twentieth century for the *Holy Name Seminary* have architectural and aesthetic significance as the work of very long-standing architectural practice Collins & Son, and for the considerable effort made to reconcile the style of the new additions with that of the original house. The grounds have aesthetic significance as the work of important landscape designer Alfred Buxton. The *Holy Name Seminary* complex has technological and craftsmanship significance for the extensive use of brick and for the quality of the decorative detailing in all phases of the building. The *Holy Name Seminary* complex has high contextual significance within its large landscaped mature garden setting. This is a rare surviving example of an original garden setting, allowing the building to be understood largely as conceived. The property is also one of the few surviving examples of the larger estates that were once characteristic of the Upper Riccarton area. The *Holy Name Seminary* complex and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900. Parts of the Buxton garden remain extant.

## REFERENCES:

CCC Heritage Files (3) – Former Kincaid Homestead, Garden and Coachhouse/Formal Seminary and Chapel

**REPORT DATED:** 22/09/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 465  
*ST JAMES' CHURCH AND SETTING – 65, 69 RICCARTON  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/2014**

**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 James' Anglican Church has high historical and social significance for its association with the Anglican Diocese and within the Parish of St James' (est. 1910) which began as a mission district attached to St Michael and All Angels'. Services were held at Wharenuī School until a site in Peverel Street was acquired and local architects Sydney and Alfred Luttrell oversaw the construction of a mission hall in 1906-7. The hall was later extended but 'the whole was totally destroyed by fire in July, 1921' A new location on the corner of Mandeville Street and Riccarton Road was then secured and plans were made for the construction of a new church.

Local architect Alfred Luttrell was a parishioner of St James' and he was commissioned to design a new church in an Early English Gothic Revival style. St James' was built as both a place of worship and a memorial to those who had fought and died in World War I. The

foundation stone was laid on 4 February 1923 and the church was officially opened by Archbishop Julius on St James' Day, 25 July 1924. It was the last and only Anglican church Luttrell designed, as he died in May 1924 without seeing the building completed. In January 1927 Sidney Luttrell called tenders for a brick and stone Sunday School Hall at St James'. The site developed into a complex of church buildings including the hall and a vicarage (1929). Church House was constructed on the site in 1987 to a design by architect John Warren who, like Luttrell, was also a parishioner. At the north entry the church has a memorial sundial with the names of the fallen and a standard rose garden which was established in the 1940s as a memorial to World War II soldiers. Each of the standard roses was planted in memory of a local soldier who had died in that war. In 1948 St James' itself became the mother church to another, St Hilda's further west on Riccarton Road.

St James' Church was damaged by the Canterbury earthquakes of 2010/11.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 James' Church has cultural and spiritual significance as a place of Anglican Communion for 90 years. When the foundation stone of the church was laid, the font was dedicated to Nellie Luttrell, Alfred's daughter, who died in 1916 at the age of 22. The church has further high cultural significance as it was built as a war memorial to the fallen of World War I. The rose garden and sundial in front of the building are a memorial to local soldiers who lost their lives in the Second World War.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 James' Church has high architectural and aesthetic significance as an Early English Gothic Revival design by well-known architect Alfred Luttrell. Brothers Alfred (1865-1924) and Sidney (1872-1932) Luttrell trained and established their practice in Tasmania before relocating to Christchurch in 1902. They quickly established a successful practice that specialised in commercial buildings, racecourse grandstands, and Catholic churches. The Luttrells introduced the skyscraper to New Zealand in the first decade of the 20<sup>th</sup> century and became the unofficial Catholic diocesan architects after FW Petre. St James' Church in Riccarton was the Luttrells' only Anglican church. It also has architectural significance because of its rarity given the number of Luttrell Brothers' building demolished after the 2010 and 2011 Canterbury earthquakes.

St James' is an Ecclesiologically correct stone church with a gabled Welsh slate roof. The church features polychromatic buttressing flanking lancet windows and a tower at the intersection of the nave and sanctuary. The building followed Luttrell's plans except for the addition of an extra bay in the nave that was requested by the Diocesan Standing Committee. The interior of the church has aesthetic significance for its timber ceiling with heraldic stencil paintings, which were carried out by architects Robert and Margaret Munro in 1950. Originally this decoration also extended to the walls but the wall painting was later covered over with white wash. Margaret Munro was Canterbury's first female architectural graduate although she did not register as an architect until after her husband's death in 1959. The Munros designed many houses as well as other buildings including the War Memorial



Chapel at St Andrew's College and the Oxford County Council buildings. St James' Church is believed to be one of only three buildings in Christchurch with English heraldic symbols forming an integral part of their interior decoration, the other two being the stone chamber of the Canterbury Provincial Council Chambers and the Sign of the Takahe.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 James' Church has high technological and craftsmanship significance as an early 20<sup>th</sup> century masonry church with constructional polychromy incorporating Oamaru and Halswell stone. The interior is notable for its heraldic stencil paintings designed by Robert and Margaret Munro. The Munros cut stencils to their own designs and painters from the firm A E Brown and Company carried out the work, with FL Rose acting as foreman painter and Carl Gottini, a Swiss church decorator, contributing his skills. The wall decorations were lost to water seepage and repainting in the 1970s, however, the ceiling decoration remains.

The church also has high craftsmanship significance for a number of stained glass windows that were gifted as memorials. The Ascension window on the east wall was made by William Morris and Co, of Westminster, England in 1925. The two windows on the north wall, dating from 1924 and 1957, were made by John Hardman and Co of Birmingham. The last stained glass window was installed in 1987 and was designed and made in Christchurch by Rena Jarosewitsch, a German trained stained glass window maker. The church bell is thought to be the only steel bell in New Zealand and was made by Thomas Waddell's Sockburn plant, later Alloy Steel (*News Advertiser* 23 March 1987).

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 James' Church has contextual significance as a stone church prominently located on one of the city's major arterial routes. The church grounds are open to the street and the building's high visibility was not been greatly affected by either the construction of Church House in 1987 (John Warren, architect) or the subdivision of the property in 2008.

There are planted areas on the site including a strawberry tree, a magnolia, a ribbonwood and a golden rain tree. With its spacious setting St James' Church provides an open green space within the context of the commercial development that has come to define Riccarton Road and Mandeville Street. The church also has contextual significance within the oeuvre of the Luttrell Brothers and the cohort of suburban churches in Christchurch, such as St Barnabas's Anglican Church on Fendalton Road, that reflect the development of faith communities as the city's population increased.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 James' Church and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900. Riccarton Road was a significant transport route from the earliest days of colonial settlement, connecting the city centre with Riccarton Bush and the Deans' estate. Research to date suggests that there may have been structures on the site prior to the erection of St James'.

## **ASSESSMENT STATEMENT**

St James Church has high significance to the Christchurch District, including Banks Peninsula. It has historical and social significance as an expression of the early 20<sup>th</sup> century growth and development of the Anglican church in Christchurch. The church has high cultural and spiritual significance as a place of worship and as a World War I memorial. St James' has high architectural and aesthetic significance because it was designed by Alfred Luttrell, design principal of one of New Zealand's foremost Edwardian architectural practices. The Early English Gothic Revival building was Alfred Luttrell's last church design before his death in 1924. The interior has high technological and craftsmanship significance for its unique stencil painting, incorporating traditional Gothic and New Zealand symbolism, which was designed by local architects Robert and Margaret Munro. The stained glass windows in the church enhance its high technological and craftsmanship significance. The church has contextual significance for its prominent siting; place within the oeuvre of surviving examples of the Luttrell brothers' work; and relation to other masonry churches in the city. The garden setting, including memorial elements and listed trees, contributes to St James' landmark presence within lower Riccarton. The archaeological significance of the site may pertain to the colonial development of Riccarton Road.

## **REFERENCES:**

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'Heraldic Symbols give Church Distinctive Décor' (*The Star* 5 October 1968)

Mary-Jane Duffy 'Emerging from Obscurity' (*Historic Places* March 1993)

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(*The Press* 25 July 1924, p. 11).

**REPORT DATED: 1 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 466  
*COMMERCIAL BUILDING AND SETTING – 355C*  
**RICCARTON ROAD, CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 23/12/2014**

**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 Rowland Saddlery has historical and social significance as it was built in c.1889. The property on the corner of Riccarton Road and Hansons Lane was owned by John Edward Hanson, storekeeper, after whom Hansons Lane is named. Hanson arrived in Christchurch in 1863 and established Hanson's Stores on this corner, incorporating Hanson's living quarters, a general store, butchery, bakery and bacon curing business. By 1990 the last of Hanson's stores had been demolished. The former saddlery was built on Hanson's land but was never used for his business; instead it was leased to others, starting with the saddlery of George Rowland. He remained in the building until 1901 when it became a drapery or tailoring establishment. From 1921 to 1941 it was again used as a saddlery and then became a fruit and vegetable market. By 1960 the building was occupied by Prebble

Cycles, who later moved their business into more modern premises next door, using the old saddlery as a bicycle warehouse and workshop.

JE Hanson owned the property until his death in 1920 when it passed to his son Joseph Hanson. The property remained in the Hanson family until 1940. By the 1940s the corner property was in the ownership of Arthur Bussell, a local farmer, who has retained ownership to this day. The condition of the saddlery building deteriorated during the late 20<sup>th</sup> century. A garden centre moved onto the corner site and by the late 1990s was applying to demolish the building due to its poor state of repair. The building was saved in 2002 by Colonial Homes Canterbury who restored and refurbished the building for use as their offices. Its current tenant, Artisan Homes, has occupied the building since 2009.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Rowland Saddlery has cultural significance as a reminder of the way of life associated with the racing industry. Racehorses were stabled at the Bush Inn Hotel, which was just across the road from the Rowland Saddlery, from the early 1860s until the 1930s and raced at the Riccarton Racecourse from the mid-1850s until 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 former Rowland Saddlery has architectural and aesthetic significance due to its colonial vernacular style. The building was designed for commercial use at ground floor level with living accommodation above. Built in c.1889 the two-storied cavity brick building has a symmetrical façade with a hip roof. The façade is enlivened by quoins and decorative stone arches with keystones over the first floor sash windows and the ground floor entrance.

The building originally had a large verandah extending over the footpath; this was removed in the mid-20<sup>th</sup> century. Other alterations at this time included the replacement of the V-shaped front door entrance with the current flat entranceway, along with the central partition in the building. The wooden floor was also replaced with a concrete floor. The building was restored in 2002 in order to ensure its survival. The verandah was reinstated at this time, although on a smaller scale in response to the widening of Riccarton Road. The original single storey wooden lean-to at the rear of the building was rebuilt on a larger scale to create more interior space. The layers of paint on the exterior were removed to reveal the original brick and stone finish underneath.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Rowland Saddlery is of technological and craftsmanship significance due to its late 1880s cavity brick construction and decorative stone detailing. The moulded detailing

above the windows and door was the same as that which was used on the demolished brick blacksmith building that was two doors to the east of the saddlery 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 Rowland Saddlery has contextual significance as one of the surviving colonial commercial buildings in the Upper Riccarton commercial precinct. It has landmark significance because of its distinctive appearance, sitting amidst single storey 20<sup>th</sup> century buildings on Riccarton Road, and its axial position at the head of the T intersection of Riccarton Road with Waimairi Road. Many local people expressed a desire that it be retained when it was threatened with demolition in the late 1990s.

The building's setting consists of a large property on the corner of Riccarton Road and Hansons Lane. It includes a corridor of land around the sides and rear of the former saddlery, a stand-alone café on the Hansons Road corner (in a single storey building erected in 2006), a garden centre, and a food retail outlet. Most of the property is taken up by the garden centre.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Rowland Saddlery 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 before 1900.

## ASSESSMENT STATEMENT

The former Rowland Saddlery has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as one of the few colonial commercial buildings to survive in Upper Riccarton. The building has cultural significance for its association with the way of life of those involved in the horse racing industry and architectural and aesthetic significance as a two-storeyed brick colonial vernacular commercial building. The former Rowland saddlery has technological and craftsmanship significance as an example of late 19<sup>th</sup> century cavity brick construction and decorative stone detailing. The building derives contextual significance from its commercial classical style and brick construction, from its prominent position at the head of a busy Riccarton Road intersection, and from its continuous use as commercial premises since c.1889 at the centre of a longstanding commercial precinct. It also has archaeological significance, in that the building predates 1900, and with its setting has the potential to provide evidence of pre-1900 human activity on the site.

## REFERENCES:

CCC Heritage *The Old Saddlery – 355c Riccarton Road*

Helms, R. (1993) Notes on the History of Old Saddlery Building at Upper Riccarton.

**REPORT DATED:**

**15 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 464  
*BUSH INN HOTEL AND SETTING* – 364 RICCARTON  
ROAD, CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 23/12/2014**

**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 Bush Inn Hotel has historical and social significance as one of the city's early hotels. The Upper Riccarton hotel was opened in 1865 by William Coles Webb who retained the license until 1905. Webb was a keen horseman, arriving from England in 1862 with a valuable collection of thoroughbreds in his charge, on behalf of Lancelot Walker of Four Peaks Station, South Canterbury. Webb originally leased the land from AR Creyke, establishing both the hotel and training stables at the rear of the building. A portion of the original Bush Inn hotel is extant at the rear of the present-day hotel. In its early years, it served as a pick up and drop off point for coaches travelling to and from the West Coast and Ellesmere.

Webb purchased the property in the early 1870s, selling the hotel and one hectare of land in 1904 to the brewers S Manning and Co. Webb retained three hectares of the site until his death in 1920. Manning and Co. leased the hotel to Paddy Burke whose company bought the remaining interest in the hotel in 1924. Burkes Caterers Ltd, which had become one of New Zealand's biggest and oldest catering businesses, was taken over by Lion Nathan in the late 1970s. In 1980 the Bush Inn was converted into a Cobb and Co restaurant, while in 2007 it became a Lone Star Cafe and Bar.

Over its history the hotel has seen a number of additions. The two-storey section close to the Waimairi Road / Riccarton Road corner was built during 1916-1918, while the wing extending the building along Waimairi Road dates from 1955. A separate single-storey building (also L-shaped) containing offices and a store was built at the rear of the hotel in 1957, only to be demolished in the 1980s.

In the late 1980s there were several new additions extending the Bush Inn Hotel frontage eastwards along Riccarton Road, one of which became the site of a TAB outlet in 1996. More recently, an area at the rear of the Waimairi Road wing was developed to allow for an expansion of the Lone Star Café and Bar, after the 2010-2011 earthquakes forced the closure of that businesses' Manchester Street operation.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Bush Inn Hotel has cultural significance for its association with the way of life of a number of different groups, having operated as a hotel since it was established in 1865. For 135 years there has been a restaurant and bar on this site that has served the local community. The building has cultural significance as a remnant of the coaching route between Christchurch and the West Coast and also as the bar frequented by the airmen from Wigram during their training for the aerial battles of World War II. It also became a favoured hotel for university students after the University of Canterbury moved to its current Ilam campus in 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.*

The Bush Inn Hotel has architectural and aesthetic significance as a hotel complex that has developed since the 1860s. The oldest section of the hotel at the rear of the building is in a colonial style. It is two storeys in height, clad in rusticated weatherboards with small multi-paned sash windows on the first floor and lean-to extensions. The section of the building fronting Riccarton Road dates from 1916-18. It is this section that today defines the streetscape character of the hotel. It is a two-storey, hipped roof weatherboard building with a central cross gable above the main entrance. A single storey verandah runs the length of the building with a central half-timbered gable over the entrance and echoing the gable in the roof above. Single and paired sash windows alternate at both ground and first floor level.

Considerable changes were made to the building following World War II, including the demolition of the old racing stables which ended the historic connection with horses established by Webb. The single storey wing that returns down Waimari Road was added in 1955. This extension retains the hipped roof with cross-gabled entrance in the main façade. This wing is stuccoed with bay windows containing multi-paned glazing.

Although the architect of the Riccarton Road section remains unknown the style is typical of colonial and early 20<sup>th</sup> century timber hotels. The most significant heritage features of the interior of the building include the main entrance lobby, the staircase and main function room which features decorative plasterwork, timber panelling and an original fireplace with tiled

surround. These features reflect the grandeur associated with the hotel in the early 20<sup>th</sup> 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 Bush Inn Hotel has technological and craftsmanship significance due to its 19<sup>th</sup> and early 20<sup>th</sup> century timber construction. The timberwork and plasterwork on the interior are notable due to the level of craftsmanship they display.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Bush Inn Hotel has contextual significance as one of the early colonial buildings that defined the central commercial precinct of Upper Riccarton during the 19<sup>th</sup> century. The hotel stands near a former saddlery building (c.1889) on the south side of Riccarton Road, which is also a listed heritage item. The building has landmark significance in the area due to its prominent corner site and colonial style.

The setting consists of the L-shaped hotel running along the corner frontages of Waimairi Road and Riccarton Road, a Liquor King store built in 1988 at the eastern end of the property, and asphalted car parking space. The latter adjoins the asphalted car parking operated by the Bush Inn Mall (opened in 1988), with the boundary between the two being the shared southern car park entrance and vehicle lane on Waimairi 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 Bush Inn Hotel 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, possibly including that which occurred prior to 1900. The original hotel on this site dated from the mid-1860s. A single section of this building remains, with the remainder of the building having been demolished and rebuilt from the 1910s onwards.

### **ASSESSMENT STATEMENT**

The Bush Inn Hotel and setting has overall significance to the Christchurch District, including Banks Peninsula. The Bush Inn Hotel has historical and social significance, as there has been a hotel on this site since the mid-1860s. The Bush Inn also has cultural significance, having served many distinct groups since its establishment, including travellers taking the coach between Christchurch and the West Coast, airmen from the Wigram airbase, and the

many locals and university students who have continued to patronise it to this day. It has architectural significance due to its colonial style with verandah, hipped roof with cross gable and weatherboard construction, and also technological and craftsmanship significance as it provides an example of timber construction methods in a commercial premises over several decades. It derives its contextual significance from its landmark position at major intersection on Riccarton Road, and as a landmark building in the commercial precinct of Upper Riccarton. The Bush Inn Hotel also has archaeological significance in that the building predates 1900, and with its setting it has the potential to provide evidence of pre-1900 human activity on the site, in particular activity associated with the hospitality industry.

**REFERENCES:**

CCC Heritage *Bush Inn – 340 Riccarton Road*

'Bars at Bush Inn Renovated. Cobb and Co restaurant to be added in New Year' *The Star* 17 December 1980.

**REPORT DATED: 15 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 1329  
*J.R. McKENZIE MEMORIAL CHILDREN’S LIBRARY – 393*  
**RICCARTON ROAD, CHRISTCHURCH****



**PHOTOGRAPH: M.VAIR-PIOVA, 20/1/2015**

**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 J R McKenzie Memorial Children's Library is of historical and social significance, due to its inception in 1954 as the Upper Riccarton Children's Library by a group of local women, who in their own time and initially their own money, addressed the lack of locally available reading material for their children. Community involvement and commitment features throughout the history of the library, with the 1958 building constructed with donated materials and time and operated by volunteers until 1989 when Council took over operation of the library. The library is also of significance for its connection with local resident and philanthropist J R McKenzie, who was founder of one of New Zealand's larger retailing chains, and an owner of one the country's foremost harness racing stud farms. The library serves a dual purpose as a library for children and a fitting memorial to McKenzie who took great interest in the welfare and education of children. The library is historically significant as the first in Christchurch of many libraries created during the 1950s and 1960s specifically for children. This was part of a national trend at the time to accommodate the educational and recreational needs of the baby boomer generation. A new community library opened in the area in 2005 which provides for children and negates the need for a separate children's library. The Sir John McKenzie Memorial Children's Library continues to be used by the local community as a toy library.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Sir John McKenzie Memorial Children's Library has cultural significance as the library has been associated with the recreation and education of children and young people in the Upper Riccarton Community for over 50 years. It is held in high esteem by the Upper Riccarton community which has played a vital part in the genesis of the library, facilitated its ongoing operations and made use of its services. There is a strong sense of community ownership in the library, and with it a sense of identity for that community. It has strong connections with the surrounding community, having fulfilled a vital role in it for over 50 years, including the involvement of migrant communities in more recent years. The library building also has strong commemorative values as a memorial to Sir John McKenzie.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Sir John McKenzie Memorial Children's Library has architectural and aesthetic significance as the library remains largely intact as per its original built design. The library, which was constructed by local builder Dick Bonniface, is a simple, purpose-designed structure that is characteristic of its time, with the use of bricks, the shallow gabled roof, eaves overhang to create a verandah effect, and extensive glazing which extends to the roofline. It had an open plan interior, with roof trusses every three metres dividing a single-span of eight metres. The library remains largely intact and at the time it was designed, there was scope for it to be extended 11 feet to the rear in the future; this extension was carried out in 1977.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Sir John McKenzie Memorial Children's Library has technological and craftsmanship significance as the library building exhibits a quality of materials and construction which were representative of the period and has retained a high level of integrity.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Sir John McKenzie Memorial Children's Library and setting has contextual significance because it is a physical landmark set in a prominent location at the Church Corner intersection. The library sits on a small land parcel alongside Council pensioners housing,

and adjacent to the large supermarket on busy Riccarton Road. It relates stylistically to the frontage of the War Memorial Library across the road, and is located across the road from St Peter's Church at Church 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.*

The Sir John McKenzie Memorial Children's Library and setting have archaeological significance. The land on the corner of Hansons Lane and Riccarton Road was formerly a paddock and the site for the new library was unused at the time the site was chosen. It is possible that pre-1900 evidence of farming activity remains on the site.

## ASSESSMENT STATEMENT

The JR McKenzie Memorial Children's Library and setting have overall significance to the Christchurch District including Banks Peninsula. The J R McKenzie Memorial Children's Library is of historical and social significance because of its establishment by a local initiative, and on account of its purpose as a memorial to prominent businessman and benefactor J R McKenzie. The library is also significant on account of its connection with recreational education for children, and illustrates a particular phase in the development of libraries in the City – as one of the first libraries purpose built for children in Christchurch suburbs. The Sir John McKenzie Memorial Children's Library has cultural significance as the library has been associated with the recreation and education of children and young people in the Upper Riccarton Community for over 50 years. The Sir John McKenzie Memorial Children's Library has architectural and aesthetic significance as the library remains largely intact as per its original built design. The Sir John McKenzie Memorial Children's Library has technological and craftsmanship significance as the library building exhibits a quality of materials and construction which were representative of the period and has retained a high level of integrity. The JR McKenzie Memorial Children's Library and setting have contextual significance as a prominent landmark both in the community consciousness and physically on the busy Church Corner site, The Sir John McKenzie Memorial Children's Library and setting have archaeological significance. The land on the corner of Hansons Lane and Riccarton Road was formerly a paddock and the site for the new library was unused at the time the site was chosen.

## REFERENCES:

Christchurch City Council Heritage files 393 Riccarton Road, JR McKenzie Children's Library

**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.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 467  
*DWELLING AND SETTING, THE HOLLIES – 188 RICHARDSON  
TERRACE / 67E VINCENT PLACE, CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT, 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 known as The Hollies has historical and social significance as an early colonial stone house built by Edward Richardson who, with George Holmes, was responsible for overseeing the completion of the Lyttelton rail tunnel. Richardson was born in England where he trained as a civil and mechanical engineer. In 1852 he immigrated to Australia where he went into partnership with Holmes in 1855. In 1861 Holmes and Company was contracted by the Canterbury Provincial Government to complete the Lyttelton rail tunnel, the previous contractors having pulled out after striking hard rock in the tunnel. In 1863 the Ferrymead railway was completed and the tunnel was completed in 1867. The construction of this railway was arguably the country's first, and the construction of the tunnel was the most significant public works project of early colonial New Zealand.

The land on which Richardson built his house was part of the Opawa Farm. Richardson and Holmes purchased an acre bordered by the new Ferrymead railway and the Heathcote River in 1864. In 1871 Richardson purchased Holmes' share and then purchased 13 acres

adjacent to the property. The Hollies was begun in 1871 and was reportedly built of stone from the tunnel excavations. The large house, which originally sat on 14 acres of land, embodies the wealth and social standing of a prominent Canterbury figure who became a Member of the Canterbury Provincial Council, an MP for Christchurch West and who was knighted for his achievements. In spite of the considerable wealth and business interests Richardson had accrued in Canterbury, the depression of the 1880s had a significant impact and prompted him to begin subdividing The Hollies property from 1882. Then in 1889 the Bank of New Zealand repossessed property owned by Richardson totalling 15,000 acres. In 1891 the Hollies and two acres was sold to John Campbell with the remaining seven acres being subdivided by the bank. Campbell had developed a large farming business, shipping his fattened stock at a rate of 6000 - 7000 frozen lambs annually by the late 1880s. In 1902 Campbell sold to William Minson, ironmonger. Minson established a homeware store, Minsons, which became an institution in Christchurch. The original business survived until 1989 and then continued under different ownership for another 10 years. Minson sold the property a year after purchasing it but it returned to his family in 1922 when his son Arthur Minson purchased The Hollies and remained there for nearly 20 years. The house subsequently changed hands several times with owners including architect Paddy Helmore and his wife Joy, and University of Canterbury law lecturer David Round. In 1989 two units were built on the property in order to fund the restoration of the house that has been an ongoing project for various 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 Hollies has cultural significance as an example of a Victorian professional and political couple's suburban residence. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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 known as The Hollies was built in 1871 and has architectural and aesthetic significance as an early colonial villa with both classical and Carpenter Gothic elements. The dwelling exhibits Australian architectural characteristics of the period including the sweeping verandas and the fact that for a large house it is predominantly single storeyed. As a large stone villa it does not conform in either plan or decoration with other large villas of the period. The use of stone is unusual in Christchurch where most large villa styled houses were built of timber, especially at this early date. It is believed Richardson obtained the stone from the excavation of the Lyttelton tunnel. The use of stone was more typical in Australia than New Zealand. The street elevation of the house features two gables with box bay windows and fretted bargeboards. The central block of the house features a concave return veranda with the northern facade featuring an unusual triple gable that was originally highly ornamented. The turned veranda posts remain, however the original scalloped and arched bargeboards, and veranda detailing of intricate carved wood, has since been removed. An early photo of

the house reveals a building that is picturesque in the arrangement of its forms and detailing, true to its Victorian context.

The dwelling sustained damage in the 2010/2011 Christchurch earthquakes and the scope of repair work is yet to be determined.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 due to its early colonial masonry construction and decorative detailing. The main parts of the house are constructed of randomly laid stone with brick trimmed openings. The interior walls and those of the billiard room are constructed of brick. The exterior of the building has quoins and is covered with a cement plaster, incised to resemble stone. The decorative fretted bargeboards on the eastern facade of the building remain in place. The predominant roofing material is slate with corrugated iron on the veranda. Leadlight windows feature in the fanlights of the sash windows on the street front facade.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 known as The Hollies and its setting has contextual significance as a large colonial domestic building in the well-established riverside suburb of Opawa. Throughout the 19<sup>th</sup> century Opawa remained largely rural in character, however clusters of larger houses belonging to professionals, merchants and run holders did develop outside of the central city during the first three decades of Christchurch's foundation. Opawa was well wooded and substantial houses were built on large sections. The Hollies, which originally sat on 14 acres of land, was a good example of this, as was the nearby listed Risingholme (1864), the grounds of which were later donated to the city as a park, and Fifield (1870), also listed, which retains a large section in Hawford Street. The setting of The Hollies consists of the listed building in a well-established garden setting. The building sits relatively close to the eastern boundary facing the Heathcote River over Richardson Terrace (named for John Richardson, the first mayor of Woolston). The northern boundary of the property is adjacent to the green space adjacent to the Brougham Street expressway. On the western side of the house two units have been constructed within the setting of the house, facing Vincent Street. The house has landmark status in the area due to its visibility and architectural 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 known as The Hollies 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. None of the timber outbuildings originally on the site have survived above ground level.

## **ASSESSMENT STATEMENT**

The dwelling known as The Hollies and its setting has overall heritage significance to Christchurch, including Banks Peninsula. The Hollies has historical and social significance for its association with the Richardson, Campbell and Minson families. The dwelling has cultural significance as a demonstration of the way of life of its former residents. The house has architectural and aesthetic significance as an early colonial villa with both classical and Carpenter Gothic elements, and technological and craftsmanship significance due to its early colonial masonry construction and decorative detailing. The Hollies and its setting has contextual significance because the age, materials used and unique villa design of this early colonial house give it landmark significance within the city. It is comparable to other listed properties within the vicinity such as Risingholme and Fifield with their large sections and mature garden settings. 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 *188 Richardson Terrace/ 67E Vincent Place, The Hollies*

Historic place # 3112 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/3112>

Moore, C. (1987, March 28) The Hollies up for sale - but no ghost. *The Press*.  
Wilson, J. (2005) *Contextual Historical Overview of Christchurch for Christchurch City Council*.

[HTTP://WWW.TEARA.GOV.T.NZ/EN/BIOGRAPHIES/2R18/RICHARDSON-EDWARD](http://www.teara.govt.nz/en/biographies/2r18/richardson-edward)

**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 469  
*DWELLING AND SETTING, SPRINGBANK – 290  
RIVERLAW TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 10/01/2015**

**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.*

The dwelling known as Springbank has historical and social significance as a colonial residence built before 1875 and for its association with a number of owners who were involved in the social and political life of the city. The land was originally owned by Henry Phillips, one of the first immigrants to arrive in Lyttelton on the *Sir George Seymour*. Plots of land in the 'Village of St Martins', which were part of Henry Phillips' estate, were offered for sale in August 1863. Phillips (1805-77) also had land interests in Phillipstown, which was named for him. William Nicol Macbeth, an accountant, acquired one of the St Martins' plots and his wife gave birth to a son, one of the couple's eleven children, at Springbank in April 1875. Macbeth sold 11 acres of land and the dwelling Springbank to Isabella Eliza Ayers, wife of Aaron Ayers, in 1883. Aaron Ayers (1836-1900) had arrived in New Zealand with his wife in 1860. He was a hairdresser and tobacconist for 20 years before becoming an auctioneer and senior partner in Ayers, Beachamp and Company. Ayers was Mayor of Christchurch from 1885-87, a Linwood Borough Councillor, and an avid gardener.

The Ayers sold Springbank in 1889 to Charles Selby Howell, a saddler known for his interest and involvement in horse racing. Howell lived there for five years, later building a home in

Opawa which he named Stroud House. In 1894 Howell sold Springbank to Maria Trist, wife of John Trist, sail maker. In 1921 the Trists divided the property in half and a further subdivision of 15 sections occurred in 1936. John William Trist, a saddler, the youngest son of Charles and Maria, inherited the property and remained there until his death in 1959. Doris Eleanor Ford, nee Trist, then succeeded to the property. In 1969 the current section was created with the subdivision of the land to the south of the house. The house has changed hands a number of times since 1971 and the current owners purchased the property 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.*

Springbank has cultural significance as it demonstrates the way of life of its past and present residents given its size, its integrity and intactness and the range of rooms it contains.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Springbank has architectural and aesthetic significance as a one-and-a-half storey colonial villa. The dwelling has a concave return veranda with simple posts and decorative frieze. Some modifications have been made to the house with a boxed bay window addition to the north-west gable and a porch, reflecting the design of the veranda, added to the west facade. The interior of the house features a black timber fire-surround with mirrors and painted flowers. An early 20<sup>th</sup> century bay window addition has casement windows with leaded fanlights above. The original slate roof has been replaced with a corrugated iron roof. Conservation, maintenance and repair work has recently 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.*

Springbank has technological and craftsmanship significance for the potential it has to reveal information about colonial timber construction, materials, fixtures and fittings. Although generally chaste in its detailing the house is notable for its matai construction and decorative fire surround inset with mirrors and painted flowers, leaded fanlights and the decorative timber frieze on the veranda.

### **CONTEXTUAL SIGNIFICANCE**

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



Springbank and its setting has contextual significance, as a colonial house built overlooking the Heathcote River, for its contribution to the historic character of St Martins. The property originally encompassed a large block of land between Hills Road (now Wilsons Road) and the river. For many years after its construction Springbank would have stood within a rural environment until the residential development of the suburb took place during the first four decades of the 20th century.

Today the setting consists of the immediate land parcel on which the listed building is located close to the southern boundary. The dwelling stands on an elevated site in a mature garden setting, which includes a listed southern magnolia on the north-west aspect of the garden. A concrete retaining wall with timber paling fence above defines the boundary on the Riverlaw Terrace street frontage. The house is a local landmark due to its age and colonial styling.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Springbank 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.

### **ASSESSMENT STATEMENT**

Springbank and its setting have overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance as a colonial residence and for its association with a number of notable owners, including Aaron Ayers, a former Mayor of Christchurch. Springbank 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 villa that retains many of its original features. Springbank has technological and craftsmanship significance for the potential it has to reveal information about colonial timber construction, materials, fixtures and fittings. Springbank has contextual significance for its contribution to the historic character of St Martins and as a local landmark. The dwelling and its setting 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:**

John Wilson et al *Contextual Historical Overview of Christchurch* for Christchurch City Council, 2005.

'Mr Charles Selby Howell' *The Cyclopaedia of New Zealand* (Christchurch, 1903)

Historic place # 3730 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3730>

[http://en.wikipedia.org/wiki/Aaron\\_Ayers](http://en.wikipedia.org/wiki/Aaron_Ayers)

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**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 444  
*DWELLING AND SETTING, LONG COTTAGE –1-11/142  
RUGBY STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 18/12/2014**

**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.*

Long Cottage has historical and social significance as it was built in 1917 for American-born expatriate Washington Irving Carney. Carney, a well-known wool-buyer, arrived in Christchurch in 1912 as an employee of Armour and Company, a large meat packing company based in Chicago. He married Muriel Allan, a local woman, in 1913 and the first of their four children was born in the following year. Carney's wish was to have a house that reminded him of his childhood in Boston, Massachusetts, and he gave the task of producing such a design to the Christchurch architect JS Guthrie in 1917. When the Armour Company ceased to export meat from New Zealand in the mid-1920s Carney remained in New Zealand. He was later charged with bringing about his own bankruptcy in 1931 and returned to the United States in 1936.

The Carneys lived in Long Cottage for only three years, after which it was sold to Jessie Bowden and the Carneys moved to Amwell at 166 Papanui Road. Jessie Bowden was the daughter of pioneer capitalist George Gould, and the widow of Anglican vicar, Charles

Bowden, who had died in 1909. Following Jessie Bowden's death in 1936 the property passed to her daughter Jean Stewart Cotterill, the wife of Denis Cotterill of the law firm Duncan, Cotterill and Co. Jean Cotterill remained at Long Cottage until it was purchased in 1981 by J Cameron Lewis, who owned the property until 1986. Long Cottage then languished, for several years until the property was developed in the early 1990s. Nine townhouse units designed by Peter Beaven were built on the property and Long Cottage was converted into two townhouses 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.*

Long Cottage has cultural significance as a demonstration of the way of life of its early owners, especially that of WI Carney who commissioned the house to resemble those of his American birthplace.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Long Cottage has high architectural and aesthetic significance as the first documented Colonial Georgian Revival style house built in New Zealand. It was designed by J S Guthrie for an American client who desired a home like those of his home town, Boston, Massachusetts. From the late 19<sup>th</sup> century American architects began to revive the Colonial Georgian style of architecture that was built in the 17<sup>th</sup>, 18<sup>th</sup> and early 19<sup>th</sup> centuries in the former British colonies on the eastern seaboard of the USA. These houses were often built in weatherboard in areas where timber predominated as a building material.

John (Jack) Steele Guthrie (1883-1946) was one of Christchurch's most active architects in the first half of the 20<sup>th</sup> century. He had trained in Christchurch with either JC Maddison or Fred Barlow and by 1910 was working in independent practice. In June 1919 his brother Maurice, who trained with Collins and Harman, joined the practice, although Jack remained the senior partner and designer. Their designs include 'Los Angeles' in Fendalton Road (1913), Ilam Homestead (c. 1918), St Mary's Convent in Colombo Street (1919, demolished), the Edmond's Factory (1920, demolished) and Christchurch Boys' High School (1926). The partnership was dissolved in 1929.

Long Cottage is two-storeyed weatherboard house with a rectangular footprint and a gable roof. The façade is four bays long with an off-centre entrance-way signalled by a pedimented doorway with arched window at first floor level above. The remainder of the multi-pane sash windows on the first floor are rectangular and are flanked by shutters. Inside the house the entrance hall features a staircase with spiral newels and turned balusters. In 1993 the house was converted into two townhouses by dividing the house in half through the middle. After the 2010/2011 Canterbury earthquakes Long Cottage's two brick chimneys were removed in their entirety.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Long Cottage has technological and craftsmanship significance due to its early 20th century timber construction and the quality of its interior timber detailing. The latter is exemplified in the American-inspired design of its china cabinets, and in the spiral newels and turned balusters of the 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.*

Long Cottage has contextual significance as a large early 20<sup>th</sup> century house on Papanui Road. During the late 19<sup>th</sup> and early 20<sup>th</sup> centuries clusters of larger houses were built in different parts of the city for professionals, merchants and runholders. Papanui Road soon acquired a number of grander homes from the Bealey Avenue corner out through to beyond Normans Road. A number of these homes survive including several listed buildings, such as Te Wepu at 122 Papanui Road and Orana at 146 Papanui Road. Long Cottage contributes to this group of large residential buildings. Together Long Cottage and Orana present American models of Colonial Georgian Revival architecture that influenced the development of the style in Christchurch.

The setting consists a rectangular land parcel on the corner of Papanui Road and Rugby Street. Included within the setting is the listed house, its former garden having been developed with nine townhouses within a single L-shaped block facing both Papanui Road and Rugby Street. There is also some planting on the perimeter of the property. Long Cottage is visible from Rugby Street with driveway access to the property providing a view shaft 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.*

Long College and its setting have some archaeological 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**

Long Cottage and its setting has overall significance to Christchurch, including Banks Peninsula. It is of historical significance as a 1917 dwelling designed by JS Guthrie for Washington and Muriel Carney. It has cultural significance as it reflects the way of life of its residents, and in particular the cultural heritage of the American owner who commissioned it. Long Cottage has high architectural and aesthetic significance as the first documented example of the Colonial Georgian Revival style in New Zealand. The dwelling has

technological and craftsmanship significance due to the quality of its early 20<sup>th</sup> century timber construction and interior detailing. Long Cottage has contextual significance as part of a precinct of listed buildings, including Orana and Te Wepu, that preserve the historic residential character that defined Papanui Road until the mid-20<sup>th</sup> century. Long College and its setting have some archaeological 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:**

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Ann McEwan 'An 'American Dream' in the 'England of the Pacific': American Influences on New Zealand Architecture, 1840-1940' (PhD thesis, University of Canterbury, 2001)

Historic place # 1900 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/1900>

**REPORT DATED:**

**16 FEBRUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 485  
*FORMER STABLES AND SETTING – 190, 214, 216 RUSSELY  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: CCC, 17/12/2007**

**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.*

The stables at 214 Russley Road have historical and social significance for their association with prominent trotting personality Henry William Kitchingham and their demonstration of the historic connection between the Russley area and horse racing. The establishment of Riccarton Racecourse in the mid-1850s saw Riccarton, Yaldhurst and Russley become a focus for the breeding and training of thoroughbred racehorses

HW Kitchingham was a solicitor with the Greymouth firm of Guinness and Kitchingham, and served as president of the Law Society. His passion however was trotting; he was a leading owner, breeder and trainer on the West Coast, and chaired the Greymouth Trotting Club. In order to mitigate the cost of transporting his bloodstock to and from Canterbury race meetings, Kitchingham purchased a 61-acre Russley property from his client, timber merchant William Goss, in 1913 and shifted his establishment across to Christchurch, the home of trotting in New Zealand. The stable block would have been built at this time. In 1915 Kitchingham's horse Jingle placed third in the New Zealand Trotting Cup. Racing use of the property appears to have ceased when Kitchingham sold it in 1920; the stables have



been used subsequently as a hall and utility shed. In 1929 the property was sold to farmer Leslie James Franks. It remains in the Franks 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.*

The stables have cultural significance as they reflect the way of life of the horse racing community within Russley and Canterbury more generally.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 and aesthetic significance as a very large but utilitarian early 20<sup>th</sup> century farm building. The ground floor contains stalls, a tack room and grooms' accommodation; the upper floor was utilized for feed storage. A distinguishing feature of the stables is the large clerestory skylight on the roof, which originally lit both floors through a central well. The designer of the stables 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 stables have technological and craftsmanship significance as they demonstrate contemporary methods for constructing and lighting utilitarian timber buildings containing large, open floor spaces

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 and its setting have contextual significance in relation to the rural environment in which they are located. They also have a contextual relationship to other properties in the area which are still in use for the purposes of breeding and training racehorses. Other listed heritage buildings in the vicinity of the stables include the Riccarton Racecourse buildings and Chokebore Lodge, which had a stable of similar scale until the 1980s.

The stables sit at the end of a long unsealed driveway which also gives access to a farm dwelling and a number of single-storey farm sheds, which are surrounded by hedging and farm trees. The wider setting of the whole farm encompasses a further two dwellings, several fields used for horticulture, the tree-lined driveway, hedging and a drainage ditch.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 at 214 Russley Road and their 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, possibly including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

The stables at 214 Russley Road and their setting have overall significance to Christchurch, including Banks Peninsula. The stables have historical and social significance for their association with prominent West Coast trotting personality Henry Kitchingham and as a reminder of the importance of the Russley area in the history of horse racing in New Zealand. The stables have cultural significance as they reflect the way of life of the horse racing community within Russley and Canterbury, and architectural significance as a comparatively well-preserved early 20<sup>th</sup> century stable block. The stables have technological and craftsmanship significance for the way they demonstrate contemporary methods for constructing large timber farm buildings. The stables and its setting have contextual significance in relation to the rural environment in which they are located and the relationship to other properties nearby that are still used for breeding and training horses. The stables at 214 Russley Road and their 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, possibly including that which occurred prior to 1900.

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**REPORT DATED: 16 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 1348  
*WOOLSTON CEMETERY –  
76 RUTHERFORD STREET, CHRISTCHURCH***



**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 Woolston Cemetery is of high historical and social significance as one of the very early Anglican cemeteries in the city dating from the 1860s. The Woolston Cemetery is associated with St. John's (Anglican) Church, in Ferry Road. The original Church of England parish of 'Heathcote' stretched from Sumner to Opawa. While the parish itself was founded in the 1850s, the vestry did not decide to procure land in the parish for a cemetery until January 1864. In July 1866 two acres of land at the corner of Princes (later Rutherford) Street and Garlands Road was purchased at a cost of £80 for an Anglican cemetery. Half of this cost was later met by a grant from the Church Property Trustees. The cemetery was originally called the Lower Heathcote Cemetery and those interred there were often from the Heathcote, Opawa and Woolston parishes. The cemetery was consecrated on 7 December 1868 by the Bishop of Christchurch.

The first burial (Block A plot 2), was Georgiana Adelaide, the 23 year old daughter of Thomas and Jane Christian Cholmondeley, who was buried on 19 July 1866. A member of an aristocratic English family, she died at her home, Vale Royal, Port Levy, on 15 July 1866. The oldest burial (presumably a reinterment) dates from 1852. A chapel designed by R W England was erected in the cemetery in 1888. By the 1940s the cemetery was full and the building was no longer used so, in 1949 it was moved to the Jubilee Home and renamed St. Luke's Chapel. When Jubilee closed in 1990, the chapel was relocated again to the Anglican City Mission property in Hereford Street. A large flower bed in the centre of the cemetery marks the original site of the chapel. When Rutherford Street was widened the set-back of the existing boundary was required to move by 2-3 metres. At this time, the existing high corrugated iron fence was removed and replaced with a post and chain fence to define the boundary. Administration and maintenance of the cemetery passed to Christchurch City Council from the Church Property Trustees in 1983. In addition to the land title, the Council received a trust fund from the Church Property Trustees to be used for future maintenance and improvements to the cemetery.

The cemetery is one of the city's earliest resting places for members of the Anglican community and particularly those associated with the St. John's Anglican Church and the Heathcote, Opawa and Woolston parishes. Many of those buried in the cemetery were prominent members of the Woolston community. Included among the notable burials in the cemetery are Hugh Percy Murray-Aynsley (Provincial Council Politician), John Richardson (first Mayor of the Woolston Borough), John Ollivier (chief spokesman for the railway tunnel through the Port Hills), William Bayley Bray (civil engineer and original owner of nearby 'Fifield'), members of the Chomondeley family including Hugh Hebner (who established the Chomondeley Children's 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 Woolston Cemetery is of high cultural and spiritual significance as it reflects the religious, spiritual, traditional and cultural values of the Anglican Church in the Christchurch District. As Christchurch was a conscious Anglican settlement, the Anglican Church had the largest scope and authority of any other denomination within the city. Woolston Cemetery reflects the culture of Christian Victorian burial practises by the Church of England. It is symbolic as a place of respect for the dead and for contemplation.

The Woolston Cemetery was one of the first cemeteries to be established in Christchurch and is of particular significance for the Anglican community, especially the Heathcote, Opawa and Woolston parishes. All the burials and memorials in Woolston Cemetery possess cultural and spiritual value as tributes to the past lives of those buried in the cemetery, and are a key visual component on the cemetery landscape. The cemetery has commemorative importance to the families or descendents of those buried there and is also of particular significance to the local community area in which it resides. The names of many of those buried in the cemetery are commemorated in place names and street names in the vicinity of the cemetery e.g. Aynsley Terrace and Chomondeley Avenue.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 layout of Woolston Cemetery has architectural and aesthetic significance as its grid layout bears similarities to other 19th century cemeteries in Christchurch including Linwood, Addington, and Bromley and for the designs and detail of its funerary monuments.. It was designed to create sites for the dead and to evoke meaning. The Woolston Cemetery is traditional in style with concrete kerbed and concrete covered graves, some with large ornate headstones. A chapel designed by R W England was erected in the cemetery in 1888. The building was no longer used once the cemetery was full and in 1949 it was moved to the Jubilee Home and renamed St. Luke's Chapel. When Jubilee closed in 1990, the chapel was relocated again to the Anglican City Mission property in Hereford Street. A large flower bed in the centre of the cemetery marks the original site of the chapel.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Woolston Cemetery has technological and craftsmanship significance as many of the graves display the skills of craftspeople. This includes masonry, cast and wrought-iron work and other types of craftsmanship as examples of craft processes that reflect social attitudes to death and fashion in funerary ornamentation, ranging from the mid-late 19th century, through 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 Woolston Cemetery and setting have contextual; the immediate setting of the cemetery is in an industrial and residential area of Woolston and the cemetery forms a significant open space within this 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 Woolston Cemetery and setting have archaeological significance because the cemetery site dates from 1866 when the cemetery opened and the first burial was registered in the same year. As the cemetery dates from 1866, it shows clear evidence of pre 1900 human activity and is therefore within the definition set by the NZHPT for areas of archaeological significance.

## ASSESSMENT STATEMENT

The Woolston Cemetery and setting are of high overall significance to the Christchurch District. The Woolston Cemetery is of high historical and social significance as one of the very early Anglican cemeteries in the city dating from the 1860s. The cemetery is one of the city's earliest resting places for members of the Anglican community and many of those buried in the cemetery were well-known members of the Woolston and greater Christchurch community. The Woolston Cemetery has high cultural and spiritual significance as it reflects the religious, spiritual, traditional and cultural values of the Anglican Church and those of Christian Victorian burial practises. The Woolston Cemetery has architectural and aesthetic significance because of its grid layout which is similar to other 19th century cemeteries in Christchurch including Linwood, Addington, and Bromley and for the designs and detail of its funerary monuments. The cemetery has technological and craftsmanship significance are attributed to Woolston Cemetery due to the skills visible in the masonry, cast and wrought-iron work and other types of craftsmanship evident in the funerary practices/ornamentation on the Cemetery grounds. The Woolston Cemetery and setting have contextual; the immediate setting of the cemetery is in an industrial and residential area of Woolston and the cemetery forms a significant open space within this area. The Woolston Cemetery and setting have archaeological significance because the cemetery site dates from 1866 and therefore has clear evidence of pre 1900 human activity.

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*The Christchurch Times*

**REPORT DATED: 29 JANUARY 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1349  
*FORMER BECKENHAM LIBRARY AND SETTING- 65  
SANDWICH ROAD, CHRISTCHURCH***



**PHOTOGRAPH : 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.*

The Beckenham Library building is of historical and social significance on account of its genesis at the instigation of the local community (The Beckenham Burgesses Association). A Beckenham Library was operating from 1929, and a request to Council for a site and purpose built library building resulted in the opening of the Beckenham Library building opening in Sandwich Street in 1931. The building has a strong historical connection with the people in the community who were instrumental in its establishment and the many volunteers who operated the library.

The Beckenham Burgesses Association, was active from as early as 1905 and took a leading role in developing many facilities and services in the area. The aim of the association was “to further the interests of the district and to assist the City Council in its municipal duties.” The Association lobbied the Council for land and a building for a library for the suburb and by September 1928 just over 14 perches in Sandwich Road next to the Beckenham School was secured by the Council for this purpose. The Christchurch City Council

provided the money for the new building which was opened by the Mayor, Mr D.G.Sullivan on 12.8.1931 and included a small newspaper room and librarian's office, shelving on the walls and moveable island shelves, movable newspaper benches and desks. At the time of its opening the library housed 1800 volumes.

The building illustrates a phase of activity from the 1860s onwards, and particularly in the early to mid 20<sup>th</sup> century, when local communities were establishing their own libraries and once established, lobbying the Council to provide sites and new buildings to house these suburban volunteer operated libraries. This trend left the city with a number of small library buildings in Council ownership, many of which still operated as volunteer libraries prior to the Canterbury earthquakes. The building is of historical and social significance as one of the few surviving tangible reminders of this aspect of the history of Christchurch's libraries which is unique in New Zealand. In 1875 Christchurch had 5 suburban libraries, and by 1963 there were 18 in operation. The Beckenham library was one of a number of Council built and owned and volunteer-operated suburban libraries in the city in the late 19<sup>th</sup> and early 20<sup>th</sup> Century, including St Albans (demolished), Woolston (demolished), St Martins (earthquake damaged), Waltham (demolished) and Opawa (earthquake damaged).

People connected with the history of the library include WT Brown who served as secretary for 21 years and retired in 1968 and William Kennedy who retired after 14 years as president in 1967. Women were essential to the running of the library during the war years. By 1951 there were 8150 books and 195 members. In 1993 the library continued to be run by a group of volunteers. In 2003 a toy library started in the building, which continued there until the Canterbury earthquakes forced the building's closure.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 library is of cultural significance for its role in the community over time. It was highly valued by the local community for the service it provided when it operated as a library in the past and as a toy library in more recent times. As a suburban library located within the community it served, the Beckenham library building reflects the way in which people lived locally in the first decade of the 20<sup>th</sup> century. It also reflects a 'do it yourself' culture in which local residents were highly active in their local communities, to the extent of

providing desired services themselves rather than relying on local bodies to fulfil this role.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Built in 1931, the Beckenham Library building is of architectural and aesthetic significance as a compact aesthetically pleasing brick structure with restrained architectural detailing. The main face with its prominent central entrance porch, with a round –headed entrance door and flanking round-headed mullioned windows is a key feature. Architecturally the building fits into the idiom of Council designed suburban libraries, substations and pumphouses of the 1920s-30s. The library is a good representative example of the body of work of Christchurch City Council Assistant Architect, Victor Hean, particularly in light of the loss or damage to his other buildings in the city due to the Canterbury earthquakes. Hean (1901-1979) was born and educated in Christchurch, and was employed at the Christchurch City Council from 1925-1936 as an architectural assistant and draughtsman. He produced strongly classical work such as the Edmonds' Band Rotunda (deconstructed) and the Carlton Mill Bridge, as well as the streamlined Art Deco exterior of the MED Building, Manchester Street, completed in 1939 (demolished). The Beckenham Library building was noted at the opening in September 1931 to be 'specially strengthened to resist earthquakes' (The Press 4.8.1931 p.4).

Alterations to the building have been minor. In September 1955 the rear wall of the library was demolished and a 300 square foot addition housing kitchen facilities and built in the same design as the original. This has had very little effect on the architectural values of the building. The removal of the original entrance steps and installation of a ramp with handrails has detracted somewhat from the aesthetics of the entrance. Two lamps which originally flanked the entrance have since been replaced with lamps of modern design. In 2003 the shelves were covered over with hard board to enable a toy library to use the building. This work was designed to be reversible.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 is of technological and craftsmanship significance as it illustrates an attention to detail and a good standard of materials, construction and craftsmanship for its time designed by a local authority architect. This is evident in the incised plasterwork of the entrance porch, the brickwork,

particularly around the arched windows, and the timber joinery on the interior. Materials include bricks, timber and Marseilles tiles.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Beckenham Library building and setting is of contextual significance for its location and relationship to the street. It directly relates to Sandwich Street with a slight setback from the street and uninterrupted approach to the prominent main entrance. The building is located adjacent to the school which is a prominent part of the community. It relates to its domestic neighbours in terms of its materials, design and small scale (single storey). The library forms part of a group of small Council buildings such as libraries, pumphouses and substations, built in the 1920s and 30s by the Christchurch City Council architect's office in similar materials, scale and design aesthetic.

The Beckenham Library building has a street presence on a suburban street adjacent to the school which is a prominent part of the community. It relates to its domestic neighbours in terms of its materials, design and small scale and forms part of a wider group of suburban libraries and substations built in the 1920s and 30s by the Christchurch City Council architect's office in similar materials, scale and design aesthetic.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 setting is of archaeological significance for the potential evidence it may hold of human activity on the site including that which pre dates 1900. Farming activity may have occurred in the area, therefore there is a possibility that pre 1900 evidence remains.

### **ASSESSMENT STATEMENT**

The Beckenham Library is of overall significance to the Christchurch District, including Banks Peninsula. It is of historical and social significance for its associations with the Beckenham Burgesses Association and the City Council, its long history of volunteer involvement in its operation, and long history of continued community use. It reflects historical processes in the city, in particular, the way in which a number of suburban services in the city came

about, and it is one of few suburban libraries remaining in the city. It is of cultural value for its use over time, providing educational and recreational reading material to the community. It is of architectural, technological and craftsmanship value due to its Victor Hean design and materials, and its shared architectural idiom with other Council built suburban libraries and utility buildings of the period. It is also of contextual significance due to its location and relationship to the local area. The building and setting is of archaeological significance for the potential evidence it may hold of human activity on the site including that which pre dates 1900.

**REFERENCES:**

Christchurch City Council Heritage files

Beckenham Neighbourhood Association, Beckenham A Suburb of Christchurch, New Zealand, 1993.

National Archives, Acc. 479, Christchurch City Council, Item BU/12/10, Beckenham Library 1956 – 74; Acc. 344, Beckenham Library Extensions; 17 September 1956. Extract from report of the Baths and Library Committee; 20 August 1956, Memo to City Engineer.

CPL 2000/29, Folder 'Neil Fitzgerald, Beckenham Library' 1951 – 1984.

The Press: 18 May 1923, p.4; 17 May 1930, p.17; 3 June 1930, p.9; 2 September 1930, p.8; 14 April 1931, p.8; 12 September 1931, p.17; 14 September 1931, p.4; 28 September 1951, p.10; 16.3.1963 p. 8; 1 November 1968, p.7; 30 September 1971, p.18.

**REPORT DATED:** FEBRUARY 2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 488  
DWELLING AND SETTING, FORMER *TIPTREE FARM* - 63  
SAVILLS ROAD, HAREWOOD, CHRISTCHURCH**



**PHOTOGRAPH:** G. WRIGHT 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 has high historical and social significance for its association with pioneer farmer William Savill, his wife Jane and their family, and as an example of a simple colonial farmhouse. In the late nineteenth century *Tiptree Farm* was considered an exemplar of a productive smallholding. This was due in no small measure to the early use of irrigation on the property.

Essex farmer William Savill, his wife Jane and their five (later eight) children immigrated to Canterbury in 1851. For most of their first decade in the province the family lived at Riccarton, where William established a malthouse and brewery. In 1861 a 61 acre (later enlarged to 86 acres) property at Harewood was purchased. This the Savills probably named after the Essex village of Tiptree, although there was also a famous model farm in Hertfordshire at the time called Tiptree. The Savill's cob farmhouse was completed around 1862. Although the former riverbed was light stony country, *Tiptree Farm* was productive. This was due to the pioneering use of irrigation. *Tiptree* is said to be one of the earliest

properties in Canterbury to take advantage of the abundant water in the province's braided rivers. Water was diverted from the Waimakariri River and conveyed to and across the property via through a system of channels and furrows. Excess water filled gullies that were stocked with fish. The property became widely known as 'Irrigation Farm' as a consequence of the family's efforts.

Although William died in 1868, the Savill family continued to live in the homestead and farm the property into the early twentieth century. Through much of this period, *Tiptree Farm* was managed by sons John and William. After Jane Savill died in 1913, John inherited the property. He continued to live in the farmhouse with William and their sister Ellen, who kept house for the bachelor brothers, until his death in 1926. Ellen then inherited the farm. After William died in 1930, she departed the property for Ashburton.

From the turn of the century, neighbour Spencer Whyte began to assist the aging siblings run their property. His wife was a niece of the trio. The Whytes leased the farm in the early 1920s, but it was not until 1939 that they finally purchased it from the elderly Ellen. After Ellen's departure, the old homestead was left vacant. After a period occupied by unemployed labourers during the Depression years, the *Tiptree Farm* homestead was abandoned permanently, to be used only for storing hay and shearing sheep.

In 1963 the Whytes retired and sold their property to George Gregg. With the assistance of his son Bruce, a builder, Greg restored the cob house and began opening it to the public regularly in the late 1970s. In 1983 the Gregg family subdivided the cottage from the farm and set up the Tiptree Cottage Trust to maintain and administer the property. The cottage sustained moderate damage in the Canterbury Earthquakes of 2010-2011. Repairs have not yet commenced. A contractor's yard has recently been developed on the property adjacent the 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 dwelling has cultural significance for the capacity it has to convey aspects of the way of life of a colonial farming 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 high architectural and aesthetic significance as a rare New Zealand example of an earth building, and as a small colonial vernacular dwelling that may have been influenced by the design of vernacular dwellings in the builder's English county of origin.

*Tiptree* is a modest house, not untypical in size for the early colonial period. The choice of cob as building material was less typical, although not unknown on the treeless Canterbury plains at the time. What is significant about this house is its design. Most cob cottages took a similar form to their timber equivalents - a simple symmetrical gable, sometimes with a pair of rooms under the eaves. Less commonly, cob cottages assumed a Celtic linear plan with three or more rooms in a row and a central chimneystack. *Tiptree* however has an irregular plan with two full floors and an attic space. On the south and east elevations, a steeply



pitched roof declines to the ground floor. Research to date has not determined whether the design was William Savill's particular innovation or whether he adopted a vernacular English form familiar from Essex. The cottage was originally thatched, but was re-roofed in corrugated iron around 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.*

The dwelling has high technological and craftsmanship significance as one of a very small group of cob (or earth) buildings remaining in Christchurch. As a material, cob was cheap, easily obtainable and could be formed by relatively unskilled labour. However it could be time-consuming to build with and required regular maintenance. The range of cob buildings in New Zealand was therefore restricted both geographically and in time; to the dry eastern and central regions of the South Island where timber was scarce and the climate suitable, and for a brief period early in the colonial era when materials and skilled labour were in particularly short supply. As economic circumstances improved however, most settlers who had built in cob replaced their typically humble abodes with more substantial timber homes. Besides *Tiptree*, the only original cob buildings that remain in Christchurch are *Middleton Grange* (c1855) and *Chokebore Lodge* (1856). All three buildings are in the west of the city.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 its rural setting, with an outlook to the west across paddocks to a copse planted by the Savills and beyond to the mountains and the Waimakariri River. The setting of the dwelling is its immediate land parcel, a modest garden containing some original plantings. No original farm buildings remain. The property is off Savills Road and approached down a shared drive.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 they have the potential to 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 developed from the early 1860s.

### **ASSESSMENT STATEMENT**

The former *Tiptree Farm* and its setting have high overall heritage significance to the Christchurch district including Banks Peninsula. The dwelling has high historical and social significance as a very original example of a modest colonial farmhouse, for its long

connection with the Savill family and for the pioneering role of the farm in the development of irrigation in Canterbury. The dwelling has high architectural, aesthetic, technological and craftsmanship significance as a rare surviving example of a cob building in Christchurch, and as a rare example of the apparent translation of a vernacular British domestic model into New Zealand. The dwelling has contextual significance in relation to its immediate garden setting and wider rural context. The dwelling 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:**

CCC Heritage File 63 Savills Rd - Tiptree

Historic place # 282 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/282>

<http://www.teara.govt.nz/en/irrigation-and-drainage/page-2>

*Star* 27 January 1898, p. 4.

**REPORT DATED: 13/03/2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1333  
*DWELLING AND SETTING, DUDLEY HOUSE –  
26 SCHOOL ROAD, CHRISTCHURCH***



**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.*

Dudley House is of historical and social significance as a substantial early farm homestead in the Yaldhurst area. The house is significant because of its connection with John Taylor who owned the property from 1875 and built the house. Taylor made a significant contribution to the early development of the Yaldhurst district and was prominent in the local community as a publican, the first chairman of Yaldhurst School, clerk and surveyor for the Templeton Road Board, and a key figure in the founding of St Luke's Anglican Church. Taylor, along with his friend F W Delamain, is also known to have named the area Yaldhurst. The house is significant for its use as a dwelling by members and relatives of the Taylor family for most of its 132 year existence, and possibly for a short time as an accommodation house, situated

on a route that was well used by those travelling to and from the West Coast and Otago goldfields. A great grandson of John Taylor purchased the property in 1961, and since his death, ownership has passed to his son, thus ensuring the continuation of the family's connection to the property.

The opening of the Yaldhurst Museum of Transport and Science on the site of the house in 1968 by John Taylor's descendants shows a continued involvement of the family in the area. The museum attracts school groups, local community groups and visitors.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Dudley House has cultural significance because of the long-standing familial tradition of generational ownership – the Taylor family having retained the property for all but 11 years of its existence. The house illustrates the way of life of professional and business families in the late 19<sup>th</sup> century, and the role that early settlers of means played in the social development of areas of Christchurch. Its temporary use as an accommodation house illustrates the adaptability of the early settlers to local needs and circumstances.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Dudley House is of architectural and aesthetic significance as a representative example of a large two storey timber farm house of the last quarter 19<sup>th</sup> century. Dudley House, built c1875 has merit due to being an intact colonial house with modest exterior architectural detailing including a bay window with a panelled base, a narrow, ground level veranda supported by timber columns, a bay window, sash windows with modestly decorative lintels and pilasters, and a finial. Interior features of note include a detailed staircase. Since the 2010/2011 Christchurch Earthquakes, the chimneys at Dudley House have been removed - as was common with many buildings affected by 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.*

Dudley House has technological and craftsmanship significance as an example of a typical colonial house of its time and for the potential to provide information about construction methodologies, materials, fixtures and fittings of the period. There is some craftsmanship evident in the architectural detailing, and richness of materials such as the use of welsh slate tiles.

### **CONTEXTUAL SIGNIFICANCE**

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

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

Dudley house and settling have contextual significance due to its proximity to what is now the West Coast Road and its relationship to the surrounding buildings within the grounds of the Yaldhurst Transport and Science Museum. Most importantly the original stables building for the house still stand and are located at a distance from the house. Dudley house has not been affected by the adjacent museum buildings and retains to a large extent its grassed and treed setting, which enable the house to be viewed in its original 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.*

Dudley House and setting have archaeological significance because the colonial house was constructed prior to 1900. The house and setting therefore have the potential to 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**

Dudley House and setting have overall significance to the Christchurch including Banks Peninsula. Dudley House is of historical and social significance chiefly due to its place in the early development of Yaldhurst and its connection and use as a family home by well-known Yaldhurst resident John Taylor and his descendants for most of its history. Dudley House has cultural significance because of the long-standing familial tradition of generational ownership – the Taylor family having retained the property for all but 11 years of its existence. Dudley House is of architectural significance as a relatively intact representative example of a large two storey timber farm house of the late 19<sup>th</sup> century. Dudley House has technological and craftsmanship significance as an example of a typical colonial house of its time and for the potential to provide information about construction methodologies, materials, fixtures and fittings of the period. Dudley House and settling have contextual significance due to its proximity to what is now the West Coast Road and its relationship to the surrounding buildings within the grounds of the Yaldhurst Transport and Science Museum. The original stables building for the house still stand and are located at a distance from the house. Dudley House and setting have archaeological significance because the colonial house was constructed prior to 1900. The house and setting therefore have the potential to 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 26 School Road, Dudley House

**REPORT DATED: 29 JANUARY 2015**

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**ST MICHAEL AND ALL ANGLES BELFRY AND GETHING**



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 491  
*DWELLING AND SETTING – 383 SELWYN STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 383 Selwyn Street has historical and social significance as it reflects the development of the suburb of Addington in the latter part of the 19<sup>th</sup> century. The land on which the dwelling stands was originally Rural Section 72 – some 150 acres bounded by Moorhouse Avenue, Selwyn and Jerold Streets and Lincoln Road. Rural Section 72 was sold to Henry Sewell of the Canterbury Association in 1863. Sewell later transferred the land to Edward Stevens who subdivided it and, in 1875, sold part of the section to James McCullough, an Addington labourer. McCullough subdivided his property in 1887, selling part to William Livingston Smith (c.1840-1911), who may have built the cottage, if it was not already on the site by this date. Smith remained at the property until his death in 1911, after which he was buried in Addington Cemetery, however the property transferred to John Robert Smith, plumber, in 1894. The property subsequently transferred from Smith to John MacMorran, saddler, in 1919 and then to Margaret Sinclair in 1921. Alfred Wise purchased the property in 1929. Following his death in 1965 the property passed to his wife Elsie who remained there until 1987, having lived in the cottage for nearly 60 years. The occupations of



the owners of the property reflect the social identity and demographics of the suburb; Wise was a caretaker, with the other owners including a moulder, and a saddler.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 389 Selwyn Street has cultural significance as it demonstrates the way of life of early Addington 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 cottage has architectural and aesthetic significance as a representative example of a colonial dwelling in a vernacular architectural style. The dwelling is a single-storey cottage constructed on a timber frame with lapped weatherboards and an iron roof. The cottage has been extended, at an early date, to create a twin gabled dwelling with lean-to at the rear. The gabled roof aligns to the street frontage on a long narrow section. The sloping roof that extends over the façade to form a concave veranda, carried on posts with decorative brackets, is a feature of the cottage. The façade is symmetrical, with a central door flanked by double hung sash windows. A lean-to carport has been added to the south side of the building in the latter part of the 20<sup>th</sup> 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 cottage has technological and craftsmanship significance as it reflects the vernacular materials and simple forms used in a colonial cottages. Materials include timber and corrugated iron. The decorative veranda brackets would have been purchased from a catalogue.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 383 Selwyn Street has high contextual significance because of its association to the other cottages in the Addington area. The proximity of the cottage to the street is typical of 19<sup>th</sup> century cottages. The dwelling has group significance in association with 389 and 391 Selwyn Street, both of which are listed and are of a similar style, size and date of construction. The proximity of the three cottages, with their almost identical facades, enhances the streetscape value and aesthetic continuity of other cottages that are still extant

in the immediate vicinity. The cottages contribute to the small-scale residential character of the neighbourhood.

The cottage also has contextual significance in relation to its position opposite Addington Cemetery. The cemetery was established in 1858 when the Presbyterian Church of St Andrew's purchased land for a cemetery in Selwyn Street. Addington was the first 'public' cemetery in the city, being open to all persons of any religious community and allowing the performance of any religious service. The setting consists of the listed building and the long narrow section of the 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 at 383 Selwyn Street 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 383 Selwyn Street has overall significance to the Christchurch District, including Banks Peninsula. The cottage has historical and social significance as it reflects the development and social identity of the Addington suburb in the 1870s and 1880s. The dwelling has cultural significance as a demonstration of the way of life of early Addington residents. The cottage has architectural and aesthetic significance as a representative example of a colonial dwelling in a vernacular architectural style and technological and craftsmanship significance for its demonstration of colonial construction methods, materials and detailing. The dwelling and its setting has high contextual significance because of its proximity to the street and its cohesion in terms of style, form and materials to other cottages in the area, particularly the neighbouring cottages at 389 and 391 Selwyn 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 files *383 Selwyn Street*  
Historic place # 3698 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/3698>  
John Wilson et al *Contextual Historical Overview of Christchurch* (Christchurch, 2005)

**REPORT DATED: 17 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 492  
*DWELLING AND SETTING – 389 SELWYN STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 389 Selwyn Street has historical and social significance as it reflects the development of the suburb of Addington in the latter part of the 19<sup>th</sup> century. The land on which the cottage stands was originally part of Rural Section 72 – some 150 acres bounded by Moorhouse Avenue, Selwyn and Jerold Streets and Lincoln Road. Rural Section 72 was sold to Henry Sewell of the Canterbury Association in 1863 and later transferred to Edward Stevens who subdivided it and sold part of the section to Andrew Neill. The colonial cottage adjacent to 389 Selwyn Street was originally on the same land parcel until the cottages were further subdivided in to two separate lots in 1913. The cottages at 389 and 391 Selwyn Street have a long and intertwined history. Both dwellings were likely built between 1874 and 1881 for Andrew Neill, a labourer, of Christchurch. Neill's name appears on the certificate of title from 1874 until the time of his death in 1905. The cottage at 389 Selwyn Street along with the neighbouring cottage were then passed to his children Eliza Down (nee Neill) and James Neill and remained in the ownership of the Neill family until 1967 - a total of 93 years.

In 1967, 389 Selwyn Street (as well as the dwelling at 391 Selwyn Street) was bought by Kenneth Wasson. Roger and Barbara Kershaw owned both cottages from 1977 to 1981, at which time the cottages were sold independently for the first time. In 1996 the properties were reunited in one family ownership when Malcolm and Judith Douglass bought the cottage at 389 Selwyn Street; their daughter Joanna owned 391 Selwyn Street. The Douglass' carried out extensive restoration work to both cottages and the properties were auctioned together as a package in 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.*

The dwelling at 389 Selwyn Street has cultural significance as it demonstrates the way of life of early Addington 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 cottage has architectural and aesthetic significance as a representative example of a colonial dwelling in a vernacular architectural style. The dwelling is a single-storey cottage constructed on a timber frame with lapped weatherboards and an iron roof. The gabled roof aligns to the street frontage on a long narrow section. The façade is symmetrical, with a central door flanked by double hung sash windows and a straight veranda carried on simple posts. A lean-to is sited at the rear of the cottage and a new garage was erected on the property in 1996. An attic room accessed by a ladder is still extant inside 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 cottage has technological and craftsmanship significance as it reflects the vernacular materials and simple forms used in colonial cottages. Materials include timber and corrugated iron. Of particular interest is the use of volcanic rock in the piling 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.*

The dwelling and its setting at 389 Selwyn Street has high contextual significance because of its association to the neighbouring cottage at 391 and other cottages in the Addington area. Sitting side by side, the cottages at 389 and 391 Selwyn Street have an interesting dual history. After the Neill family, there has only been a short period of time when the cottages have not been in the same family ownership. The design of both cottages was identical at the

time of construction and the similarity of their facades enhances the streetscape value and aesthetic continuity of other cottages in the immediate vicinity. The cottage at 383 Selwyn Street, which is also listed, is of a similar style, size and date of construction, as was 387 Selwyn Street before it was demolished. The cottages contribute to the small-scale residential cottage character of the neighbourhood.

The cottage also has contextual significance in relation to its position directly opposite Addington Cemetery. The cemetery was established in 1858 when the Presbyterian Church of St Andrew's purchased land for a cemetery in Selwyn Street. Addington was the first 'public' cemetery in the city, being open to all persons of any religious community and allowing the performance of any religious service.

The setting consists of a long rectangular parcel of land with mature trees including a sycamore, silver birches and a cabbage tree. The setting contributes to the street presence of both 389 and 391 Selwyn Street so they can be visually appreciated together.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 at 389 Selwyn Street 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 dwelling and its setting at 389 Selwyn Street has overall significance to the Christchurch District, including Banks Peninsula. The cottage has historical and social significance as it reflects the development and social identity of the Addington suburb in the 1870s and 1880s. The dwelling at 389 Selwyn Street has cultural significance a demonstration of the way of life of early Addington residents. The cottage has architectural and aesthetic significance as a representative example of a colonial dwelling in a vernacular architectural style and technological and craftsmanship significance for its demonstration of colonial construction methods, materials and detailing. The dwelling and its setting has high contextual significance because of its association to the neighbouring cottage and other cottages in the Addington area. 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 *389 Selwyn Street*  
Historic place # 3700 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details?id=3700>  
John Wilson et al *Contextual Historical Overview of Christchurch* (Christchurch, 2005)

**REPORT DATED: 17 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 493  
*DWELLING AND SETTING – 391 SELWYN STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 389 Selwyn Street has historical and social significance as it reflects the development and social identity of the suburb of Addington in the latter part of the 19<sup>th</sup> century. The land on which the cottage stands was originally part of Rural Section 72 – some 150 acres bounded by Moorhouse Avenue, Selwyn and Jerold Streets and Lincoln Road. Rural Section 72 was sold to Henry Sewell of the Canterbury Association in 1863 and later transferred to Edward Stevens who subdivided it and sold part of the section to Andrew Neill. The colonial cottage adjacent to 391 Selwyn Street was originally on the same land parcel until the cottages were further subdivided in to two separate lots in 1913. The cottages at 389 and 391 Selwyn Street have a long and intertwined history. Both dwellings were likely built between 1874 and 1881 for Andrew Neill, a labourer, of Christchurch. Neill's name appears on the certificate of title from 1874 until the time of his death in 1905. The cottage at 391 Selwyn Street along with the neighbouring cottage were then passed to his children Eliza

Down (nee Neill) and James Neill and remained in the ownership of the Neill family until 1967 - a total of 93 years.

In 1967, 391 Selwyn Street (as well as the dwelling at 389 Selwyn Street) was bought by Kenneth Wasson. Roger and Barbara Kershaw owned both cottages from 1977 to 1981, at which time the cottages were sold independently for the first time. The purchaser of 391 Selwyn Street was Joanna Douglass, and in 1996 Joanna's parents Malcolm and Judith Douglass bought the cottage at 389 - once again bringing both cottages back into the ownership of a single family. The Douglass' carried out extensive restoration work to the cottages and the properties were auctioned together as a package in 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.*

The dwelling at 391 Selwyn Street has cultural significance as it demonstrates the way of life of early Addington 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 cottage has architectural and aesthetic significance as a representative example of a colonial dwelling in a vernacular architectural style. The dwelling is a single-storey cottage constructed on a timber frame with lapped weatherboards and an iron roof. The gabled roof aligns to the street frontage on a long narrow section. The façade is symmetrical, with a central door flanked by double hung sash windows and a straight veranda carried on simple posts. In 1989 an extension was added to the rear of the property, along with a garage and workshop in 1999. The extensions were designed partly by Malcolm Douglass and partly by Christchurch architect Stewart Ross.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 reflects the vernacular materials and simple forms used in colonial cottages. Materials include timber and corrugated iron. Of particular interest is the use of volcanic rock in the piling 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.*

The dwelling and its setting at 391 Selwyn Street has high contextual significance because of its association to the neighbouring cottage at 389 and other cottages in the Addington area. Sitting side by side, the cottages at 389 and 391 Selwyn Street have an interesting dual history. After the Neill family, there has only been a short period of time when the cottages have not been in the same family ownership. The design of both cottages was identical at the time of construction and the similarity of their facades enhances the streetscape value and aesthetic continuity of other cottages in the immediate vicinity. The cottage at 383 Selwyn Street is of a similar style, size and date of construction, as was 387 Selwyn Street before it was demolished. The cottages contribute to the small-scale residential character of the neighbourhood.

The cottage also has contextual significance in relation to its position directly opposite Addington Cemetery. The cemetery was established in 1858 when the Presbyterian Church of St Andrew's purchased land for a cemetery in Selwyn Street. Addington was the first 'public' cemetery, being open to all persons of any religious community and allowing the performance of any religious service.

The setting consists of a long rectangular parcel of land with mature trees including a sycamore, silver birches and a cabbage tree. The setting contributes to the street presence of both 389 and 391 Selwyn Street so they can be visually appreciated together.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 at 391 Selwyn Street 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 dwelling and its setting at 391 Selwyn Street has overall significance to the Christchurch District, including Banks Peninsula. The cottage has historical and social significance as it reflects the development and social identity of the Addington suburb in the 1870s and 1880s. The dwelling at 391 Selwyn Street has cultural significance a demonstration of the way of life of early Addington residents. The cottage has architectural and aesthetic significance as a representative example of a colonial dwelling in a vernacular architectural style and technological and craftsmanship significance for its demonstration of colonial construction methods, materials and detailing. The dwelling and its setting has high contextual significance because of its association to the neighbouring cottage and other cottages in the Addington area. 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 391 *Selwyn Street*  
Historic place # 3699 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details?id=3699>  
John Wilson et al *Contextual Historical Overview of Christchurch* (Christchurch, 2005)

**REPORT DATED: 17 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 627  
*ADDINGTON CEMETERY AND SETTING – 410 SELWYN  
STREET, 47 FAIRFIELD AVENUE, 7A, 9A, 11A, 13, 13A  
BRADDON STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 23/12/2014**

**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.*

Addington Cemetery has high historical and social significance as the first public, non-denominational cemetery in the city. It is the third oldest European cemetery in the city, after those in Barbadoes Street (1851) and Woolston (1852) (Conservation Plan, p. 47). The congregation of St Andrew's Presbyterian Church acquired land in Selwyn Street for a cemetery in 1858 and the first burial took place on 29 November in that year. The deceased was George McIlraith, the brother of Jane Deans who was instrumental in establishing the cemetery. Members of the Deans' family, suffragist Kate Sheppard, politician Tommy Taylor, artist John Gibb and architect Samuel Farr are amongst those people interred at Addington. There are also four official war graves in the cemetery, which relate to World War I.

As a non-denominational public cemetery, Addington was open to all members of society and services could be performed by clergy of any denomination. By contrast the Barbadoes Street Cemetery had segregated areas set aside for different denominations and only Anglican clergy could officiate within its grounds. The Addington Cemetery was declared full in 1888 and closed in 1980, having previously been taken over by Christchurch City Council in 1947.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Addington Cemetery has high cultural and spiritual significance as a manifestation of mid-Victorian beliefs and practises relating to death, mourning, burial and commemoration. It has particular cultural significance as a non-denominational cemetery in which, by contrast with the Barbadoes Street Cemetery, no distinction was made between Anglican, Catholic and 'dissenting' interments. Although the cemetery was established by the Presbyterian Church it represents an inclusive approach to funerary practises in early colonial Christchurch. The cemetery also has spiritual significance as the resting place of the ancestors of many of the current citizens of Christchurch and is therefore esteemed by this 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.*

Addington Cemetery has high aesthetic significance for its formal and closely spaced grid layout and for its funerary art. The layout of the cemetery is comparable to Christchurch's Sydenham Cemetery. The trees and smaller plants in the cemetery combine with the headstones, paths and grassed areas to a variety of form, scale, design, colour, texture and material of the landscape. The cemetery evokes a strong sense of age and history in the patina of the monuments and the mature trees within its grounds.

The aesthetic significance of the cemetery is particularly enhanced by the graves that employ symbolic motifs, such as the motif of holding hands, broken columns and draped urns. The historic yew trees are also important in this regard as they symbolise eternal life.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Addington Cemetery exhibits craftsmanship significance in its grave markers, which were the work of a number of different monumental masons, including G W J Parsons (est. 1877), J B Mansfield (est. 1863), Stocks (taken over by Parsons in 1894) and Taits (est. 1863). The majority of headstones are carved from marble or are in highly polished granite. The materials and methods used in the cemetery, including the use of cast and wrought iron, are representative of the period, and evidence past techniques, some of which are no longer practised.

## **CONTEXTUAL SIGNIFICANCE**

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



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

Addington Cemetery has contextual significance as a historic open space in the suburb of Addington, albeit one with little street presence in view of its compact size and narrow frontage. A number of early workers' cottages are located across the road from the cemetery in Selwyn Street, providing a tangible link with the historic streetscape in this part of the city. (Heritage NZ lists three colonial cottages at 383, 389 and 391 Selwyn Street). The cemetery also has contextual significance in relation to the city's other historic cemeteries, especially Barbadoes Street Cemetery, given that its establishment was a reaction to what was seen as the Anglican exclusiveness of the earlier, inner-city cemetery (Conservation Plan, p. 4).

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

Addington Cemetery and its setting has archaeological significance because it has potential to provide archaeological evidence relating to past human activity on the site prior to 1900, especially that which occurred between 1858 and 1888.

### **ASSESSMENT STATEMENT**

Addington Cemetery has high overall significance to the Christchurch District, including Banks Peninsula as the first public, non-denominational cemetery in the city. It has high historical and social significance as the third oldest cemetery in the city and one that was open to all members of society and services could be performed by clergy of any denomination. The cemetery has cultural and spiritual significance as it evidences past European beliefs and funerary practices related to memorialising the dead. Addington Cemetery has aesthetic significance as an example of a Victorian-era cemetery, with a formal grid pattern layout and decorative grave ornaments of varying types. The cemetery has technological and craftsmanship significance for its monumental masonry. The cemetery is also significant for its known and potential archaeological evidence.

### **REFERENCES:**

Christchurch City Council Cemeteries Database

<http://heritage.christchurchcitylibraries.com/Cemeteries/>

Addington Cemetery Information: Christchurch City Libraries

<http://christchurchcitylibraries.com/heritage/cemeteries/addington/>

Addington Cemetery Tour [June 2007]

<http://christchurchcitylibraries.com/Heritage/Cemeteries/Addington/AddingtonCemetery.pdf>

Addington Cemetery Plot Map: Christchurch City Libraries

<http://christchurchcitylibraries.com/Heritage/Cemeteries/Addington/Addington.pdf>



Conservation plan – Addington Cemetery (for CCC, 2005)

<http://christchurchcitylibraries.com/Heritage/Cemeteries/Addington/DraftAddingtonCemeteryConservationPlan.pdf>

**REPORT DATED: 25 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 494  
FORMER *CASHMERE* SERVANTS' QUARTERS AND SETTING –  
30 SHALAMAR DRIVE, 8 HOLMCROFT COURT,  
CHRISTCHURCH**



**PHOTOGRAPH: M. VAIR-PIOVA, 08/01/2015**

**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.*

The former *Cashmere* Servants' Quarters, also known as the *Old Stone House*, have high historical and social significance for its association with colourful politician and pastoralist Sir John Cracroft Wilson, and the operation of a large colonial estate.

John Cracroft Wilson (1808-1881) was born and spent a good part of his life in India before arriving in New Zealand in April 1854 with a large shipment of livestock he had taken on board in Australia. Before his return to India in November the same year, Wilson purchased considerable land at the foot of the Port Hills which he named *Cashmere* (an Anglicisation of Kashmir) and undertook drainage works. At the same time he also took up leases for three Canterbury stations and helped establish the Canterbury Jockey Club. On his return to India he saw action in the Indian Mutiny of 1857, for which service he was knighted in 1872. Wilson retired to *Cashmere* in 1859, travelling back to New Zealand with his family, Indian servants and 52 horses. The servant's quarters at *Cashmere* was built to house some of this retinue. Wilson became active in local politics in Canterbury, serving as a Member of Parliament and of the Provincial Council. A large and dominating personality, he was known locally as 'Nabob Wilson'. His *Dictionary of New Zealand Biography* entry states that Wilson was 'conspicuous for the large expenditure he incurred in improving his estate at Cashmere';

evidence of which can be seen in the large servants' quarters built independently of the homestead and in permanent materials. Sir John died at *Cashmere* in March 1881.

Farm workers employed by the Cracroft Wilson family continued to live in the servants' quarters until the 1950s, although it was requisitioned for a period by the armed forces during World War II. As the need for staff accommodation on the estate declined as it was progressively reduced in size by subdivision, more and more of the building was used for storage and other purposes. In 1966 Sir John's great-grandson, John Frederick Cracroft Wilson, gave the quarters to the Student Christian Movement (SCM) who had been using the building on an occasional basis since 1919, and exclusively from the end of WWII. Following the gift, SCM began a restoration, but it was gutted by fire in 1971. In 1972 the Cracroft Community Centre was established and money raised to restore the building for community use. Famous author and dramaturge Dame Ngaio Marsh was patron of the public appeal. The building opened in its new role in the late 1970s, and operated until damaged in the Canterbury Earthquakes of 2010-2011. It remains 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 former *Cashmere* Servants' Quarters have cultural significance as an insight into the particular lifestyle that Cracroft Wilson cultivated at *Cashmere*, and his individual approach to running his estate. This was informed by his time in India. The building also has cultural significance for its use in the twentieth century by the Student Christian Movement and the Cracroft Community Centre.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 *Cashmere* Servants' Quarters have architectural and aesthetic significance as an English vernacular building. The random-rubble stone building has a gabled slate roof with three gabled dormers that echoed the three dormers of the original *Cashmere* homestead. Traditional forms such as this had never passed entirely out of use, but underwent a nineteenth century revival under the influence of the parallel Gothic Revival and Arts and Crafts movements. A fire in 1971 gutted the interior of the building. This was then rebuilt in 1978-79 to the design of local architect Bruce McGregor. The building originally consisted of three levels but was rebuilt on two levels with a different floor plan.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 *Cashmere* Servants' Quarters have technological and craftsmanship significance as an example of mid-Victorian random rubble masonry construction with ashlar dressings. The stone came from a quarry on nearby Marley's Hill. The late 1970s restoration of the building included re-roofing with slate sourced from the demolition of the former Marylands

School in Middleton and new fretted bargeboards. The restoration provides evidence of mid-twentieth century approaches to the conservation of built heritage.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 *Cashmere* Servants' Quarters and its setting have contextual significance on its site, in its setting and within its wider context. The building is sited on a small parcel at 30 Shalamar Drive. The setting of the building comprises this parcel and the two adjacent parcels (to the north and south) at 8 Holmcroft Drive. The building is centrally located within this setting, surrounded by parkland and established trees, and with its principal elevation facing west towards Holmcroft Drive across a broad lawn. The elevated Shalamar Drive runs close to the rear, east elevation. The wider context of the building includes the large area of mature parkland on the northern boundary of the setting, a Girl Guide's Association camp known as Cracroft House, and which contains the site of the original *Cashmere*, a mud brick homestead demolished following the Canterbury Earthquakes of 2010-2011. To the south of the setting is farmland, a remnant of the original rural context of the Servant's Quarters. A short distance away across Worsley's Road on the banks of the *Cashmere* Stream is the remains of the estate's large concrete pig sty. Further away, off *Cashmere* Road, are the listed *Cashmere Drains*, part of estate's elaborate stone-lined drainage system. The former Servants' Quarters have 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 *Cashmere* Servants' Quarters 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. Development on the *Cashmere* estate occurred from 1854.

## ASSESSMENT STATEMENT

The former *Cashmere* Servants' Quarters and its setting have overall significance to the Christchurch District, including Banks Peninsula. The Quarters have high historical and social significance for its association with colourful politician and pastoralist Sir John Cracroft Wilson and the operation of his large *Cashmere* estate, and for its public use since the early twentieth century. The Quarters have cultural significance as an insight into the particular lifestyle that Cracroft Wilson cultivated at *Cashmere*, and his individual approach to running his estate - informed by his time in India. The Quarters have architectural and aesthetic significance as an English vernacular building, influenced by the currency of the Gothic Revival style. The Quarters have technological and craftsmanship significance as a rare surviving example of nineteenth century stonework in Christchurch. The Quarters have contextual significance in relation to its established parkland setting and the other elements of the former *Cashmere* estate that survive in the vicinity as well as it being a landmark. The

former *Cashmere* Servants' Quarters 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:**

Historic place # 3104 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/3104>

'John Cracroft Wilson' DNZB Entry *Te Ara The Encyclopedai of New Zealand*

<http://www.teara.govt.nz/en/biographies/1w31/wilson-john-cracroft>

B & N Roberts *Old Stone House 1870-1990 and the Cracroft Community Centre of Christchurch 1972-1990* (Christchurch, 1990)

Historic place # 7482 (Cashmere Drains Historic Area) – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/7482>

*New Zealand Herald* 15 November 1944, p. 7.

'The Old Stone House – Function Centre' (web site)

<http://www.theoldstonehouse.co.nz/history.html>

**REPORT DATED:** 27/11/2014

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 495  
*DWELLING AND SETTING – 5 SHELLEY STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/14**

**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.*

This dwelling is of historical and social significance for its construction in c.1880 and its association with the early residential development of Sydenham Borough. Charles Harding, a Christchurch bricklayer, purchased the property in 1877. Research to date has not been able to confirm if Harding built the dwelling or if he ever lived in it, partly because local street directories do not include Shelley Street listings prior to 1900. Shelley Street was divided into residential allotments in 1877 (DP163). In 1880 many of the streets in the area were given the names of literary figures, including Shelley, Beaumont, Austin, and Milton, by the street naming committee of the Sydenham Borough Council (1877-1903).

The property was subsequently owned and occupied by Thomas Ferguson a farm labourer (1901-1928). Ferguson's wife Christina, nee Russell, died at the property in March 1910. Annie Meadows owned the property from 1928-51 and rented it out. Frederick Harrison then owned and lived in the property until 1973. Michael and Marilyn Reed owned the property



from 1975 and were the first of a number of artist owners who occupied the house between 1975 and 1993. Michael Reed is known as a printmaker and Christchurch art teacher. Reed built the studio to the rear of the house. Subsequent owner occupants included artists Julia Morrison, who has exhibited nationally since 1975, and Rena Jarosewitsch, a glass artist. The current owner purchased the property in 1995. The property was jointly owned with No. 6 Shelley Street directly opposite from 1973-5 and 1982-3. The dwelling sustained damage in the 2010/2011 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.*

5 Shelley Street has cultural significance as it demonstrates the characteristics of the way of life of its former residents, whether tenant or owner, during the 19<sup>th</sup> and 20<sup>th</sup> centuries. The cottage is of particular cultural interest for its association with a number of Canterbury artists in the second half of the 20<sup>th</sup> 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.*

5 Shelley Street is of architectural and aesthetic significance as an example of vernacular domestic architecture, which may have been built by bricklayer Charles Harding. The dwelling is single-storey cottage with a gabled roof and rear lean to. Its construction in brick is notable in comparison with the more common timber cottages of this period. The facade is symmetrical, with a central entry flanked by sash windows. An arched fanlight is located over the panelled front door. A conservatory-style, hip-roofed artist's studio addition was added to the dwelling in the 1980s.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 its brick construction, which illustrates a degree of skill in this area of craftsmanship. Stained glass added to the interior by artist resident Rena Jarosewitsch is also noted for its craftsmanship.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 5 Shelley Street is of contextual significance for its relationship with 6 Shelley Street and its association with the formation of Shelley Street from 1877 and its residential



development. The cottage is also of contextual significance for its streetscape prominence due to its close proximity to the roadway and unobstructed views of its front elevation.

The setting of the dwelling consists of the immediate parcel of land and includes areas of gardens, an open area of grass at the rear of the property and a treed boundary. The cottage stands at the front of the rectangular section with a small setback from the road. A path extends from the road frontage on the west of the dwelling and a drive runs along the boundary on the east 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 and 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.

### **ASSESSMENT STATEMENT**

5 Shelley Street and its setting are of overall significance to Christchurch, including Banks Peninsula. The cottage has historical and social significance as a colonial cottage associated with the early development of Shelley Street. The building has cultural significance as a demonstration of the way of life of its former occupants, in particular that of the three Christchurch-based artists resident here from 1975 until 1993. The dwelling has architectural and aesthetic significance as an example of a small vernacular brick cottage. 5 Shelley Street has technological and craftsmanship significance for its ability to demonstrate construction techniques used during Christchurch's mid-Victorian period and contextual significance for its relationship with 6 Shelley Street, another pre-1900 cottage, and contribution to the street scape of Shelley Street. The cottage has archaeological significance in view of the date of its construction.

### **REFERENCES:**

*CCC Heritage files - 5 Shelley Street*

Report of the street naming committee, Sydenham Borough Council minute book 1879-1880, p 217, Christchurch City Council archives.

"Borough Council" *The Star* 20 January 1880, p 3.

Historic place # 3701 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3701>

**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.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 496  
*DWELLING AND SETTING – 6 SHELLEY STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 19/12/2014**

**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 Shelley is of historical and social significance for its construction in 1878 and its association with the early residential development in the Sydenham Borough. Thomas Beare (died 1898), a labourer, purchased the property in 1878 and mortgage records indicate that he is likely to have built a dwelling on the property at this time. The Beare family were members of the Sydenham Wesleyan Church. Shelley Street was divided into residential allotments in 1877 (DP163). In the 1880s many of the streets in the area were given the names of literary figures, including Shelley, Beaumont, Austin, and Milton, by the street naming committee of the Sydenham Borough Council (1877-1903).

Peter Grenfell owned and resided in the house from 1882 until 1903. Subsequent owners and occupants include Mary and George Clark, and James Ellis and Beatrice Adcock. From

c.1942 to c.2000 the dwelling was largely used as a rental property. The property was jointly owned with No. 5 Shelley Street directly opposite from 1973-5 and again in 1982-1983. It remains a rental property.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Shelley Street has cultural significance as it demonstrates the characteristics of the way of life of its former residents, whether tenant or owner, during the 19<sup>th</sup> and 20<sup>th</sup> 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 is of architectural and aesthetic significance as an example of vernacular domestic architecture. The dwelling is single storied with a gabled roof, and lean to at the rear. The façade is symmetrical, with a central entry sheltered by a hood and flanked by sash windows. The form and detailing of the dwelling are simple, with no ornamentation. Additions to the dwelling were made in 1973,1980,1982 (associated with the bathroom/toilet and laundry) and 1990 (garage).

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 value for its construction and detailing. Construction is of weatherboard on a timber frame, with a corrugated iron roof. The construction materials and methods illustrate the skills and techniques in common use for the period. Joinery such as the sash windows evidences practices and skills 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.*

6 Shelley Street and its setting are of contextual significance for its relationship with 5 Shelly Street and its association with the formation of Shelley Street from 1877 and its residential development. The cottage is also of contextual significance for its streetscape prominence due to its close proximity to the roadway and unobstructed views of its front elevation.

The setting of the dwelling consists of the immediate parcel of land and includes an enclosed rear garden with patio, and area of lawn and boundary plantings. The cottage stands at the

front of the rectangular section with a small setback from the road. A concrete path runs from the road frontage on the east of the cottage to the rear and a sealed drive edges the property boundary on the west and terminates in a garage. A picket fence extends along part of the cottage's street front boundary and edges a portion of the drive. On the east a trellis gate and trellis fence extend between the rear of the cottage and the 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 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.

### **ASSESSMENT STATEMENT**

6 Shelley Street and setting are of overall significance to Christchurch, including Banks Peninsula. The cottage has historical and social significance as a colonial cottage associated with the early development of Shelley Street. 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 only a little over the years. 6 Shelley Street has contextual significance through its relationship with 5 Shelley Street, another pre-1900 cottage, and its contribution to the streetscape of Shelley Street. The cottage has archaeological significance in view of the date of its c.1878 construction.

### **REFERENCES:**

CCC Heritage files - 6 Shelley Street.

CCC Heritage files - 5 Shelley Street

Deposit Plan163, LINZ

Report of the street naming committee, Sydenham Borough Council minute book 1879-1880, p 217, Christchurch City Council archives.

"Borough Council", *The Star*, 20 January 1880, p 3

Historic place # 3702 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/3702>

**REPORT DATED: 11 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 497  
*DWELLING AND SETTING – 13 SPENCER STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 13 Spencer Street has historical and social significance as it reflects the development and social identity of the Addington area in the late 19<sup>th</sup> century. Land in Addington was originally sold in larger blocks as it was just outside the city boundary. With the advent of the railway in 1865 the land was subdivided into smaller sections and many labourers and tradespeople settled in the area. The opening of the Addington Railway Workshops in 1880 spurred residential growth in the area, which also featured large employers like Addington Prison (1870-75) and Wood's Mill (1890). Thomas Norris (died 1921), a bricklayer from Sussex, arrived in Christchurch in 1865. He purchased the Spencer Street property in 1880, dividing it between his two sons Edwin and George in 1886. Edwin



Norris, a blacksmith, lived at an adjacent property until 1921. His brother George, a bricklayer like his father, built 13 Spencer Street in c.1886 and remained there until 1899.

The cottage demonstrates the craft skills brought to New Zealand by English immigrants. The occupations of the subsequent owners reveal the social identity and demographics of Addington's early residents throughout the 20<sup>th</sup> century with the cottage having been home to a labourer, a driver, a machine operator and a seaman.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Spencer Street cottage has cultural significance because it demonstrates the way of life of the early residents of Addington and is associated with the development of Addington by tradesmen and labourers during the second half of the 19<sup>th</sup> 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 a representative example of a colonial vernacular dwelling designed and built by its owner/occupier. Although the style of the cottage is typical, the manner of construction is unique in Christchurch. The cottage is constructed of greywacke river stones laid in regular rows. The one-and-a-half storeyed cottage has a bull-nosed veranda, enclosed at the both ends and decorated with timber fretwork. The window and door openings in the symmetrical façade are embellished with plastered brick quoins. A two-storey addition was made to the rear of the building in the late 20<sup>th</sup> century. The interior of the building retains original features including fire surrounds and the original coal range.

Sited close to the cottage is an original washhouse constructed in a similar method to the dwelling. The washhouse sustained damage in the 2010/2011 Christchurch earthquakes. Repair and reinstatement work was significant and included a new floor slab and foundations and a new timber framed wall to support the stone veneer. The existing window, tub and door were reinstated while another window on the southeast side of the house was installed as a replica in keeping with the other original window. The original exterior stonework and quoining were reinstated as a veneer cladding and the existing roof and downpipes were also 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 Spencer Street cottage has high technological and craftsmanship significance due to its unusual Sussex flat pebble method of construction. George Norris' craftsmanship skill is evident in the even rows of greywacke stone. Greywacke stone would have been a readily available and cheap material to a craftsman with the skills to lay it. Similar building techniques were used in England however timber was the preferred material in colonial

Christchurch due to its availability and cost. The Spencer Street cottage is the only known instance of this method of construction in Christchurch.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 13 Spencer Street have contextual significance because its form, scale and style relates to other cottages in the area. The 13 Spencer Street dwelling stands out from its neighbours due to its unusual construction materials and its corner site give the building local landmark significance.

The setting consists of the listed building on a triangular corner site. The listed building sits at the front of the section and the setting includes a number of outbuildings including the old outhouse and the old stone washhouse that has plaster brick quoins in keeping with the façade of the main 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 at 13 Spencer Street 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 13 Spencer Street has overall heritage significance to Christchurch, including Banks Peninsula. The cottage has historical and social significance as it was built in the mid-1880s by an English immigrant for his own use. The Spencer Street cottage has cultural significance because it represents the lifestyle of the early residents of Addington and demonstrates the development of the suburb by tradesmen and labourers during the second half of the 19<sup>th</sup> century. The dwelling has architectural and aesthetic significance as a representative example of a colonial vernacular dwelling. Although the style of the cottage is typical, the manner of construction using greywacke stone laid in regular rows is thought to be unique in Christchurch. The dwelling has high technological and craftsmanship significance due to its unusual Sussex flat pebble method of construction and remains as evidence of the craft skill brought to New Zealand by English immigrants during the 19<sup>th</sup> century. The dwelling and its setting has contextual significance because of the proximity of the cottage to the street and its prominent corner site, along with its cohesion in terms of style and form to other cottages in the area. 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 *13 Spencer Street*  
McCarthy, J. 'Working-class charm.' *The Press* 27 January 2001  
Historic place # 4914 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/4914>  
John Wilson et al *Contextual Historical Overview of Christchurch* (Christchurch, 2005)

**REPORT DATED: 13 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 498  
*DWELLING AND SETTING – 27 SPENCERVILLE ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 12/01/2015**

**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.*

27 Spencerville Road and its setting has historical and social significance as a dwelling built by local government for the use of its workers at the turn of the century and more specifically as one associated with the disposal of sewage at the beginning of the 20<sup>th</sup> century. Current research suggests that the dwelling was built in 1900 by the Sydenham Borough Council to house the foreman of the Borough Scavenger. In 1903 Sydenham Borough Council was merged with Christchurch City Council. Chaney's Reserve was used for, amongst other things, a night soil deposit. There were other dwellings on the site but one burnt down in 1910, a second burnt down in 1935 and a third was demolished c1990. It was not unusual for local government to provide homes for its officers, such as the county/town clerk, engineer, foreman or sexton. This was particularly common in rural areas. Christchurch retains a few

of this category of house, namely the sexton's cottage at the Barbadoes St Cemetery. The dwelling at 27 Spencerville Road remains in Council 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.*

27 Spencerville Road has cultural significance for its ability to demonstrate the lifestyle and habits of early 20<sup>th</sup> century local government officers.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

27 Spencerville Road has architectural and aesthetic significance as an example of a small hipped-roofed weatherboard square villa from the turn of the 20<sup>th</sup> century. Although many such homes were built by private individuals, councils have over time constructed dwellings for their employees in line with concurrent architectural trends, as this dwelling demonstrates. Small alterations have been made to the house through the years with the removal of the original chimney and some of its verandah decoration and a lean-to constructed at the rear.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Spencerville Road has technological and craftsmanship significance for its ability to demonstrate timber construction techniques, materials fixtures and fittings from the turn of the 20<sup>th</sup> 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.*

27 Spencerville Road and its setting has contextual significance for its long association with the land at Chaney's plantation which has historically been used for waste disposal and forest planting. The plantation is now part of a recreation reserve. The dwelling is located in a rural area and is situated in the centre of a large section amidst established trees. To the rear of the house is a row of ancillary buildings, some of which may be contemporary with the house. Between the house and the railway line is an area which current research suggests may have contained a railway siding and ancillary buildings, associated with the removal of night soil from Christchurch by train in 1901. 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.*

27 Spencerville 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**

27 Spencerville Road is of overall significance to the Christchurch including Banks Peninsula. It has historical and social significance as a dwelling built by local government for the use of its workers at the turn of the century and more specifically as one associated with the disposal of sewage at the beginning of the 20<sup>th</sup> century. 27 Spencerville Road has cultural significance for its ability to demonstrate the lifestyle and habits of early 20<sup>th</sup> century local government officers. It has architectural and aesthetic significance as a good example of a small hipped-roofed weatherboard square villa from the turn of the 20<sup>th</sup> century. 27 Spencerville Road has technological and craftsmanship significance for its ability to demonstrate timber construction techniques from the turn of the 20<sup>th</sup> century. It has contextual significance for its long association with the land at Chaney's plantation which has historically been used for waste disposal and forest planting. 27 Spencerville 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.

## **REFERENCES:**

Christchurch City Council, *Heritage File, 27 and 30 Spencerville Road*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Villa – 172 Peterborough Street - 2011*

**REPORT DATED:** 19/09/2014

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 499  
*TE WHATU MANAWA MĀORITANGA O RĒHUA AND SETTING*  
*– 75, 79, 79E, 81 SPRINGFIELD ROAD, CHRISTCHURCH***



**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.*

Te Whatu Manawa Māoritanga O Rēhua and setting has high historical and social significance as the first carved whareniui to be erected in the South Island for over one hundred years in the 1950s; the first to be representative of all the tribes in Aotearoa; and for its association with the trade training scheme which was established at this time. Rēhua began life as a hostel for young women and then young men at its initial site in Stanmore Road in the early 1950s and in 1952 moved to the present day site in Springfield Road. The hostel accommodated young Māori apprentices who came to Christchurch under the Māori Apprentices Trade Training Scheme which operated in Christchurch from the 1950s to 1980s. The scheme was established first in the South Island in the 1950s by well known members of the Wesleyan/Methodist Church and Ngāi Tahu elders. Its main objective was to help young rural Maori men acquire training in a variety of trades, thus increasing their job



opportunities during the period of rural-urban drift for Maori. The Rēhua Māori Apprentices Hostel provided a home away from home for up to 70 young men at any one time training in their various trades. The Rēhua 'boys' were known for their musical and rugby prowess and the hostel had a high profile in the community. Planning began for the building of a wharehau (meeting house) at Rēhua in 1955, construction and carving began in 1957 and Te Whatu Manawa Māoritanga O Rēhua was opened in 1960. At that time it was over one hundred years since a carved wharehau had been erected in the South Island. It was decided at a meeting at Rapaki in 1959 that the wharehau would be representative of all the tribes in Aotearoa - the first wharehau ever built to do so. The wharehau was built using voluntary labour and donated materials and was built alongside the existing hostel. Rēhua is governed by a Trust Board made up of representatives from the Old Boys Association, Methodist Mission and Ngāi Tahu. The marae is a base for the community of Old Boys from all the Christchurch hostels of the Māori Trade Training Scheme. Since being built, Te Whatu Manawa Māoritanga O Rēhua has attracted numerous important gatherings, hui, tangihanga, tourism, political meetings and Central (Methodist) Mission functions. Rēhua hosts thousands of visitors every year from primary school children to royalty - in 2002 Her Majesty Queen Elizabeth II visited the marae. Rēhua continues to be a centre for recreation, social occasions and worship. Its stance as a multi-tribal marae makes it a place where people from all backgrounds may find a common unity.

## CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Te Whatu Manawa Māoritanga O Rēhua and its setting has high cultural and spiritual value for its use as a meeting house, the traditions associated with it, and the symbolism of its architecture and decoration. The wharehau and marae are traditionally the centre of Maori spiritual, cultural and social life. Rēhua means 'heavenly guardian' and 'Rēhua' is one of the heavens that the spirit passes through after it leaves the body. Rēhua Marae in Springfield Road can attribute its existence to three major influences to which the marae still has strong links - the Wesleyan Church, Ngāi Tahu (particularly some specific families) and the Old Boys of the Māori Trade Trainees scheme. Though not strictly a 'Ngāi Tahu' marae, Ngāi Tahu do hold mana whenua in the Christchurch region and are strongly connected to the marae. Puna (fresh springs) emerge from the group at Rehua, setting the site apart as a place of special significance. The formation of these puna and the myriad other waterways of Te Wai Pounamu is attributed in whakapapa to the ancestor Tuterakiwhanoa whose raking of the waka (the South Island) punctured it allowing the water beneath to flow through. The puna at Rehua would have once provided fresh water for the Ngati Mamoe/Waitaha people who lived at the ancient Puari pa situated near the centre of Christchurch. Carvings in the wharehau represent all of the waka that brought Maori to Aotearoa. Ngai Tahu ancestors are on the inside of both end walls to the east and west, and other iwi feature on the northern and southern walls. Tahupotiki, ancestor of the Ngai Tahu people is on the ridge pole of the house above the porch, and at the foot of the centre pole of the porch is paieka, the father of Parourangi and Tahupotiki. Porourangi of Ngatiporou and the elder brother of Tahupotiki is on the right hand side and Tamatea Ariki, captain of the takitimu waka and ancestor of both the Ngatiporou and Ngai tahu tribes is on the left hand side of the porch.

## ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Te Whatu Manawa Māoritanga O Rēhua has high architectural and aesthetic significance for its design and detailing which reflect Maori traditions for wharehū. Built in a style which had evolved over hundreds of years of habitation and development of Maori in Aotearoa. Henare Toka was a well known carver and authority on Maori genealogy, mythology and history. In 2014 alterations were carried out on the marae complex. These works affected the existing dining hall, kitchen and ablution block as well as an extension to the Kamatua Room for a mattress store. The only work to impact the listed wharehū was the replacement of the roof between the wharehū and ablution block as well as internal repairs to the wharehū floor.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

Te Whatu Manawa Māoritanga O Rēhua has high technological and craftsmanship significance for its traditional use of materials and the skills evident in the carving and other decorative elements. Totara from Okains Bay was used for the 40 carved poupou and epa. Fibre for weaving the tukutuku was brought from the bush at Arahura in Westland. The carving and the design of the tukutuku panels was overseen by Henare Paikea Toka, with assistance from his wife Mary Toka (an expert in the weaving of tukutuku panels) and Joe Kingi from Northland. The carving of the poupou and epa took over a year to create. The 1200 square feet of tukutuku panels illustrate the skills of women from rapaki, taumutu, Wairewa and Otautahi (Christchurch). The painting of the rafters and ridge panels

## **CONTEXTUAL SIGNIFICANCE**

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

Te Whatu Manawa Māoritanga O Rēhua and its setting have high contextual significance for the relationship of the wharehū and its setting to the group of buildings which make up the Rehua Marae complex. The springs that emerge from the ground are of natural and cultural value. The setting consists of the area of land including all of the Marae buildings. It includes a long grassed area in front of the wharehū which provides for the traditional welcome of visitors to the Marae from the wharehū. This is bordered to the north with extensive native vegetation. The entrance to the Marae is via a sealed driveway. The wharehū is connected to the dining room and kitchen. Accommodation blocks and an office are also located 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.*

Te Whatu Manawa Māoritanga O Rēhua and setting have archaeological significance for their 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. The Marae is located on the site of an early homestead.

## ASSESSMENT STATEMENT

Te Whatu Manawa Māoritanga O Rēhua and its setting has overall high significance to Christchurch and Banks Peninsula. The wharenuī has high historical and social significance as the first carved wharenuī to be erected in the South Island for over one hundred years. It was constructed in the 1950s, the first to be representative of all the tribes in Aotearoa in its decoration, and for its association with the Wesleyan Church and the trade training scheme which was established in the South Island at this time. The building has played an important part in the lives of many trade trainees from throughout New Zealand, throughout their lives, and also plays an important part in the Christchurch community. The wharenuī has high cultural and spiritual value as part of Maori spiritual, cultural and social life. The building is steeped in tradition, symbolism and spiritual meaning for all New Zealand Maori. It has high architectural and aesthetic significance for its traditional design in a style which had evolved over hundreds of years of habitation and development of Maori in Aotearoa. Henare Toka was a well-known carver and authority on Maori genealogy, mythology and history. The wharenuī has high technological and craftsmanship significance for the skills evident in the traditional carvings, tukutuku panels and painting, which represent a range of national traditions, and for the use of traditional materials such as totara and flax. Te Whatu Manawa Māoritanga O Rēhua and its setting have high contextual significance for its setting, and relation to the group of buildings which make up the Rehua Marae complex. The wharenuī and its setting have archaeological significance for their 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.

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Christchurch City Council Heritage files - *Rehua Marae Meeting House, 79 Springfield Road.*

**REPORT DATED: 13 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 623  
*DWELLING AND SETTING – 1-7/102 SPRINGFIELD ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 18/12/2014**

**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 102 Springfield Road has historical and social significance as a large suburban house built for Robert English (1874-1934), the engineer to the Christchurch Gas Company, in 1910 to a design by local architect AW Fielder. The builder was Samuel Butler & Son, Armagh Street. English was appointed to the position of engineer in 1903, having spent the previous two years working as chief chemist for the Crystal Palace Gas Company in London. He was president of the Canterbury Football Association from 1907 until 1928 and English Park (now ASB Football Park) was named in his honour in 1915. English had been largely responsible for the association acquiring the park and he donated the English Cup for first-grade association football. The council purchased the park from the association in 1943 and while the name of the park changed in 2010 the English Cup is still being contested, 102 years after it was first offered. English was also president of the Canterbury Automobile Association (1910-11). He retired from the Gas Company in 1924 and died in England in May 1934 while on business.

English sold his Springfield Road property in 1917, initially taking up residence on the Gas Co. premises and later residing at Clifton Spur. The new owner, Waikaka landowner Thomas Fleming, sold the property in 1919 to Timaru sheepfarmer Ernest Joseph Parrott, after the death of his Christchurch-based brother, Andrew Fleming, on the Western Front. Parrott at first leased the property to Bertie Whitcombe of the publishing house Whitcombe and Tombs, but then took up residency himself in the early 1920s. For most of the 1930s the dwelling was once again a rental property.

In 1940, Irene Tait, the wife of accountant Reginald Tait, purchased the property. The Taites proceeded to subdivide off two residential sections (one on Springfield Road and the other on Holly Road) in 1941, and another on the street corner in 1945, while continuing to live in the original dwelling. This they sold to John and Annie Houlahan in 1951. The Houlahans initially set up flats in the dwelling, before going on to open the Superior Motel on the site in the 1960s. After further ownership changes, the dwelling became student flats in the 1970s. It remains a multi-unit rental property today, with its present owner having purchased it in 1981. In the late 20<sup>th</sup> century it gained the appellation Springfield Manor.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 102 Springfield Road has cultural significance as an example of an early 20<sup>th</sup> century professional couple's suburban residence. The size of the dwelling and the range of rooms it contain, together with the lavish nature of their decoration, reflect the way of life of its former 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 at 102 Springfield Road has architectural and aesthetic significance as a large English Domestic Revival style house. The influence of Arts and Crafts philosophies are evident through its use of a variety of materials including blue brick, roughcast, half timbering in the gables, a tiled roof and terracotta features. The house was designed by the Christchurch architect Alfred William Fielder, who let the contract for its construction to Samuel Butler & Son, Armagh Street, in January 1910. Although not well known, Fielder was responsible for a number of buildings in the city around the turn of the 20<sup>th</sup> century, including the Horse Bazaar (now demolished) as well as churches, commercial buildings and domestic dwellings.

The dwelling is a north-facing, two-storeyed building with a steeply pitched gabled roof and casement and fanlight type fenestration. There is a single-storey extension to the south-west corner of the dwelling. Two large round bay windows project from gabled bays on the north elevation. The side entrance off the street (on the western elevation) has a columned porch, while the main entrance is accessed via a flight of steps between the bay windows. There is a small recessed balcony over this entrance with terracotta balusters. The main rooms on the ground floor feature highly decorative plasterwork ceilings. Prominent among the ceiling motifs are cornucopia, which together with the terracotta pillars at the front entrance, and the globes that are on plinths by the front steps, have led to suggestions of a Masonic influence in the design.

During the 2010-2011 Canterbury earthquakes the property suffered widespread cracking of the double brick walls on the ground floor, together with cracking and some collapse of the stucco cladding, particularly on the gable ends. The brick double-flued chimneys were also badly damaged, as a result of which they were entirely removed, while the single-flue chimneys were also taken down (at least to roof level), with the gaps left in the roof being filled by new tiles. Some of the structural timber in the roof has also been replaced. There was also extensive cracking of the plasterwork, with partial loss of the plaster from the first floor ceiling near the 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.*

The dwelling at 102 Springfield Road has technological and craftsmanship for the quality and extent of its architectural detailing, particularly in the main rooms on the ground floor. The plasterwork ceilings are richly adorned with symbolic motifs including cornucopia, a symbol of abundance. The exterior terracotta work is also notable.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 102 Springfield Road has contextual significance as it sits prominently near the street frontage of the property giving it landmark significance in the area due to its architectural character, use of materials and size. The large scale and style of dwellings such as 102 Springfield Road was once associated with the area, but there are few remaining examples of these dwellings left as a result of the earthquakes.

The setting includes the dwelling and a large L-shaped parcel of land, just south of the intersection of Springfield and Holly Roads. The street front is bordered by a low Art Deco style concrete wall, while there is a long single-storey gabled building (which added three flats to the property) dating from the 1960s along the property's southern boundary. Close to the eastern boundary there are concrete carports. Minimal landscaping on the street front means that the dwelling is highly visible 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 at 102 Springfield Road has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900.

## ASSESSMENT STATEMENT

The dwelling at 102 Springfield Road has overall significance to Christchurch, including Banks Peninsula. The dwelling has historical significance for its association with Robert English and the contributions he made to the city as a gas company engineer and football supporter. It has cultural significance as a demonstration of the way of life of its former residents and architectural significance as an English Domestic Revival style dwelling designed by AW Fielder. The dwelling has technological and craftsmanship significance for the quality of its construction and decorative detailing. The dwelling has contextual significance as a surviving example of the type of housing that once defined this area and its highly visible contribution to the streetscape gives it local landmark significance. The dwelling and its setting has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site before 1900.

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**REPORT DATED: 15.3.2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1352  
*FORMER ST ALBANS AUTOMATIC TELEPHONE EXCHANGE  
AND SETTING – 29 ST ALBANS STREET, CHRISTCHURCH***



**PHOTOGRAPH: 20/1/2015, M.VAIRPIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 St Albans Automatic Telephone Exchange has historical and social significance for the role it played in Christchurch and New Zealand's telecommunications history between 1916 and 1984. The building is a significant surviving asset associated with successive telecommunication technologies in the city and it also has historical significance for its association with the New Zealand Post Office which ran the telephone system until the 1980s.

Christchurch was at the forefront of New Zealand's early telecommunications developments. The first public telegraph in New Zealand was opened between Christchurch and Lyttelton in the early 1860s and by 1879 there were five private telephone lines in the city, in addition to the government lines used by the Lyttelton Harbour Board, the Police, Lunatic Asylum and Public Works Department. The first telephone exchange in the country was opened in Christchurch in 1881, located on the first floor of the new Chief Post Office (1879) in Cathedral Square. The exchange system grew steadily and by 1902 there were 1,164 subscribers in the city.

The advent of automatic telephony in the early 20<sup>th</sup> century accelerated the government's underground cabling operations and the building of new exchanges. Tenders were called in

February 1916 for an automatic telephone exchange in St Albans, although wartime conditions delayed the delivery and installation of the new equipment it was built to house until after the war had ended. In 1919 the first Strowger semi-automatic exchange equipment was installed in Hereford Street and in 1921 two smaller Strowger exchanges were installed in the Sydenham Post Office and the St Albans exchange building. By this time there were c. 5,500 subscribers in Christchurch. The Strowger semi-automatic equipment was a temporary measure installed to relieve the high demand for telephone connections in the city. A fully automatic system employing a Western Electric 7A Rotary Exchange was installed at St Albans in 1926 and by 1929 a fully automatic telephone service was in operation throughout Christchurch, catering for 8,500 subscribers.

In the early 1950s St Albans was part of the first stage of the expansion of the Christchurch Automatic Telephone Exchange network. At the time, a weatherboard extension at the rear of the building was built in to accommodate batteries and other equipment for the new 'step-by-step' switch automatic exchanges that were replacing the old rotary exchange, together with facilities for staff. The new automatic switches combined rotary selection with a vertical selector which engaged the rotary selectors according to the order of the digit.

In 1981, the contract was let for the erection of a new exchange building in St Albans Street. The new building was erected on a site adjacent to the existing building. At the time the Post Office intended to demolish the original brick and stone exchange building while keeping the weatherboard extension to the rear, but these plans did not proceed. The new St Albans telephone exchange opened on 9 June 1984. Having been surplus to requirements, the old telephone exchange building and its associated land parcel were sold to a private trust company in 1989, and subsequently were used as a sculptor's studio.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 St Albans Automatic Telephone Exchange has cultural significance for its association with the way of life that the development of telecommunications technology allowed the residents of Christchurch.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Albans Automatic Telephone Exchange has architectural significance as it was designed by RA Patterson for the Public Works Department in 1915-16. Roberts Adams Patterson (1892-1971), had become an architectural draughtsman in the Public Works Department in 1914, after joining it as a clerical cadet in 1908. He went on to become Assistant Government Architect in 1930, and held the post of Government Architect between 1942 and 1952, during which time he oversaw the design of numerous defence installations, including the American camp at Mackay's Crossing. His most notable Christchurch work was the design of the former Christchurch Women's Hospital building on Colombo Street, which was demolished in 2008.

The single-storey building has a symmetrical Edwardian classical street façade with rusticated stone corner piers framing three multi-pane windows. Medallions bearing the

initials 'GR' and the date of construction are mounted on the corner piers and the sides of the building are lit with the same windows as those set into the façade. The original parapet has been removed at some point. In the original floorplan, more than half of the building space was taken up by the switching room, the remainder being occupied by the accumulator room and power room. Access to these rooms was via doors on the east elevation of the building. A small lean-to at the rear of the building housed a toilet, coal store, and heating chamber, but this replaced by the much larger 1950s weatherboard extension remains in place today. At present the building it is awaiting post-earthquake repairs.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Albans Automatic Telephone Exchange has technological and craftsmanship significance for its construction methods and materials and previous association with the functional requirements of telecommunications technology from the late 1910s until the early 1908s.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 St Albans Automatic Telephone Exchange has contextual significance because its distinctive design, construction materials and scale distinguish it as a landmark within the streetscape, and because of its common purpose with the adjacent exchange building constructed in 1984 that rendered itself obsolete. Together the two buildings convey a sense of the development of successive telecommunications technologies and offer a contrast to the street's predominantly residential 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 St Albans Automatic Telephone Exchange 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 before 1900. A deposit plan dating from 1907 (DP 2378) shows a small building straddling the boundary between the parcels occupied between the 1916 and 1984 telephone exchange buildings.

### **ASSESSMENT STATEMENT**

The former St Albans Automatic Telephone Exchange has overall significance to Christchurch, including Banks Peninsula. The building has historical and social significance

for its association with the city's evolving telecommunications technology and cultural significance for the changes to the way of life of Christchurch's residents that home phones brought about. The former St Albans Automatic Telephone Exchange has architectural and aesthetic significance as an early work by RA Patterson, who worked in the Government Architect's office and later attained that role himself. The building has technological and craftsmanship significance for its association with modern telecommunications technology and its brick and stone construction. The building has contextual significance for the landmark contribution it makes to the local streetscape and its relationship with the exchange that superseded it. The former St Albans Automatic Telephone Exchange 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 before 1900.

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**REPORT DATED: 10 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 189  
*DWELLING AND SETTING , BRENCHLEY – 5 ST BARNABAS  
LANE, CHRISTCHURCH***



**PHOTOGRAPH: 26 NOVEMBER 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 Brenchley and its setting is of historical and social significance as a World War I era Fendalton residence and for its association with a number of former owners, including Edward Gates and Dr Peter Allison. The dwelling was designed c1915 for E W Ralph, manager of the NZ Farmers' Co-operative Association, but before it was completed in 1918 it was sold to Edward Gates, a well-known thoroughbred breeder. The 1922 Christchurch telephone book lists Gates' address as 'Chilcombe', Fendalton Road and in the same year the engagement of Lilian Gates, daughter of Edward, and EM Ralph, son of E W, was announced, indicating a family connection that may also have involved the property.

Gates sold 'Chilcombe' in 1926 to dentist Arthur Suckling, who named it Brenchley, after a village in Kent. Suckling may have converted the dwelling to two flats before he sold it in

1935 to Dr Percy (known as Peter) and Dr Hazel Allison for use as their family home. The Allisons renamed the house Lyddington after Hazel Allison's family's village in Rutland. Peter Allison was a son of Charles Allison (jnr), a former Mayor of Christchurch (1907-11) and a former Australasian David Cup tennis player. The Allisons developed two tennis courts on their property, which included a vacant block that Peter Allison already owned at the time he purchase Brenchley. Following Peter Allison's death, Hazel Allison remained in the house but subdivided off the two tennis courts. After 35 years and the death of Hazel Allison in 1969, Lyddington was sold to John and Anne Wheelans and became known as Brenchley again. In 1990 146 and 150 Fendalton Road were both bought by Taiwanese businessmen, who subdivided the site and formed St Barnabas Lane. Brenchley remains a private home. It was substantially damaged by the 2010/2011 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.*

Brenchley has cultural significance as an example of an early 20<sup>th</sup> century professional couple's suburban residence. The size of the dwelling and the range of rooms it contains reflect the way of life of its 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.*

Brenchley is of architectural and aesthetic significance as a large English Domestic Revival style dwelling designed by the England Brothers, who designed many large homes throughout Canterbury in the early decades of the 20<sup>th</sup> century. Robert England junior established an architectural practice in Christchurch in 1886, being joined by his brother Edward in 1906. After Robert died in 1908 Eddie Edward continued the practice specialising in large timber homes for wealthy clients. The England Brothers were responsible for some of Christchurch's more notable late 19<sup>th</sup> and early 20<sup>th</sup> century residential buildings, including the former McLean's mansion and the 1900 section of Riccarton House. Brenchley is similar in its design and exterior detailing to other England Brothers houses such as 70 Heaton Street (1925) and 146 Fendalton Road (c1925), which was built for Miss Gates and shows some influence of the more 'modern' lines of the Californian bungalow style.

The dwelling is an asymmetrical two-storey building clad in weatherboards with a slate roof of multiple gabled and hipped components. Gable ends are canted out over the first floor and carried on brackets. Fenestration is of the sash type with six- or nine-pane windows above single panes. On the first floor there are two glazed porches and both these and the semi-circular bay window beside the main entry have shingled aprons. The bracketed eaves, shingled aprons, and treatment of the veranda all suggest the influence of the California Bungalow style. Inside the dwelling the star hall is panelled, as are some of the ceilings.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 house has technological and craftsmanship significance not untypical for a large home of the period and has the potential to provide information about construction methods, 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.*

Brenchley is of contextual significance for its streamside setting and relationship to 146 Fendalton Road and other large timber dwellings in the suburb. The property was created in the early 1990s from the joint subdivision of Brenchley and its neighbour. Set at the south end of its section, Brenchley retains sufficient setting to present the large dwelling, although it can now only be glimpsed from Fendalton Road. Brenchley is one of a number of homes along Fendalton Road which contribute to the historic character of Fendalton. It is not far from St Barnabas' Anglican Church

The setting consists of a large area of land to the north of dwelling, which is now accessed from St Barnabas Lane. The property is bounded to the north by the Wairarapa Stream. Mature trees within the setting include a *Sequoiadendron giganteum* and Japanese maple.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Brenchley and its setting are of archaeological significance because they have the potential to 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 stands on part of Rural Section 18, which was selected in 1851 by Walpole Cheshyre Fendall, after whom the suburb is named.

## ASSESSMENT STATEMENT

Brenchley is of overall significance to Christchurch, including Banks Peninsula. The dwelling has historical and social significance as a World War I era residence associated with the Gates and Allison families. The dwelling was designed c1915 for E W Ralph, manager of the NZ Farmers' Co-operative Association, but before it was completed in 1918 it was sold to Edward Gates, a well-known thoroughbred breeder. Brenchley has cultural significance as a demonstration of the way of life of its former residents. It has architectural and aesthetic significance as an example of Eddie England's domestic architecture, especially in relation to the house he also designed at 146 Fendalton Road. The house has technological and craftsmanship significance not untypical for a large home of the period and has the potential to provide information about construction methods, materials, fixtures and fittings.

The dwelling has contextual significance for its contribution to the environs of Fendalton Road, including its mature trees and stream boundary. Brenchley and its setting are of archaeological significance because they have the potential to 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 files

<http://my.christchurchcitylibraries.com/brenchley/>

**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 501  
*FORMER LANCASTER PARK WAR MEMORIAL ENTRANCE  
GATES AND SETTING  
– 40 STEVENS STREET, CHRISTCHURCH***



**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 Former Lancaster Park War Memorial Gates and setting are of high historical and social significance for their construction as a war memorial in 1923 and current status as the oldest major architectural feature at the former Lancaster Park. Built as the main entrance to Lancaster Park, the gates have a strong association with Canterbury's sporting history. The city's first sports grounds were its central city open spaces – Hagley Park and Cranmer and Latimer Squares. Lancaster Park was founded in 1881 as a home for cricket and athletics. For the first 20 years of its existence the park was the venue for many codes and sporting events, including rugby, football, cricket, athletics, cycling, horse trotting, tennis and swimming. Lancaster Park was also the scene of the most important of the international sporting events in Christchurch's history: the first rugby test played by a New Zealand team on home soil against New South Wales in 1894. The 1911 Australasian defence of the Davis Cup was also played at Lancaster Park.

After World War I the park was saved from financial ruin by a public fundraising campaign led by the Commercial Travellers' and Warehousemen's Association. Henceforth it was handed over to the Crown as a war memorial to be administered by the Victory Park Board. The memorial gates were erected by the Board to specifically commemorate the sacrifice of Canterbury athletes during the war. The place of Lancaster Park in the life of the city during

the 20<sup>th</sup> century hinges upon the very large crowds drawn to the Park for rugby tests. A 1930 All Blacks v. Britain game attracted 30,000, whilst the largest crowds ever were the 1959 and 1961 crowds of more than 57,000. Non-sporting events such as music concerts and the visit of Pope John Paul II in 1986 have also been held at the park. A number of grandstands of different vintages and an open embankment surrounded the ground until the late 20<sup>th</sup> century when a comprehensive redevelopment was associated with a 1998 change of name to Jade Stadium. In 2007 the park was renamed AMI Stadium. Damage caused by the 2010 and 2011 Canterbury earthquakes closed the stadium and some of the structures at the park have already been demolished. Its future remains uncertain.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Lancaster Park War Memorial Gates have high cultural and spiritual significance for their construction as a memorial to commemorate the Canterbury athletes and sportspeople who died serving in World War I. The gates bear the inscription: 'To commemorate the glorious deeds of the athletes of this province in the Great War 1914-18'. The gates are distinctive in that they represent a particular group of war dead, those who were united in their shared involvement in sport. The gates also have cultural significance for their association with the recreational and competitive sporting activities of the Canterbury community at the sportsgrounds from 1923 to 2010.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Lancaster Park War Memorial Gates have architectural and aesthetic significance for their 1919 design in the form of a triumphal arch by John Steele (1883-1946) and Maurice Guthrie (1891-1968). The Guthrie Brothers were successful architects in Christchurch during the inter-war period. Maurice joined his older brother, who was known as Jack, in partnership in 1919 and for the next ten years they designed a wide range of buildings types. Among the Guthrie Brothers' most notable commissions were the Edmonds' Factory (1920-23, demolished), St George's Private Hospital (1926-28, demolished), and the Main Block and War Memorial at Christchurch Boys' High School (1925-26). The Memorial Gates are designed in the Neo-Classical style. The structure has a rectangular footprint and symmetrical composition, with colonnades flanking a central two-storey section. Both the end piers and central ticket booth are rusticated. The latter bears the memorial inscription above the roof of the colonnade and has a hipped roof crowned with a lamp of memory. The windows of the ticket booth are steel-framed and multi-paned and either side of the memorial gates are smaller decorative iron gates and pillars.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Lancaster Park War Memorial Gates have technological and craftsmanship significance for their construction and detailing which reflect the standard of skills and methods for the period. The memorial gates are of ferro-concrete construction, stone having proved too expensive. G L Bull was the contractor. There is craftsmanship value in the inscription, the lamp of memory and the structure's plastered finish.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Lancaster Park War Memorial Gates and setting have contextual significance for their landmark value and contribution to the streetscape. The gates have landmark status for the way they terminate Lancaster Street and herald the entry to the former AMI Stadium. Their distinctive appearance, detailing and scale set them apart from the modern stadium buildings behind. The setting of the gates consists of their footprint and a buffer of unbuilt land around them, which allows for their visual appreciation and continued prominence as a 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 Former Lancaster Park War Memorial Gates and their 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. The gates were constructed on a site of recorded sporting activity since 1881.

## **ASSESSMENT STATEMENT**

The former Lancaster Park War Memorial Gates and setting has high overall significance to Christchurch, including Banks Peninsula. The gates are of high historical and social significance for their connection with the region's sporting activities and as a War Memorial. They have high cultural and spiritual significance because they commemorate the region's athletes who lost their lives in World War I. The gates have architectural and aesthetic value for their classical design in the manner of a triumphal arch by the Guthrie Brothers. The Former Lancaster Park War Memorial Gates have technological and craftsmanship significance for their construction and detailing which reflect the standard of skills and methods for the period. They have contextual significance as a prominent landmark within the former AMI Stadium sports grounds. The former Lancaster Park War Memorial Gates

and setting have archaeological significance given the history of sporting activity on the site since October 1881.

**REFERENCES:**

Christchurch City Council Heritage files, *70 Stevens Street, Lancaster Par War Memorial Entrance Gates*

Historic place # 3725 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/3735>

Jock Philips & Chris Maclean *The Sorrow and the Pride – New Zealand War Memorials* [Wellington, 1990]

**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 1366  
*FORMER GIRLS' TRAINING HOSTEL AND SETTING - 30  
SULLIVAN AVENUE, LINWOOD, CHRISTCHURCH***



**PHOTOGRAPH: JENNY MAY, 9.4.2015**

**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 former Girls' Training Hostel has high historical and social significance for its association with the formal education of young women in Domestic Science, and its association with prime mover and first principal Mrs Elizabeth Gard'ner. It also has significance for its use as a nurses' home, as a Maori trade training hostel, and as a football clubrooms.

In the late nineteenth century the teaching of the skills of housekeeping was systematised in the discipline of Domestic Science. The aim of this formalisation was the better management of the domestic environment by housewives.

In Christchurch formal Domestic Science instruction was the initiative of Elizabeth Gard'ner, who established an independent academy - The Christchurch School of Domestic Instruction - in 1893. Mrs Gardner was also the author of the New Zealand Domestic Cookery Book which greatly influenced kitchen practise in the early part of the twentieth century. After establishing a Home Science Department at the city's new technical college in 1908, Gard'ner began campaigning for a model home where her pupils could put their theory into practise. With the support of a number of high-profile individuals (including the Antarctic explorer Ernest Shackleton), a purpose-built 'Girls' Training Hostel' was opened in Ensor's Road in 1913. Elizabeth Gard'ner ran the school for three years before relinquishing her role due to ill health. She died in 1926 and was commemorated with a plaque in the foyer.

As its original name suggests, the Girls' Training Hostel began as a residential school, where young women from (usually) more privileged backgrounds learned how to run a home and manage domestic servants. The ground floor incorporated a large teaching kitchen, a smaller model domestic kitchen, and a sitting room. The first floor had a number of small bedrooms and a model flat which pupils were given individual charge of to demonstrate their skills. An addition in the late 1920s provided additional teaching space. The extensive grounds featured a tennis court and a croquet lawn. It was originally intended that similar institutions would be opened in each of the main centres, but high establishment and running costs confined the model to Christchurch alone. The Christchurch hostel operated for forty years - latterly training home science teachers - before social and educational change brought about its closure in 1954.

After the Girls' Training Hostel closed, its building served first as a nurses' home and then from 1968-1977 as Te Aranga, a Maori trade training hostel run by the Catholic Maori Mission. In the 1980s and 1990s, the building was used as the clubrooms for the Technical Football Club.

In the mid-2000s, CPIT undertook a major refurbishment of the former hostel to again actively use it for educational purposes. The building however sustained substantial damage in the 2010-2011 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 former Girls' Training Hostel has high cultural significance for the manner in which it illuminates early twentieth century attitudes to women and women's education, where the domestic sphere and the role of women within it was held in particularly high regard, and it was considered important to prepare young women to manage their households effectively. At this time those households might also still include servants, but this was becoming less common. The hostel also has significance for the insights it provides into the systemisation of all fields of knowledge and formalisation of both male and female education that began in the late 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 former Girls' Training Hostel has architectural and aesthetic significance as a large masonry Domestic Revival building.

The Hostel was designed by Christchurch Technical College's head of building trades and building supervisor T. B. Bowring, and constructed with the assistance of Bowring's pupils in 1912-1913. In line with the conception of the hostel as a model home, Bowring designed a building that resembles a large English Domestic Revival residence. Inspired by the philosophies of the Arts and Crafts movement, the Domestic Revival movement of the late nineteenth and early twentieth centuries sought to revive the traditional vernacular forms of British domestic architecture. Homes of this style were considered the epitome of good taste and comfort, and leading Christchurch architects at the turn of the century all produced examples. The Hostel displays typical Domestic Revival features such as an asymmetrical form, leaded casement windows, a tiled roof and tile-hung oriel windows, half-timbered gables and substantial chimney stacks. The interior is also typical, with the extensive use of wood panelling and parquet. A single storey extension in a similar style was made at the rear in 1927.

Minor alterations were made to the building to fit it for its various new roles in the second half of the twentieth century. In the mid-2000s the former hostel underwent a refurbishment as



part of a major rebuild of the Sullivan Avenue campus by CPIT. The 1927 addition was demolished, and new buildings built to the rear at this time. The building sustained substantial damage in the Canterbury Earthquakes of 2010-2011, and is cordoned off and unoccupied whilst its future is considered.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Girls' Training Hostel has technological and craftsmanship significance for the manner in which it illustrates construction methods and the use of materials in the early twentieth century. Quality materials and a high level of craftsmanship were employed in the building's construction. Particularly notable is the brick construction, terracotta tile work, leaded windows and interior timberwork. Buildings of this construction are now less common post the 2010-2011 earthquakes. A carved stone hostel monogram is set into the front elevation.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Girls' Training Hostel has contextual significance on the CPIT Sullivan Avenue Campus, and as a large 'residence' on the margins of Opawa - a suburb of Christchurch formerly distinguished by its larger homes with extensive gardens. Historically the hostel building had extensive grounds, but these have been reduced by road widening and new construction. Modern structures adjoin the building at its rear and are close on the north elevation. The setting of the building is its immediate surroundings, an area of (primarily) hard surface with some mature vegetation and lawn. An oak on the front lawn was planted by Sir Ernest Shackleton on a visit to the hostel in 1917.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Girls' Training Hostel and its setting are of archaeological significance because they have the potential to 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 had previously been farmland.

### **ASSESSMENT STATEMENT**

The former Girls' Training Hostel and its setting are of overall heritage significance to the Christchurch District including Banks Peninsula. The Hostel has high historical and social significance for its association with the formal education of young women in Domestic Science, and its association with prime mover and first principal Mrs Elizabeth Gard'ner. It also has significance for its use as a nurses' home, as a Maori trade training hostel, and as a football clubrooms. The Hostel has high cultural significance for the manner in which it illuminates early twentieth century attitudes to women and women's education, where the domestic sphere and the role of women within it was held in particularly high regard, and it was considered important to prepare young women to manage their households effectively. The Hostel has architectural and aesthetic significance as a large masonry Domestic Revival building. The Hostel has technological and craftsmanship significance for the manner in which it illustrates construction methods and the use of materials in the early twentieth

century. Quality materials and a good standard of craftsmanship were employed in the building's construction. The Hostel has contextual significance on the CPIT Sullivan Avenue Campus, and as a large 'residence' on the margins of Opawa - a suburb of Christchurch formerly distinguished by its larger homes with extensive gardens. The Hostel and its setting are of archaeological significance because they have the potential to 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 had previously been farmland.

**REFERENCES:**

CCC Heritage File: *Former Girls' Training Hostel, Christchurch Technical College* 40 Sullivan Avenue.

Heritage New Zealand List Entry *Girls' Training Hostel (Former)* 90 Ensors Road, Opawa, Christchurch

**REPORT DATED: 30/03/2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 508  
*DWELLING AND SETTING – 61A TENNYSON STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 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 Camelot Settlement workers' dwelling at 61A Tennyson Street has historical and social significance as it was built under the terms of the Liberal Governments Workers' Dwellings Act of 1905, a scheme established to provide low-cost, good quality houses. The working class suburb of Sydenham was chosen as one city site for development under the Act; another was in Mandeville Street not far from the Addington Railway Workshops. Thirty-five sections were subdivided in Sydenham creating Longfellow and Seddon Street. Thirteen houses were built initially, the first of which were designed by well-known local architects Samuel Hurst Seager, Cecil Wood, the England Brothers and Fred Barlow. The government of the day wanted architectural variety, rather than uniformity, in domestic design. Despite the intentions of the scheme it was not very successful. The houses that were built passed

fairly quickly into private ownership as the Reform Government privatised the workers' dwellings and used the 1906 State Advances Act to encourage home ownership over rental housing.

This was the case with 61A Tennyson Street, which was purchased by Thomas William Tomlinson, carpenter, in 1926. Tomlinson married Rhoda Morgan in 1905 and lived at the property from 1908. The couple had three children, although one died as an infant. The Tomlinsons retained ownership of the property until Rhoda's death in 1952, Thomas having died a year earlier. Since that time the property has been owned by a clerk, a machine moulder and a nurse. These professions are representative of the occupations of the people who were typical tenants when the scheme was established. The dwelling sustained substantial damage in the 2010/2011 Canterbury earthquakes and awaits permanent repairs.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 workers' dwelling has cultural significance for its association with the foundation of New Zealand's social welfare system and the policies and practices of Seddon's Liberal Government, which earned New Zealand the reputation as being the 'social laboratory of the world'. Workers' dwellings, female suffrage, old age pensions, labour arbitration and land tenure reform were all part of the modernisation of the state by 'King Dick' Seddon's government as the country moved towards Dominion status in 1907. The Workers' Dwellings Act instituted a building programme that was to become the precursor of the State Housing scheme of the first Labour Government in the 1930s.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 it was designed in 1906 by local architect Frederick Barlow in line with the stipulations set down under the Workers' Dwellings Act of 1905. When the Workers Dwellings' Act was passed the government sponsored a competition to encourage established architects to design workers' homes. The government considered the aesthetics of the houses important and wanted to avoid strict uniformity in the designs for the dwellings. Barlow, who had trained with A W Simpson, was also responsible for the Machinery Hall at the International Exhibition of 1905-06. In keeping with the Act, he designed a five-roomed house including a bathroom and a scullery. The single-storey brick villa has a hipped roof with a jettied cross gable over the front bay. An arched entrance porch shelters the central entrance and, like the casement and fanlight type fenestration, indicates the emerging influence of the California bungalow on New Zealand housing. Only about a quarter of the original houses were built in brick, as it was a more expensive material than timber. Alterations have been made to the house with a sun porch to the eastern elevation and the removal of the 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.*

The former Camelot Settlement workers' dwelling has technological and craftsmanship significance for the potential it has to demonstrate its construction methodologies, materials, fixtures and fittings, and its brick construction and cement detailing. Leaded fanlights are also notable craft features 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 at 61A Tennyson Street and its setting have contextual significance as one of the Tennyson Street houses in the Camelot Settlement. The house has a group relationship with other surviving Camelot Settlement dwellings, including 52 Longfellow Street, designed by Seager and Wood, which is also listed. The house has landmark significance in the area due to its materials, design and visibility from the street. The setting of the dwelling consists of the listed building within a garden setting. The original section has been subdivided and a garage erected on the street frontage 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 and its 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 former Camelot Settlement workers' dwelling at 61A Tennyson Street and its setting has overall significance to Christchurch, including Banks Peninsula. It has historical and social significance as a dwelling built under the auspices of the Workers' Dwellings Act 1905 and its long association with the Tomlinson family. The dwelling has cultural significance as it demonstrates the social democratic policies and practices of the Liberal Government. It has architectural and aesthetic significance for its bay villa design by architect Fred Barlow. The former Camelot Settlement workers' dwelling has technological and craftsmanship significance for the potential it has demonstrate its construction methodologies, materials, fixtures and fittings, and its brick construction and cement detailing. The dwelling and its

setting has contextual significance as a local landmark and in relation to the workers' dwelling at 52 Longfellow Street, as well as other such dwellings in the Camelot Settlement and elsewhere in Christchurch. The dwelling and its 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 *61A Tennyson Street, Former Workers' Dwelling*  
Barbara Fill 'Homes for the People: Workers' Dwellings of Christchurch' *Historic Places in New Zealand* (1987)  
John Wilson et al *Contextual Historical Overview of Christchurch City* (Christchurch 2005)  
<http://resources.ccc.govt.nz/files/ChristchurchCityContextualHistoryOverviewFull-docs.pdf>  
WORKERS' DWELLINGS ACT: YEARLY STATEMENT BY THE RIGHT HON. THE MINISTER OF LABOUR *Appendix to the Journals of the House of Representatives* 1914 Session I, H-11b <http://atojs.natlib.govt.nz>  
<http://my.christchurchcitylibraries.com/state-housing/>

**REPORT DATED: 3 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 598  
*DWELLING AND SETTING –1 THE SPUR, CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, PRE-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 1 The Spur has high historical and social significance as the first house built in Samuel Hurst Seager's innovative garden suburb development The Spur for his own use. Seager was at the forefront of architectural and planning theory and practice in New Zealand at the turn of the 20<sup>th</sup> century. In 1898 he introduced the Arts and Crafts bungalow to New Zealand with his Cashmere house for John Macmillan-Brown (1899-1900). Influenced by Ebenezer Howard's Garden City movement, Seager's The Spur development (1902-1914) took his ideals a step further and introduced the country's first informal bungalow landscape. The development was well publicised, widely influential and presaged a new, more informal way of life that was to become common throughout New Zealand following World War I.

Arising within the context of a new sense of nationalism, at a time when New Zealand-born pakeha outnumbered their foreign-born parents, and the Arts and Crafts concern with the vernacular and handcrafted, Seager was the first New Zealand architect to articulate the need for this country to discover an architectural expression that could provide a basis for a distinct New Zealand architecture. Seager believed that the appropriate symbol was the country's small timber colonial dwellings, which lead to his interest in the timber bungalow.



1 The Spur (1902) was the first dwelling built on the site and was larger than those that followed. It is recorded that Seager lived in the house for approximately eight years. As he owned the property until 1920 and sold Red House at 25 Armagh Street in 1907, there is some uncertainty as to the years in which Seager resided at No. 1. The Spur bungalows were initially built as weekenders and the booklet produced to market the development stated that all of the cottages had been continuously let at good rentals since their construction. The entire site was auctioned on 14 March 1914, after which Seager put his resources into a new development on Hackthorne Road, Cashmere.

The first Certificate of Title for No. 1 The Spur was issued in 1920 to William Francis McArthur, a chemist of Christchurch (c1890-1974). It was purchased in 1925 by civil engineer Augustus William de Rohan Galbraith (1876-1957). English-born Galbraith was appointed Christchurch's City Engineer and Surveyor in 1925. During his 16-year career with the city, Galbraith reorganised the Works and Sanitary Department on professional lines, and undertook a major overhaul of the city's infrastructure. After his retirement in 1941, Galbraith lived in Perth for a period, but was back living at 1 The Spur at the time of his death. Noted Christchurch architect Peter Beaven was a later owner of the dwelling (1961-67). Beaven, together with Sir Miles Warren, was renowned for developing a distinctive form of modernist architecture in the 1950s, 60s and 70s. In 2003, Beaven was awarded the New Zealand Institute of Architecture's Gold Medal for work spanning nearly half a century, most of it in Canterbury.

The dwelling received minor damage in the 2010/2011 Canterbury earthquakes, with the chimney collapsing. A woodburner with a steel flue has been installed in place of the original fireplace.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 1 The Spur has high cultural significance as an expression of progressive thought at the turn of the 20<sup>th</sup> century, as manifested in two strands of influential architect Samuel Hurst Seager's philosophy – his search for an indigenous architectural expression, and his desire to promote new ways of living through architecture. Seager was the first New Zealand architect to articulate the need for this country to discover an architectural expression that could provide a basis for a distinct New Zealand architecture. Seager believed that the appropriate symbol was the country's small timber colonial dwellings, which led to his interest in the timber bungalow. Parallel with this was his belief in the transformative power of architecture and planning to produce a better society. This also contributed to his interest in the open informal architecture of the bungalow, and the progressive ideas of the Garden City movement - which promulgated the idea that dwellings should be integrated with the natural environment. These parallel ideas coalesced in the experimental development at The Spur.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 1 The Spur has high architectural and aesthetic significance as the first dwelling built in The Spur development, an experiment by Seager in producing a coherent subdivision that embodied his quest to develop a distinct New Zealand architecture and his interest in the English Garden City movement. The Spur was an early attempt at adapting the principles of the Garden City movement to the local environment and it is a landmark in the history of New Zealand architecture and planning.

With The Spur development, Seager wanted to produce a singular integrated vision where all the individually designed bungalows would relate harmoniously with the landscape and each other. Dwellings were carefully positioned to maximise privacy and views. Seager retained the subdivision for a dozen years, during which time eight cottages were built. A further two cottages were added by Seager for new owners after he had auctioned the properties in 1914. Away from The Spur, Seager also designed a number of other cottages for Clifton sites.

All of The Spur cottages were variations on the bungalow style that Seager introduced to New Zealand with his Cashmere holiday cottage for the Macmillan Brown family. Common elements include a compact rectangular plan, low-pitched roof with exposed eaves, vestigial buttresses, battered chimney, central entry porch and panelled rooms with coved ceilings. Seager is also believed to have been influenced by an 1897 bungalow design by British architect RA Briggs; elements possibly derived from this include a segmental-arched entry, hipped roof, cottage-style casements and a faceted bay on the side elevation. Seager produced a plan in late 1901 for a stone version of the timber cottage that was built at 1 The Spur in 1902.

After Seager sold the three-bedroom house in 1920, the new owner commissioned alterations from him. Further alterations were made subsequently, including some by architect and owner Peter Beaven. The dwelling has been extended from each of the side elevations, and a partial verandah has been added to the front. These alterations have resulted in the loss of some key elements, such as the eastern verandah. Most changes however have been sympathetic, preserving many of the building's distinctive features (both internally and externally) and maintaining its essential bungalow aesthetic. The cottage remains one of the better preserved of The Spur properties.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 1 The Spur has technological and craftsmanship significance for its timber construction and the technical accomplishment evident in building on a rocky spur. The dwelling is representative of the Arts and Crafts architectural premise in the use of its timber detailing both on the exterior and interior of the bungalow. Design elements of the house such as the exposed eaves, vestigial buttresses and panelled rooms reveal a significant degree of craftsmanship. Its construction, materials and detailing evidence the period in which it was built and the philosophy of Seager's approach to the unity of design, construction and its place in the wider landscape.

### **CONTEXTUAL SIGNIFICANCE**

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

1 The Spur has high contextual significance in relation to its immediate setting, its wider setting as part of The Spur development, and in relation to the suburb of Clifton as a whole. The cottage is located on a terrace cut into the steep hillside. The terrace is retained by a stone wall and a substantial flight of stone steps. The garden surrounding the cottage is informal and closely planted. Although it was the first building on the wider site, the cottage was intended to be an indivisible part of the Spur development as a whole, which eventually numbered eight dwellings in an integrated landscape. The majority of these homes remain today, although in many cases substantially modified. 1 The Spur relates particularly to the other listed property in the development, 5 The Spur, which is also comparatively unmodified. There are also a number of other Seager-designed homes in the wider Clifton area. Adjacent to The Spur was 'The Zig-zag' (Aranoni Track), a later development by the architectural practise of the England Brothers that took Seager's initiative as its inspiration.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 1 The Spur 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, possibly including that which occurred prior to 1900. Sumner was a place of Ngai Tahu occupation prior to European settlement.

## **ASSESSMENT STATEMENT**

The dwelling at 1 The Spur and its setting has high overall significance to Christchurch including Banks Peninsula. The dwelling has high historical and social significance as the first dwelling built in Samuel Hurst Seager's Spur development and for its association with both Seager and later owners, including A W Galbraith and architect Peter Beaven. Seager's The Spur development (1902-1914) introduced the country's first informal bungalow landscape. The cottage has high cultural significance as an expression of progressive architecture at the turn of the 20th century. The dwelling and its place in The Spur development is representative of Seager's belief in the transformative power of architecture and planning to produce a better society. The cottage has high architectural and aesthetic significance as an early Arts and Crafts bungalow in a landmark residential development undertaken by the architect himself. The dwelling at 1 The Spur has technological and craftsmanship significance for the quality of its construction and architectural detailing. The dwelling and its setting has high contextual significance as an essential element within an early 20<sup>th</sup> century residential development designed to foster the

relationship of the buildings to their site. The dwelling 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, possibly including that which occurred prior to 1900.

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**REPORT DATED: 3 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 511  
*ST MARY’S CHURCH AND SETTING - 2 TRUSCOTT’S ROAD,  
CHRISTCHURCH***



**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.*

St Mary's Anglican Church has high historical and social significance as a place of Anglican worship and fellowship in Heathcote since 1860, as the oldest church building still in use in Christchurch, and as one of a small number of historic Christchurch churches to survive the 2010-2011 Canterbury Earthquakes.

The church was completed in 1860 and consecrated 1866. The new building's window frames and communion vessels had reputedly arrived in the Canterbury Association's vessels the previous decade. After 65 years on its Bridle Path Road site, the church was relocated to a new site on Truscott's Road in 1925. Despite some controversy attending its relocation, it was considered that the new site was more central to the Heathcote community of the time. The site had been purchased by the congregation as early as 1907, and already contained the church's Sunday school hall (1911).

The church sustained light 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.*

St Mary's Anglican Church has high cultural and spiritual value as the centre of Anglican worship in Heathcote for over one hundred and fifty years. The old church was held in such esteem by its congregation that they chose to relocate and sympathetically extend it rather than demolish and replace it – which was the fate of many early colonial churches in the 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.*

St Mary's Anglican Church has high architectural and aesthetic significance as a modest timber Gothic Revival place of worship, a rare survivor of the first phase of church building in Christchurch. The little church expresses the limited means and simple requirements of the early colonial period. Although modest, the church in its original form still strove to meet ecclesiological requirements with porch, chancel and diamond-paned lancet windows. The otherwise chaste building was also ornamented with fretted barges. The builder was local contractor John Sandford, but to date the architect has not been identified.

After its relocation to Truscott's Road, the church was enlarged with the addition of transepts and a vestry in 1926. The architects for these additions were the firm of Luttrell Brothers; R S Gibbs was the contractor. The Luttrells took considerable care to ensure their alterations were compatible with the form and materials of the old building – to the point at which it is difficult to distinguish old from new. The vestry was again rebuilt in 1937.

Brothers Sidney (1872-1932) and Alfred (1865-1924) Luttrell entered into partnership in Tasmania in 1897 before crossing the Tasman in the early years of the twentieth century to establish what was to become one of New Zealand's foremost Edwardian architectural practices. They became particularly well-known for their commercial work. Duncan's Building in High Street was one of the firm's earliest commissions in their new home. The Luttrells' chief contribution to New Zealand's architecture is regarded as the introduction of the 'Chicago Skyscraper' style. The firm also designed a number of buildings for the racing community and served as principal architects to the stock and station agents Pyne Gould and Guinness. Most crucially however, they were the unofficial architects of the Roman Catholic Church in Canterbury through the first decades of the twentieth 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.*

St Mary's Anglican Church has technological and craftsmanship significance for the capacity it has to illustrate construction skills, techniques and materials typical of the early 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.*

St Mary's Anglican Church has contextual significance in its garden setting, which it has shared with an Edwardian Sunday school since 1926.

The church's setting is its immediate land parcel, a large triangular section. The church is located in the southern third of the triangle close to the corner of Martindales and Truscotts Roads and adjacent the church hall/Sunday school. The immediate surroundings of the church and hall is a well-tended garden. The northern two-thirds of the parcel is, by contrast, in rough pasture and plantation. The wider context of the church would originally have been semi-rural, but is now modern suburban housing. The embankment and Martindale's Road underpass of the Lyttelton-Christchurch railway are located across Truscotts Road. The viaduct and Sunday school effectively conceal the diminutive St Mary's from ready view, which diminishes its landmark value. The relocated buildings of Ferrymead Heritage Park are a short distance away down Truscott's 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.*

St Mary's Anglican Church 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, possibly including that which occurred prior to 1900.

## **ASSESSMENT STATEMENT**

St Mary's Anglican Church has high overall heritage significance for the Christchurch district including Banks' Peninsula. The church has high historical and social significance as a centre for Anglican communion in Heathcote since 1860, and as the oldest church still in use in Christchurch. The church has high cultural and spiritual significance as a centre of Anglican worship for more than 150 years and is held in high esteem by its congregation. The church has high architectural and aesthetic significance as a rare surviving Christchurch example of an early colonial church building. The church has technological and craftsmanship significance for its capacity to illustrate construction skills, techniques and materials typical of the early colonial period. The church has contextual significance in relation to its large site and neighbouring Sunday School Hall. 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, possibly including that which occurred prior to 1900.

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*Lyttelton Times* 22 August 1860, p 4.

**REPORT DATED: 13/03/2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 520  
*FORMER WATERWORKS PUMPING STATION AND  
SETTING, NO. 1 PUMPHOUSE – 544, 544B, 544E  
TUAM STREET, CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 06/01/2015**

**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.*

The former No. 1 Pumphouse is of high historical and social significance as it is associated with the establishment of the Christchurch Drainage Board in 1875/76, and the development of an engineering solution to address Christchurch's inadequate 19<sup>th</sup> century sewage and drainage problems. Further, it is one of the few visible above ground components of the city's 19th century sewerage system.

By the mid 1870s the absence of an organised sewerage and rubbish disposal system, coupled with an inadequate drainage had become a city-wide problem and the City's high death rates from water borne diseases was a direct consequence of this unhygienic situation. In an effort to address the drainage and sewage issues on a city-wide basis an Act of Parliament passed special legislation bringing the Drainage Board into existence. The Board was tasked with planning and constructing a systematic drainage and sewerage network for both the City and the suburbs.

At Christchurch ratepayer's suggestion, following a negatively-received scheme prepared by the Drainage Board's first engineer, John Carruthers, an English civil Engineer William Clark was engaged as consulting engineer by the Board. Clark revised Carruthers plans and in April

1878 presented the board with a comprehensive drainage scheme for Christchurch and the suburbs. The key point of Clark's scheme, which was approved by the Drainage Board in May 1878, was that wastewater flows were to be admitted into the sewers, but was to be kept separate from stormwater at all costs and discharged into rivers or direct to the Estuary. A sewage pumping station and sewage tank beneath it was to be built on land the Board owned on Mathesons Road. This would pump the city's sewerage along a rising main eastwards out of town, where a sewage farm was to be established on the sandhills. Here the sewage would be irrigated over the paddocks, fertilising the soil.

Clark provided the Drainage Board with detailed plans for the pumping station and sewage tank in April 1879 and under the management of the Drainage Boards replacement engineer C. Napier Bell, construction works began in March the following year. This involved the construction of 3.5 miles of brick and concrete sewers, the construction of the sewage tank and pumping station and the erection of English-sourced machinery. This work was carried out by Thomas H. Parsons under contract for £33,875, 1 shilling and 4 pence.

Construction of the sewage tank underneath the pumping station progressed slowly, on account of the unstable, quicksand-like subsoil, and the many baby eels that continually clogged the fans of the groundwater pumping apparatus (*Star*, 16 July 1879) and it wasn't until September 1882 that No. 1 Pumphouse became fully operational.

Enlarged over time, the No. 1 Pumphouse complex continued to play a key role in the disposal of city sewage until 1957, when the Drainage Board opened a new pumping station in Pages Road. The buildings were used as a maintenance depot until the 1980s when the Board vacated the site. The building and surrounds are currently used as a salvage yard.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 No. 1 Pumphouse is of high cultural significance. The sewerage system, of which the pumphouse was the cornerstone, transformed 19<sup>th</sup> Christchurch effecting significant improvement in residents quality and way of life and the overall amenity of the City.

The building is the subject of two paintings by Christchurch artist Doris Lusk - Pump Station (1958) and 1970

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 for its brick construction, utilitarian design and classical detailing, and technological and craftsmanship significance for its ability to demonstrate period construction and engineering techniques and practices. The former No. 1 Pumphouse is a complex of individual buildings, the earliest of which are of architectural and aesthetic significance for their design by English civil engineer William Clark (1821-

1880). Clark's training and work history were diverse and involved engineering roles with the York, and North Midland railway system and the East Indian Railway Company. He designed drainage systems for Kingston-upon-Hull, Calcutta, Madras and helped to prepare water supply and drainage schemes for Port Adelaide, Newcastle, Bathurst, Goulburn, Orange, Maitland (the Walka Water Works), and Brisbane, and afterwards for Auckland, Wellington and Christchurch.

The Pumphouse building is a utilitarian structure with multiple gabled roofs and restrained classical detailing. Constructed of brick with Oamaru stone detailing the building has distinctive arched windows and doors, multipaned steel windows and round windows in some of the gables. These small round windows are associated with the French Baroque style and revived by English Victorian architects in the mid-nineteenth century are also used in some of the former Dean's Estate Farm Buildings (1883) in Kahu Road, Riccarton. The roofs are variously slate and corrugated iron.

Alterations to the building have included the removal of the furnace stack and removal of pump machinery.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated 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 No. 1 Pumphouse is of technological and craftsmanship significance for its construction methods, materials and detailing. The construction of the building, in particular sewage tank and below ground pump chamber, on an extensive area of quicksand involved considerable innovation and skill and was described at the time as a remarkable undertaking (Star, 16/6/1881, p 3).

It is possible that some of the pump and drainage technology remains in the sub floor area of the building and within the setting, in which case this would also be of technological significance, as evidence of innovative pumping and drainage technology and the work of William Clark who designed the equipment.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 No. 1 Pumphouse and setting is of contextual significance for its City landmark status, the result of its visibility and distinctive brick gabled roof forms. The building, is part of a group of Pumping Station and underground archaeology (decommissioned portions and working, relined portions of the sewerage system) which evidence Christchurch's 19<sup>th</sup> century sewerage infrastructure. These above ground structures share a degree of consistency in scale, form, materials and detailing. The setting of the Pumphouse consists of the immediate parcel of land with some boundary plantings of shrubs and native and exotic 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 building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, drainage and sewage technology and other human activity, including that which pre-dates 1900.

## ASSESSMENT STATEMENT

The former No. 1 Pumphouse and setting have overall high significance to the Christchurch District, including Banks Peninsula as one of the few visible above ground components of the city's 19th century sewerage system and for the buildings role in effecting significant improvement in the overall amenity of the City and in the lives of Christchurch residents .

The building and setting has high historical and social significance for its association with the formation of the Christchurch Drainage Board, and the individuals responsible for the sewerage systems design and construction. It has high cultural significance as the building represents the birth of an effective and technologically advanced sewerage system that brought cultural change to the City by improving people's quality and way of life. The building has high architectural significance for its brick construction, utilitarian design and classical detailing, and technological and craftsmanship significance for its ability to demonstrate period construction and engineering techniques and practices. It has contextual significance as a city landmark and through its relationship with the other buildings on the site and also with surviving underground sewerage infrastructure. The building and setting have archaeological significance for their potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site including that which pre-dates 1900.

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Description of Pumphouse construction, *Star*, 16 June 1881, p.3

**REPORT DATED: 4 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***ST BARNABAS CHURCH – 8 TUI STREET, CHRISTCHURCH***

The Anglican Church had from early European settlement owned the land on the west side of Clyde Road and Sir Charles Bowen had set aside five acres of glebe land here for a church but the area was thought to be too far from settlement. Then land on Fendalton Road was donated by Daniel Inwood as a site for a church in 1875. J.B.A. Acland suggested the name St Barnabas. The original wooden church was built in 1876 and used as a chapel-of-ease for St Peters, Upper Riccarton. In 1883 Fendalton was constituted a separate Parish and the Revd T Jasper Smyth, who had just come out to New Zealand from the South of Ireland, was appointed priest in-charge of Fendalton until the first Vicar, the Reverend Jeremiah Chaffers-Welsh, took up his duties early in 1884. Plans to build a church in stone began as early as 1903 but were delayed by World War I. A building scheme and fundraising campaign was launched in 1919 but construction did not get under way until 1925 when Archbishop Julius laid the foundation stone. The church, designed by architect Cecil Wood, was completed and consecrated in 1926. The current building replaced the original timber church. The Parish Hall was constructed in 1941 and extended in 1951; the Sunday School was built in 1965.



**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 188  
*ST BARNABAS CHURCH AND SETTING – 8 TUI STREET,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 24/12/2014**

**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 Barnabas Anglican Church has high historical and social significance as a focus for the Fendalton community for over a century, in particular for the boys of Medbury School who regularly worship there and provide a chapel choir, and as one of the few churches in New Zealand that is a memorial to those who died in WWI.

The present building replaced an original timber church dating from 1876. Plans to replace the old church had been proposed as early as 1903, but did not get underway in earnest until 1919 due to World War I. The Anglican Church had for many years owned the land on the west side of Clyde Road and Sir Charles Bowen had set aside five acres of glebe land here for a church but the area was thought to be too far from settlement. Then Fendalton Road was donated by Daniel Inwood as a site for a church in 1875 and J.B.A. Acland, one of the first run holders in Canterbury suggested the name St Barnabas. The original wooden church on the site was built in 1876 and used as a chapel-of-ease for St Peters until 1883 when

Fendalton was constituted a separate Parish. In September 1918 a special building committee was appointed for a new church and at the Easter Meeting held in 1919 a building scheme was launched. Cecil Wood was selected as the architect of the new church. Construction begun in 1925 and the building completed and consecrated on 20 November 1926 as a memorial to those who died in the Great War 1914-1918.

The building was damaged in the Canterbury earthquakes but will be repaired, along with undertaking earthquake strengthening and upgrades to fire safety and egress.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Barnabas Church has high cultural and spiritual significance as a centre of Anglican worship and parish life in Fendalton since the late 19<sup>th</sup> century and as a memorial to those lost in WWI. These factors provide a high cultural and spiritual value within the local community. The church has high commemorative value, being built as a memorial to the men and women who died in WWI and is one of several war memorial churches 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.*

St Barnabas Church is of high architectural and aesthetic significance as a fine Arts and Crafts influenced church, by leading architect of the day Cecil Wood. Wood was an exponent of the application of the principles of the Arts and Crafts movement to church architecture, and St Barnabas expresses the hand-crafted, vernacular qualities of the philosophy. Although the 1920s was a busy period for church building and rebuilding in Canterbury, many of which show the influence of the Arts and Crafts movement, Wood's churches demonstrate a particular sophistication. The church is long and low, built in stone from a local quarry, with facings of red stone and Oamaru stone. It is roofed in slate with a pattern of lighter coloured diamonds. The long plan, with a squat square tower over the main entrance, is similar to other of Wood's churches. There is a similarity between the long plan, the low stone walls, the massive timber roof, and the lack of differentiation between nave and chancel of St Barnabas with the English tradition of medieval tithe barns. Such barns were seen as pure examples of vernacular design by Arts and Crafts architects by whom Wood was influenced. However, he chose jarrah and oak for St Barnabas rather than an indigenous timber. St Barnabas is set back from the road because the old timber church remained in situ and in use until after the new one was consecrated. Comparable with St Barnabas is Wood's St Paul's Church (1931) at Tai Tapu – also built as a commemorative church.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Barnabas Church has high technological and craftsmanship significance for the quality of its stone and woodwork. The decorative work was executed by prominent carver Frederick Guemsey, a frequent collaborator with Wood, including a statue of St Barnabas above the main doors and an oak reredos with a bas-relief depicting the Last Supper and the pews. The font and lectern came from the original St Barnabas 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 church has high contextual significance as part of a strongly related group of buildings, for its relationship to the site of the original St Barnabas Church and as a landmark in the parish of Fendalton. The setting of St Barnabas Church consists of the immediate land parcel and includes the Sunday School and Parish Hall. The setting consists of a large corner site, fronting Fendalton Road and Tui Street, with grassed areas, hard surfacing and mature trees, including Copper Beech, Lime and Horse Chestnut. The church and its ancillary buildings are set back from Fendalton Road. The Parish Hall and Sunday School are located immediately to the east of the church. Separated only by a low stone wall from the busy arterial of Fendalton Road, the church and its ancillary buildings have landmark value. The buildings on the site relate to one another through the use of irregular Halswell stone and aggregate block, slate roof cladding, gabled roofs and a high degree of architectural detailing, particularly in terms of carved stonework.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Barnabas Church 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.

## ASSESSMENT STATEMENT

St Barnabas Church and its setting are of overall high significance to the Christchurch District, including Banks Peninsula as a focus for the Fendalton community for over a century and as one of the few churches in New Zealand that is a memorial to those who died in WWI. St Barnabas Anglican Church, has high historical and social significance as an Anglican centre of parish worship since 1876 and one that is associated with the community in particular for the boys of Medbury School who regularly worship there and provide a chapel choir. St Barnabas Church has cultural and spiritual significance as the Anglican parish church for Fendalton and as a memorial to those lost in WWI. St Barnabas Church is of high architectural and aesthetic significance as a fine Arts and Crafts-influenced Neo-Gothic church, by leading architect Cecil Woods. St Barnabas Church has high technological and craftsmanship significance for the quality of its stone and woodwork. The church has high contextual significance as part of a strongly related group of buildings, for its relationship to the site of the original St Barnabas Church and as a landmark in the parish of Fendalton. St

Barnabas Church 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, –St Barnabas Church, Sunday School, Parish Hall and Setting – 145 Fendalton Road/8 Tui Street*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. St Barnabas Church, Sunday School, Parish Hall and Setting – 8 Tui Street (145 Fendalton Road) – 2011*

Dave Pearson Architects Limited – *St Barnabas Church, Fendalton – A Heritage Assessment – 2011*

<http://www.stbarnabas.org.nz/history>

**REPORT DATED:** 05/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1303  
*ST BARNABAS SUNDAY SCHOOL AND SETTING - 8 TUI  
STREET, CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 24/12/14**

**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 St Barnabas Sunday School, now known as the administration building, has historical and social significance as part of the church site that has been a focus for the Fendalton community for over a century. The two storey St Barnabas Sunday School was built in 1965 on land that had been purchased 20 years before in anticipation of the plans to have all the related church buildings on the same site. The intention was to accommodate 13 classes, five more than the Parish Hall building accommodated at the time, and to have an assembly hall. The building stands adjacent to the Parish Hall on the site of the original church. Currently the building seems to be used for administration with activities focussed around the church community being undertaken in the Parish Hall.

Originally the St Barnabas Sunday School Hall was on the corner of Clyde Road and Memorial Avenue on the land initially intended for the church. It had two main halls with lots of small rooms and, incidentally, a small lending library. The church sold the hall in the 1940s and it became the community centre. By the 1960s it had become very dilapidated and was demolished in 1964 to be replaced by the present BP Service Station.

The Sunday School building has remained in use following 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 Sunday School building has cultural and spiritual significance as an integral part of a centre of Anglican worship and parish life in Fendalton.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Sunday School is of architectural and aesthetic significance for the use of concrete and stone in its construction. Built in 1965 the Sunday School building makes use of irregular stonework to accent the building and relate it to the Parish Hall and the church, whilst being very much of its time in terms of 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 Sunday School building has technological and craftsmanship significance for the information it can provide of construction techniques employed in the 1960s.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Sunday School has high contextual significance as part of a strongly related group of buildings, for its relationship to the site of the original St Barnabas Church and as a landmark in the parish of Fendalton. The setting of the Sunday School building consists of the immediate land parcel and includes St Barnabas Church and the Parish Hall. The setting consists of a large corner site, fronting Fendalton Road and Tui Street, with grassed areas, hard surfacing and mature trees, including Copper Beech, Lime and Horse Chestnut. The Parish Hall and Sunday School are located immediately to the east of the church. Separated only by a low stone wall from the busy arterial of Fendalton Road, the group of buildings have landmark value. The buildings on the site relate to one another through the use of



irregular Halswell stone and aggregate block, slate roof cladding, gabled roofs and a high degree of architectural detailing, particularly in terms of carved stonework.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Sunday 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.

## ASSESSMENT STATEMENT

The Sunday School and its setting are of overall significance to the Christchurch District, including Banks Peninsula as part of the church site that has been a focus for the Fendalton community for over a century. The St Barnabas Sunday School, now known as the administration building, has historical and social significance for its role in the St Barnabas parish's Anglican life being built in 1965 on land that had been purchased 20 years before in anticipation of the plans to have all the related church buildings on the same site. The original Sunday School stood on the corner of Clyde and Memorial Avenues. The Sunday School building has cultural and spiritual significance as an integral part of a centre of Anglican worship and parish life in Fendalton. The Sunday School is of architectural and aesthetic significance for the use of concrete and stone in its construction. The Sunday School building has technological and craftsmanship significance for the information it can provide of construction techniques employed in the 1960s. The Sunday School has high contextual significance as part of a strongly related group of buildings, for its relationship to the site of the original St Barnabas Church and as a landmark in the parish of Fendalton. The Sunday 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, –St Barnabas Church, Sunday School, Parish Hall and Setting – 145 Fendalton Road/8 Tui Street*

Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. St Barnabas Church, Sunday School, Parish Hall and Setting – 8 Tui Street (145 Fendalton Road) – 2011*

Dave Pearson Architects Limited – *St Barnabas Church, Fendalton – A Heritage Assessment – 2011*

<http://www.stbarnabas.org.nz/history>

**REPORT DATED:** 05/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1304  
*ST BARNABAS PARISH HALL AND SETTING - 8 TUI STREET,  
CHRISTCHURCH***



**PHOTOGRAPH : M.VAIR-PIOVA, 24/12/2014**

**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 Parish Hall, originally used from 1941 to 1965 as the Sunday School, has historical and social significance as part of the church site that has been a focus for the Fendalton community for over a century. The Parish Hall was constructed in 1941 and extended on the east side in 1951. The building was constructed following several years of fundraising to meet the needs of the growing community and address the problems of overcrowding in the then Sunday School. The building was designed by R S D Harman, a former partner of Cecil Wood.

The building stands adjacent to the former Sunday School, now the administration building, on the site of the original church. Currently the Parish Hall is the focus of much of the community and youth activities at St Barnabas, especially following the closure of the church

itself after earthquake damage. The Hall, along with the administration building, has remained in use following 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 Parish Hall building has cultural and spiritual significance as an integral part of a centre of Anglican worship and parish life in Fendalton.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Parish Hall has high architectural and aesthetic significance as a well-executed carefully detailed Arts and Crafts building designed by R S D Harman. A more domestic scaled building than the church or administration block, the hall has deep pitched slate roof with small roof dormers, a castellated entry porch and utility and break out rooms to the east and west of the central hall area. The Hall area of the building features multi-paned squared headed fenestration with stone quoining. The hall has been designed to relate to the church through the use of irregular Halswell stone and aggregate block, slate roof cladding, its deep gabled roof and high degree of architectural detailing.

Harman was born and educated in Christchurch where he subsequently became one of the city's most competent ecclesiastical and residential architects. He served his articles with the local firm Seager and MacLeod while attending classes at the Canterbury College School of Art. Following the First World War he studied at the Royal College of Art in London before returning to New Zealand in 1920 to rejoin Seager's office. After another period in London he was temporarily in partnership with Cecil Wood, 1956-1928 before setting up his own practice. Harman was closely associated with the Anglican Church throughout his career and went on to design the well known Church of the Good Shepherd at Tekapo and St John's Cathedral, Napier, although the latter was not built until after his death.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Barnabas Parish Hall has high technological and craftsmanship significance for the use of materials, quality of its stonework and the degree of architectural detailing internally and externally. The building also has technological significance for the information it can provide of construction techniques employed in the 1940s.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Parish Hall has high contextual significance as part of a strongly related group of three parish buildings, for its relationship to the site of the original St Barnabas Church and as a landmark in the parish of Fendalton. The setting of St Barnabas Parish Hall consists of the immediate land parcel and includes the church and Sunday School. The setting consists of a large corner site, fronting Fendalton Road and Tui Street, with grassed areas, hard surfacing and mature trees, including Copper Beech, Lime and Horse Chestnut. The church and its ancillary buildings are set back from Fendalton Road. The Parish Hall and Sunday School are located immediately to the east of the church. Separated only by a low stone wall from the busy arterial route of Fendalton Road, which gives the group of buildings have landmark value.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Barnabas Parish Hall 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.

### **ASSESSMENT STATEMENT**

St Barnabas Parish Hall and its setting are of overall significance to the Christchurch District, including Banks Peninsula as part of a church site that has been a focus of worship for the Fendalton Anglican Parish for over a century. The Parish Hall has historical and social significance for its use initially as a Sunday school and after 1965 as a centre for parish activities. It was constructed in 1941 (and extended in 1951) following several years of fundraising to meet the needs of the growing community and address the problems of overcrowding in the then Sunday School. The Parish Hall building has cultural and spiritual significance as an integral part of a centre of Anglican worship and parish life in Fendalton. The Parish Hall has high architectural and aesthetic significance as a well-executed, Jacobean-style Arts and Crafts building designed by architect R S D Harman. St Barnabas Parish Hall has high technological and craftsmanship significance for the quality of its stonework and high degree of architectural detailing. The Parish Hall has high contextual significance as part of a strongly related group of buildings, for its relationship to the site of the original St Barnabas Church and as a landmark in the parish of Fendalton. St Barnabas Parish Hall 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, –St Barnabas Church, Sunday School, Parish Hall and Setting – 145 Fendalton Road/8 Tui Street*  
 Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. St Barnabas Church, Sunday School, Parish Hall and Setting – 8 Tui Street (145 Fendalton Road) – 2011*

Dave Pearson Architects Limited – *St Barnabas Church, Fendalton – A Heritage Assessment*  
– 2011

<http://www.stbarnabas.org.nz/history>

**REPORT DATED:** 05/11/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 521  
*DALRAITH* FARM BUILDING AND SETTING – 24  
TURNERS ROAD, OURUHIA, CHRISTCHURCH**



**PHOTOGRAPH: CCC HERITAGE FILES, PRE 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 *Dalraith* farm building is of historical and social significance as an early twentieth century agricultural structure associated with the *Dalraith* property, a dairy farm operated by the Dunlop family.

*Dalraith* was originally part of butcher Charles Turner's 920 acre Styx Station. In the early twentieth century his trustees subdivided the station into 33 farms. In 1914 James Dunlop purchased Lot 26, a property that he named *Dalraith* and ran as a dairy farm. Small town supply dairy farms were characteristic of north eastern Christchurch (Marshland, Belfast, Ouruhia etc) in the early twentieth century.

As part of his dairying operation, James built two concrete buildings behind his farm house. One (now demolished) was the milk store/creamery. It carried the date 1923 in its parapet. The other was a stable/implement shed with a feed loft. The name *Dalraith* is set in the parapet of part of this building. Newspaper reports in 1934 (*The Press* 17 March, p 7) documented Dunlop's success growing crops of chou moellier - a crop seldom grown in Canterbury - and mangles, which were both used to feed his cows. Successful trials of various fertilisers used to improve the farm's soil were also reported at this time.

James Dunlop, a son of prominent local farmer William Dunlop, was a member of the Avon Roads Board and the North Canterbury Branch of the New Zealand Farmers Union. He and his wife and family were active members of the Ouruhia community and helped to establish



Ouruhia Park (now Ouruhia Reserve), donating a set of wrought iron gates for the park entrance in 1934.

James's sons, Frank and Bernard and daughter Jean Dunlop took joint ownership of the farm in 1957. The property remained in Dunlop family ownership until 1977 when it was purchased by Ouruhia Farm Ltd. By this time it was known as *Midlands*. Subdivision reduced the property in 1983 and again in 1993-4 from its original 16.6 hectares to 9 hectares, including the farm buildings. This was sold to the Styx River Winery in 1995 and converted to a vineyard. In 2003 the milk store was demolished to facilitate additions to the farm house. Implements from the former dairy farm are held at Ferrymead Heritage Park.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 *Dalraith* farm building has cultural significance as it demonstrates aspects of the way of life of a town supply dairy farmer in the 1920s.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 *Dalraith* farm building is of architectural and aesthetic significance as a utilitarian agricultural structure designed to fulfil the functional requirements of a small town dairy farm.

The roughcast concrete building was constructed in three stages in c1923. The main part of the building (possibly originally a stable) is one and a half stories with an attic feed store/hay loft above. To the east is a shallow pitched lean-to (possibly an implement shed) with a segmental parapet inscribed with *Dalraith*. Behind this is another larger lean-to (also an implement shed). All parts have small multi-paned windows and sliding barn 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 *Dalraith* farm building is of technological and craftsmanship significance as an unusual example of a modestly-scaled monolithic concrete agricultural building from the early twentieth century. Plastered brick buildings were sometimes found on dairy farms because of their capacity to assist cleanliness and maintain a regular temperature to aid milk preservation. Concrete achieved similar results but was generally uncommon as a building material before the appearance of the concrete block in the mid 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 *Dalraith* farm building and its setting is of contextual significance for its association with the history of primary production in northern Christchurch - an area traditionally connected with orcharding, dairy farming and market gardening. The heritage-listed *Pataka* Fruit Storage Shed is also in the vicinity. The area remains largely an intensively-used rural landscape.

The setting of the farm building consists of its immediate environs and includes the former farm yard, the homestead and its established garden. The building is largely screened 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.*

The *Dalraith* farm building 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 pre-dates 1900.

### ASSESSMENT STATEMENT

The *Dalraith* farm building and its setting are of overall significance to the Christchurch district, including Banks Peninsula. The building has historical and social significance as an early twentieth century agricultural structure associated with the *Dalraith* property, a dairy farm operated by the Dunlop family. The building has cultural significance as it demonstrates aspects of the way of life of a town supply dairy farmer in the 1920s. The building is of architectural and aesthetic significance as a utilitarian agricultural structure designed to fulfil the functional requirements of a small town dairy farm. The building is of technological and craftsmanship significance as an unusual example of a modestly-scaled monolithic concrete agricultural building from the early twentieth century. The building and its setting is of contextual significance for its association with the history of primary production in northern Christchurch - an area traditionally connected with orcharding, dairy farming and market gardening. The heritage-listed *Pataka* Fruit Storage Shed is also in the vicinity. The area remains largely an intensively-used rural landscape. The building 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 pre-dates 1900.

### REFERENCES:

CCC Heritage files – *Dalraith Farm Buildings* (1923)

'Rural Rides: A great crop', *The Press*, 17 March 1934, p 7

Mr William Dunlop. *The Cyclopedia of New Zealand [Canterbury Provincial District]*  
<http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc03Cycl-t1-body1-d3-d11-d11.html>

**REPORT DATED: 12/03/2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***NGAIO MARSH HOUSE AND GARDEN, 37 VALLEY ROAD,***  
***CHRISTCHURCH***

Dame Ngaio Marsh (1895-1982) was a world-renowned crime writer and theatre director, and one of New Zealand's leading twentieth century literary and theatrical figures. Marsh was born, educated, and lived most of her life in Christchurch. She began her creative life in the visual arts, training at the Canterbury College School of Art, and then achieving moderate success painting and exhibiting with 'The Group', a collective of noted New Zealand painters. It was in the fields of literature and theatre however that she excelled. By the 1930s Ngaio's crime fiction had gained an international following, and she was considered one of the 'Queens of Crime' along with authors such as Agatha Christie and Dorothy L. Sayers. She was also a theatre director of note, specialising in Shakespeare. She received an OBE in 1948 for her services to New Zealand theatre, and was made a Dame Commander of the British Empire in 1966.

37 Valley Road (originally known as Marton Cottage) was designed in 1906 for Ngaio's parents, Rose and Henry Marsh, by Rose's cousin the prominent architect Samuel Hurst Seager. Apart from periods overseas, Ngaio lived in the house for the remainder of her life, extending the originally modest bungalow on several occasions. She particularly enjoyed her home's terraced garden, which she largely designed, planted and maintained herself. In 1992 the property was purchased by the Ngaio Marsh Trust. The Trust operate the house and garden as a museum dedicated to the memory of Dame Ngaio.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 522  
*FORMER DWELLING AND SETTING, NGAIO MARSH HOUSE -  
37 VALLEY ROAD, CHRISTCHURCH***



**PHOTOGRAPH: B. SMYTH, 07/01/2015**

**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.*

37 Valley Road (originally known as Marton Cottage) has high historical and social significance for its close association with Ngaio Marsh, one of New Zealand's leading twentieth century literary and theatrical figures.

Ngaio Marsh (1895-1982) was born, educated, and apart from some lengthy periods in the UK, lived most of her life in Christchurch. Initially she attended Canterbury College School of Art and painted with the noted 'Group' before WWII. Although a competent artist, it was in the fields of crime writing and theatre direction that Marsh made her name, gaining an international reputation in both of these fields of endeavour.

By the 1930s Ngaio's crime fiction had gained an international following, and she was considered one of the 'Queens of Crime' along with authors such as Agatha Christie and Dorothy L. Sayers. She was also a theatre director of note, specialising in Shakespeare. She received an OBE in 1948 for her services to New Zealand theatre, and was made a Dame Commander of the British Empire in 1966.

37 Valley Road was designed and built for the Marsh family in 1906. Ngaio lived in the house for the greater part of her life, extending the originally modest bungalow on several occasions. After her death in 1982, the house remained with the family for a further decade until the Ngaio Marsh Trust was formed to purchase the property in 1992. The Trust operates the house as a museum dedicated to the memory of Dame Ngaio. It remains much as she left it, with her household effects in-situ.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

37 Valley Road has high cultural significance for its association with leading crime writer and theatre director Dame Ngaio Marsh. Ngaio began her creative life in the visual arts, training at the Canterbury College School of Art, and then achieving moderate success painting and exhibiting with 'The Group', a collective of noted New Zealand painters but she excelled in the fields of literature and theatre. It was in this area that she made a huge contribution to the cultural life of the city through a particular period in time. Internationally with authors such as Agatha Christie and Dorothy L. Sayers, she was a major contributor to a particular epoch of crime writing culture.

The dwelling also has cultural significance as a building type – that of the New Zealand bungalow and one of a number designed by architect S Hurst Seager which reflected the life style of a particular period in 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.*

37 Valley Road has high architectural and aesthetic significance as principally the work of noted Christchurch architect Samuel Hurst Seager.

The dwelling was designed in 1906 for Ngaio's parents, Rose and Henry Marsh, by Rose's cousin, prominent architect Samuel Hurst Seager. As a pioneer of the bungalow form in New Zealand, Seager built Rose and Henry a basic but contemporary home that expressed his ideals and stood out from the villas within the same epoch on the hills around it. Although the house has been altered and extended down the years, the essence of Seager's design remains. This is particularly evident in the Arts and Crafts detail in the dining room.

Samuel Hurst Seager (1855-1933) 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 practise 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 (1902-

1914) 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.

Later alterations were made to 37 Valley Road by respected architectural practices such as Helmore and Cotterill in 1948 and Don Donnithorne. Donnithorne adapted the house towards the end of Dame Ngaio's life to allow her to remain at home in spite of her failing health. Despite the later alterations the house retains a high degree of integrity and authenticity.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

37 Valley Road has craftsmanship significance for its Seager-designed Arts and Crafts timber detail, and a change of building technology and craftsmanship patterns of the time. The panelled dining room 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.*

The house has high contextual significance on its site and in relation to the garden. The setting of the house is contiguous with its land parcel. The house is located in the south east corner of a large mature garden setting that descends to the north in a series of terraces. The garden had a central place in Dame Ngaio's life. The house and its garden setting are the two elements that comprise the Ngaio Marsh heritage place. The wider context of this heritage place is the hillside suburb of Cashmere, which contains a number of Seager 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.*

37 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.

### **ASSESSMENT STATEMENT**

37 Valley Road (originally known as Marton Cottage) is of high overall significance to the Christchurch District, including Banks Peninsula. It has high historical, social and cultural significance as a New Zealand style bungalow and one of a number designed by architect S Hurst Seager which reflected the life style of a particular period in time. Its intimate association with Dame Ngaio Marsh, world-renowned crime writer and theatre director, and

one of New Zealand's leading twentieth century literary and theatrical figures is critical to its high historical, social and cultural significance. The dwelling has high architectural and aesthetic significance as principally the work of noted Christchurch architect Samuel Hurst Seager, who expressed his progressive design philosophy in the bungalow he designed for his cousin Rose Marsh and her family. 37 Valley Road has craftsmanship significance for its Seager-designed Arts and Crafts timber detail, and a change of building technology and craftsmanship patterns of the time. The house has high contextual significance on its site and in relation to the garden. 37 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.

**REFERENCES:**

CCC Heritage File: Ngaio Marsh House, 37 Valley Road

**REPORT DATED:** 09/09/2014

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 1283  
*NGAIO MARSH HOUSE GARDEN - 37 VALLEY ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, 2005**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 garden setting at 37 Valley Road (originally known as Marton Cottage) has high historical and social significance for its close association with Dame Ngaio Marsh and her parents. Dame Ngaio was one of New Zealand's leading twentieth century literary and theatrical figures.

Ngaio Marsh (1895-1982) was born, educated, and apart from some lengthy periods in the UK, lived most of her life in Christchurch. Initially she attended Canterbury College School of Art and painted with the noted 'Group' before WWII. Although a competent artist, it was in the fields of crime writing and theatre direction that Marsh made her name, gaining an international reputation in both of these fields of endeavour.

By the 1930s Ngaio's crime fiction had gained an international following, and she was considered one of the 'Queens of Crime' along with authors such as Agatha Christie and Dorothy L. Sayers. She was also a theatre director of note, specialising in Shakespeare.



She received an OBE in 1948 for her services to New Zealand theatre, and was made a Dame Commander of the British Empire in 1966.

37 Valley Road was designed and built for the Marsh family in 1906. Ngaio lived in the house for the greater part of her life and particularly enjoyed its garden, which she largely designed, planted and maintained herself. After her death in 1982, the house remained with the family for a further decade until the Ngaio Marsh Trust was formed to purchase the property in 1992. The Trust operates the property as a museum dedicated to the memory of Dame Ngaio. The house and garden are maintained much as Ngaio left them.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 garden setting at 37 Valley Road has high cultural significance for its association with leading crime writer and theatre director Dame Ngaio Marsh. Most of her detective novels were written while Dame Ngaio was resident at 37 Valley Road.

The garden and setting also has cultural significance as a reflection of the interest in gardening and their reflection in the arts through artists such as Margaret Stoddart and poet Ursula Bethell who also lived on the Cashmere Hills as well as the culture of developing gardens in the first half of the 20<sup>th</sup> century 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 garden setting at 37 Valley Road is of significance as it is preserved as it was when Ngaio Marsh lived and gardened there, with its stone-walled terraces, lawn areas and rambling garden beds containing roses, shrubs and specimen and shelter belt trees. It is therefore a record of Dame Ngaio's taste, of the eclectic gardens traditionally characteristic of the hillside suburbs, and (more generally) of early and mid-twentieth century taste in gardens.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 garden setting at 37 Valley Road is of technological and craftsmanship significance for the evidence it may provide of gardening and planting practices and plant stock from 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 garden has high contextual significance on its site and in relation to the dwelling it contains. The setting of the garden is contiguous with the land parcel. The large mature garden setting descends to the north in a series of terraces that mix lawn, garden and specimen trees. The garden setting and the dwelling are the two elements that comprise the Ngaio Marsh heritage place. The wider context of this heritage place is the hillside suburb of Cashmere, which contains a number of Seager dwellings with not dissimilar settings.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 garden setting at 37 Valley Road 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.

### **ASSESSMENT STATEMENT**

The garden setting at 37 Valley Road is of high overall significance to the Christchurch District, including Banks Peninsula. It has high historical and social significance for its intimate association with Dame Ngaio Marsh, world-renowned crime writer and theatre director, and one of New Zealand's leading twentieth century literary and theatrical figures. Ngaio lived at the property for much of her long life and particularly enjoyed its garden, which she largely designed, planted and maintained herself. The garden has high cultural significance for its association with Dame Ngaio and her work. Most of her detective novels, for example, were written whilst she was resident at the property. The garden has high aesthetic significance because it is preserved much as it was when Dame Ngaio lived and gardened there. It is therefore a record of Dame Ngaio's taste, of the eclectic gardens traditionally characteristic of the hillside suburbs, and (more generally) of early to mid-twentieth century taste in gardens. The garden setting at 37 Valley Road is of technological and craftsmanship significance for the evidence it may provide of gardening and planting practices and plant stock from the nineteenth century. The garden has contextual significance in relation to its site, the heritage dwelling that it contains, and with the Cashmere Hills – which contain many Seager (and other) bungalows in not dissimilar settings. The garden setting at 37 Valley Road 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.

### **REFERENCES:**

CCC Heritage File: Ngaio Marsh House, 37 Valley Road

**REPORT DATED:** 09/09/2014

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 535  
FORMER FENDALTON OPEN AIR SCHOOL CLASSROOM  
AND SETTING – 129 WAIMAIRI ROAD, CHRISTCHURCH**



**PHOTOGRAPH: M.VAIR-PIOVA, 22/12/2014**

**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 Fendalton School Open Air Classroom is of historical and social significance as an early example of a new typology in classroom design that was devised and promoted in Christchurch and first installed at Fendalton Primary School.

The first Open Air Classroom at what became Fendalton Open Air School opened on 9 July 1924. This classroom was a prototype, although the Canterbury Education Board's architect George Penlington had earlier designed an open-air classroom for Sumner in 1918. The Open Air School League (OASL) was founded in Christchurch in May 1925 by influential educationalist Professor Shelley of Canterbury College and others to promote the erection of low-cost open-air classrooms which maximised sunlight and ventilation. Older types of school buildings with small windows and less ventilation were considered to be unhygienic. By 1929 four other open-air classrooms were constructed in the school grounds. Light tables and chairs replaced the old heavy fixed desks in the new buildings and folding or sliding doors allowed one side of the stand-alone classroom to be opened completely, a dramatic change from the high sills and frosted window panes of earlier classroom buildings. In 1925 an open-air classroom was erected at Cashmere School, to coincide with the second to be built at Fendalton School. Despite the efforts of the OASL, however, the Fendalton type of

open-air classroom was not built in great numbers. Variants on the open-air classroom were erected but Fendalton's stand-alone bungalow design had few progeny, although the appearance of the typology has been hailed as 'revolutionary' (Williams, p. 73).

Five open air classrooms in total were erected during the 1920s at what was renamed Fendalton Open Air School, in recognition of its seminal role in the development of the type. Of these, four remain on the Fendalton School site today, with two listed as heritage items. This classroom was shifted to the new Christchurch Teachers' College campus at Ilam (now the University of Canterbury Dovedale campus) in 1982 to serve as an education museum. This building was later used as a Maori Student Centre.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Fendalton Open Air Classroom has high cultural significance as a demonstration of the contemporary 1920s belief that the buildings and physical surroundings of schools needed to be more conducive to the health of children. The building type reflects a change in the theory of educational practice and a break with conventional design. The groundbreaking nature of the classroom design was reflected in the re-naming of the school where the building was originally located, as the Fendalton Open Air School.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and material of the place.*

The former Fendalton Open Air Classroom is of architectural and aesthetic significance as one of the first classrooms designed to reflect a radical and influential new educational philosophy of building schools to maximize sunlight and ventilation and thereby promoting the health and wellbeing of pupils.

The building type was designed with professional educational input. The prototype, located at Fendalton Primary School with its simple bungalow form and characteristic folding doors, was designed by Dr R B Phillips, Canterbury schools' medical officer, and A R (Ray) Blank, Fendalton's headmaster, in conjunction with architects Ellis and Hall. Five Open Air classrooms had been constructed at Fendalton by the end of the 1920s, of which four remain on site. Research to date does not reveal which of these was the prototype. It is possible that the classroom relocated to Ilam in 1982 is that building.

The classroom is a single storey building with a hipped roof, and a gabled annex. The entry is located to the side and eaves are bracketed. Large folding doors are located at the front of the classroom and clerestory windows to the rear. The building relates to other Christchurch educational buildings of the period, such as the Open Air Classrooms at Christ's College which was also designed with open-air principles in mind. Indicating the radical departure that the new design signalled are some of Fendalton's immediate predecessors, the traditionally designed Shirley (1915) and Wharenui (1917) Schools. The former Fendalton Open Air Classroom also relates to other open-air classrooms around the country.

The building was extended in 1996 in weatherboard to reflecting the original design. Fenestration from the south wall was retained as internal fenestration.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

*Technological and craftsmanship values that demonstrate or are associated 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 Fendalton Open Air Classroom building has technological and craftsmanship significance for the design details that were intended to facilitate the functionality of an open-air classroom. The building is constructed of timber with an iron roof and timber floor. The foundations on its relocated site are concrete. The door and window mechanisms are of particular interest as they were specifically designed for this new building type. The windows and doors were designed to be fully adjustable to respond to varying types of weather, to maximise air and sunlight, and minimise wind and rain. Windows were pivot windows which could open to a horizontal position allowing light to enter the room without being obstructed by glass in order to allow ultra violet rays into the classroom for heat. Awnings were previously installed on the side of the building that could be opened to the sun to provide shade when needed. Glare from the sun having been identified as one of the failings of the original design.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural) setting, a group, precinct or streetscape; a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, a group, precinct or streetscape; a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

The former Fendalton Open Air Classroom has some contextual value in relation to the later buildings and campus of Christchurch College of Education. Four other identical buildings still remain at Fendalton Primary School. The setting of the classroom consists of an area of land around the building which is grassed and landscaped with a number of established trees - in this way the new setting reflects some aspects of the original. The building overlooks Solway Avenue. The classroom was originally oriented towards the north-west, away from prevailing winds, and to maximise sunlight. In its new location the classroom is facing north.

## ARCHAEOLOGICAL SIGNIFICANCE

*Archaeological values that demonstrate or are associated with: potential to provide archaeological information through physical evidence; an understanding about social historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

The building is of some archaeological value 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 before 1900.

## ASSESSMENT STATEMENT

The former Fendalton Open Air Classroom is of overall heritage significance to the Christchurch district, including Banks Peninsula. The classroom has historical and social significance as an early example of a radical and influential new classroom design, the Open Air classroom, which was intended to improve the physical learning environment of New

Zealand schools. The design was instigated and promoted by a Christchurch-based movement, the Open Air School League, which selected Fendalton School in 1924 for the construction of what would be a nationally-influential prototype. After the prototype was constructed a further four Open Air Classrooms were built at Fendalton, giving the school a distinct 'Open Air' identity. The prototype has not been identified but two classrooms are listed on their original sites. The classroom has high cultural significance as an early example of the application of a new and influential educational philosophy that the buildings and physical surroundings of schools needed to be more conducive to the health and teaching of children. The classroom has architectural and aesthetic significance as one of the first classrooms in New Zealand specifically designed to maximize sunlight and ventilation and thereby promote the health and wellbeing of pupils. The Fendalton School prototype influenced classroom designs built elsewhere in the country in the decades which followed. The classroom has technological and craftsmanship significance as a typical institutional building of its period in terms of its materials and construction, but with elements of technological innovation to assist its radical educational agenda, such as its window design.

## REFERENCES:

CCC Heritage files - 129 Waimairi Road

Murray Williams *Building Yesterday's Schools: An analysis of educational architectural design as practised by the Building Department of the Canterbury Education Board from 1916-1989* PhD, University of Canterbury, 2014.

**UPDATED: 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**  
***COLLEGE HOUSE – 100 WAIMAIRI ROAD, CHRISTCHURCH***

College House is an independent hall of residence for undergraduate students attending the University of Canterbury. It was established in 1851 as part of Christ's College and as such is the oldest university college in New Zealand. College House provides accommodation for 159 students and is said to be New Zealand's most traditional university college, in that it maintains practices such as college dining at which students wear formal attire and academic gowns. It was an all male college until 1990, at which time it became co-educational.

College House, then known as Christchurch College, was built between 1964 and 1970, during the period in which the University of Canterbury was relocating to its suburban Ilam campus. The architects Warren and Mahoney were awarded the New Zealand Institute of Architects' Gold Medal for College House in 1969. The complex also received a 25 Year Award from the Institute in 1999 and was included in the 2008 publication *Long Live the Modern* as a landmark in New Zealand's modern architectural history.

The residential campus site contains seven scheduled buildings, most of which are arranged around the College's principal open space, the courtyard.

**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 534  
*COLLEGE HOUSE PRINCIPAL’S LODGE AND SETTING – 100  
WAIMAIRI ROAD, CHRISTCHURCH***



**PHOTOGRAPH: 13.1.2015 M.VIAPIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 Principal's Lodge has high historical and social significance for its association with College House and the operation of this independent hall of residence for undergraduate university students for almost 50 years. The first full-time principal of the college was Canon W B Stanford, who was appointed in 1882. Previously, Rev. Hare had served as Supervisor of what was initially called the Upper Department of Christ's College. In 1885 College House moved from the Christ's College site into a house on the corner of Rolleston Avenue and Cashel Street. It was not until 1957, however, that it became fully independent of Christ's College.

Prompted by the progressive relocation of the University of Canterbury to its Ilam site from the mid-1950s, College House moved into purpose-built facilities in Waimairi Road in the mid-1960s. A site development plan for the university dated January 1965, shows Christchurch College, as it was then known, in addition to three other halls of residence. College House was solely for male students until 1990, at which time it became a co-educational residence. Some of the original eight residential blocks on the property were named for former Principals of the college: Charles Carrington, Stephen Parr, John Rymer, W B Stanford and J R Wilford. Others are named for prominent men associated with the site and the college: early landowner John Watts-Russell and Chancellor of the University A K Warren. Research to date suggests Chichele House was named after Henry Chichele (c1364-1443), the founder of All Souls' College at Oxford. In 2007 Laraine Sharr was the first woman to be appointed Principal of College House.

The Principal's Lodge dates from the same period as the other original buildings on the site, which include the residential blocks, dining hall and kitchen (1964-67), the chapel (1966-67) and the library (1968-70). A double garage was built to the east of the lodge in 1995 and in c.2007 Wilkie + Bruce Architects demolished the original garage on the south side of the house and extended the living area at the northeast corner of the lodge.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Principal's Lodge has cultural significance for its association with the way of life that originated with the residential colleges of Oxford and Cambridge in England. College House continues to maintain its association with the Anglican Church that began in 1851, and well into the 20<sup>th</sup> century its principals were all ordained clergy.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Principal's Lodge has high architectural and aesthetic significance as part of the overall design aesthetic of College House and as an early work (designed 1964) by leading Canterbury architectural practice Warren and Mahoney. The lodge exhibits characteristics of the firm's early style, including concrete block construction painted white, with fair-faced concrete beams supporting concrete floors. The design embodies both British Modernist influences and an awareness of regional architectural history. In a presentation he gave to a Students' Association Conference in 1962, Miles Warren said that the principal's house should be nearby, "...but not too intimately bound-up with the Hall." For this reason the Principal's Lodge was built at the northern edge of the property, with a boundary fence screening its north-facing garden from Waimairi Road. The lodge is a two-storey building that reads as a related but separate component of the College campus.

Sir Miles Warren was born in Christchurch in 1929 and he initially gained architectural experience in the office of Cecil Wood (1946-47). After university study in Auckland and work in Christchurch and the United Kingdom, Warren returned to Christchurch in 1955 and started his own practice. His partnership with Maurice Mahoney commenced in 1958. Warren and Mahoney undertook a number of commissions in Christchurch in the 1960s and 1970s that established the practice's signature style, including the Harewood Crematorium (1962-63), College House, and the Christchurch Town Hall (1965-72). Later major commissions included the New Zealand Chancery in Washington, D.C. (1979) and the Michael Fowler Centre in Wellington (1983). Warren is the recipient of a number of honours and awards for his services to architecture, including a CBE in 1974, a KBE in 1985 and he was admitted to the Order of New Zealand, New Zealand's highest honour, in 1995.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Principal's Lodge, as part of College House, has high technological and craftsmanship significance for its reinforced concrete block and cast concrete construction. The structural system is load-bearing concrete block walls with concrete beams. In a 1968 article in *NZ Concrete Construction*, Miles Warren noted that the construction of College House was an 'extension and development' of the Dorset Street Flats. Furniture and light fittings were designed and made or chosen specifically for the complex, which was built by Charles Luney (1905-2006). Luney also built the Christchurch Town Hall.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Principals' Lodge and its setting have high contextual significance as an important element within the campus of College House. It stands on the northern edge of the College House precinct, separated from the main student accommodation and service buildings by the Weston Courtyard. The lodge is immediately adjacent to Waimairi Road and it therefore contributes to the streetscape impact of College House. The lodge also has contextual significance in relation to the contemporary Brutalist buildings of the University of Canterbury and to other residential buildings designed by Sir Miles Warren, including the Dorset Street Flats (1956-57). The lodge's setting consists of a large area of land that is bounded on the north by the Ilam Stream and to the south by the Avon River. The Ilam Homestead Gardens provide a backdrop of mature exotic trees to the east, and Waimairi Road provides the boundary to the west. The setting features mature trees to the north, south and east and is characterised by an axial arrangement of buildings and a central courtyard, with rectilinear areas of grass broken up with paths of concrete pavers.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

College House has some archaeological value because the place 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 before 1900. Colonial pastoral settlement of Ilam commenced in the early 1850s and the watercourses that border the College House property to the north and south suggest the possibility of evidence of pre-colonial Maori activity in the area.

## ASSESSMENT STATEMENT

The Principal's Lodge and its setting have high overall significance to Christchurch, including Banks Peninsula, and New Zealand. The lodge has high historical and social significance as an important component of the mid-20<sup>th</sup> century campus of the oldest university college in the country. The Principal's Lodge has cultural significance for its association with the way of life that originated with the residential colleges of Oxford and Cambridge in England. College House continues to maintain its association with the Anglican Church. The Principal's Lodge has high architectural and aesthetic significance as part of the overall design aesthetic of College House and for its style and association with one of New Zealand's most important 20<sup>th</sup> century architectural practices, Warren and Mahoney. The Principal's Lodge has high technological and craftsmanship significance for its materials and method of construction by a construction company that made an important contribution to the city's built environment. The lodge and its setting has high contextual significance for the contribution it makes to a cohesive and integrated architectural precinct.

## REFERENCES:

- Christchurch City Council Heritage files, *100 Waimairi Road, College House - Principal's Lodge*  
 Julia Gatley [ed] *Long Live the Modern – New Zealand's New Architecture 1904-1984* (Auckland, 2008)  
 College House – History and Video Interview with Sir Miles Warren  
<http://www.collegehouse.org.nz>  
 The College House List: <http://www.sarndra.com/collegehouse.html>  
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 Resource Consent Application, RMA 92007481 – dated 13 April 2007  
 FM Warren 'Designing a Hall of Residence' Paper presented to the NZ Students' Association Conference, Lincoln College, 30 August to 1 September 1962.  
 FM Warren 'The Aesthetics of Prestressed Concrete' *NZ Concrete Construction* Vol. 12, January 1968, pp. 2-6.

**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.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1336  
*COLLEGE HOUSE KITCHEN, DINING HALL, OFFICE, COMMON  
ROOM, STUDY CENTRE, FOYER AND ACCOMMODATION  
BLOCK AND SETTING – 100 WAIMAIRI ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES 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 College House kitchen, dining hall, office, common room, study centre, foyer and accommodation block has high historical and social significance as major elements within the purpose-built, mid-20<sup>th</sup> century facilities of College House. Prompted by the progressive relocation of the University of Canterbury to its Ilam site from the mid-1950s, College House moved to Waimairi Road in the mid-1960s. A site development plan for the university, dated January 1965, shows Christchurch College, as it was then known, in addition to three other halls of residence. Until 1990 College House was solely for male students, many of them theological or engineering students, but since that time it has been a co-educational residence.

The dining hall, kitchen and eight student bedrooms on the floor above were damaged by the 2011 Canterbury earthquake and the College House Trustees subsequently applied for



resource consent to demolish this section of the complex and reinstate it largely as original, but with an extension to the south to provide a larger kitchen. This work was undertaken in 2014 by Wilkie + Bruce Architects and involved the reinstatement of the original dining hall roof and an increase to 15 student bedrooms on the first floor.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 College House kitchen, dining hall, office, common room, study centre, foyer and accommodation block has cultural significance for its demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England. In its layout the dining hall follows the Oxbridge model, having a high table for senior members of the college and their guests, and long refectory tables with wooden benches for the students. College House is said to be the only college hall in New Zealand where the tradition of wearing academic gowns to dinner is continued. In addition to the library and chapel, the dining hall is an important communal space that is valued by past and present residents of College 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 College House kitchen, dining hall, office, common room, study centre, foyer and accommodation block has high architectural and aesthetic significance as an early work (designed 1964) by leading Canterbury architectural practice Warren and Mahoney. This cluster of buildings are typical of the firm's early style, in which the New Brutalism is embodied in concrete block construction painted white, with fair-faced concrete beams supporting concrete floors. The design demonstrates both British Modernist influences and an awareness of regional architectural history. In a presentation he gave to a Students' Association Conference in 1962, Miles Warren said of the dining hall that a 'well designed room' could elevate 'dull food' and lend dignity to the shared experience of dining. 'A dining hall should be spacious and tall to contrast with the probably [sic] minimum height of the study bedrooms'. The location of the dining hall within the main block is emphasised by its double-height volume and M-shaped roof clad in copper.

The dining hall, kitchen and eight student bedrooms on the floor above were damaged in the 2010 - 2011 Canterbury earthquakes. This space has been redesigned by Wilkie + Bruce Architects and will be rebuilt in a similar form and materials, but not an exact replica. This will involve the reuse of some fabric such as the butterfly roof structure. The exterior walls will look the same as the original but will have a concrete block veneer over pre-cast concrete wall panels. Inside the dining hall, the original look of the white concrete block walls will remain. It will be larger, to seat 200 diners, with doors opening to a terrace overlooking the quad. The centre section of the wooden floor will have a tinted polished concrete slab, within which hot water will be circulated to keep the entire dining hall warm in winter. Wilkie + Bruce Architects is a well-known, award winning Christchurch based practice that formed in 1990. Wilkie + Bruce Architects have worked on buildings at College House over the past 25 years which has included a total of 44 different projects. The firm has also worked with other educational institutions such as St Andrews College and Christ's College.

Sir Miles Warren was born in Christchurch in 1929 and he initially gained architectural experience in the office of Cecil Wood (1946-47). After university study in Auckland and work in Christchurch and the UK Warren returned to Christchurch in 1955 and started his own practice. His partnership with Maurice Mahoney commenced in 1958. Warren and Mahoney undertook a number of commissions in Christchurch in the 1960s and 1970s that established the practice's signature style, including the Harewood Crematorium (1962-63), College House, and the Christchurch Town Hall (1965-72). Later major commissions included the New Zealand Chancery in Washington, D.C. (1979) and the Michael Fowler Centre in Wellington (1983). Warren is the recipient of a number of honours and awards for his services to architecture, including a CBE in 1974, a KBE in 1985 and he was admitted to the Order of New Zealand, New Zealand's highest honour, in 1995.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

College House has high technological and craftsmanship significance for its reinforced concrete block and cast concrete beam construction. In a 1968 article in *NZ Concrete Construction*, Miles Warren noted that the construction of College House was an 'extension and development' of the Dorset Street Flats, which was considered fitting as each bedroom needed heavy walls and floors to deaden sound. The Meranti timber roof structure of the dining hall contrasts in its material, colour, and texture with the exposed concrete block walls of the block. Furniture and light fittings were designed and made or chosen specifically for the complex, which was built by Charles Luney (1905-2006). Luney also built the Christchurch Town Hall.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 College House kitchen, dining hall, office, common room, study centre, foyer and accommodation block and setting has high contextual significance as a defining element within the campus that houses essential amenities. They are arrayed on the western boundary of the site and are therefore the principal college buildings visible from Waimairi Road. The dining hall block also has contextual significance in relation to the contemporary Brutalist buildings of the University of Canterbury, including the Student Union Building (Warren and Mahoney, 1964-67).

The College's setting consists of a large area of land that is bounded on the north by the Ilam Stream and to the south by the Avon River. The Ilam Homestead Gardens provide a backdrop of mature exotic trees to the east, and Waimairi Road provides the boundary to the west. The setting features mature trees to the north, south and east and is characterised by an axial arrangement of buildings and a central courtyard, with rectilinear areas of grass broken up with paths of concrete pavers.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 kitchen, dining hall, office, common room, study centre, foyer and accommodation block as part of College House has some archaeological value because the place 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 before 1900. Colonial pastoral settlement of Ilam commenced in the early 1850s and the watercourses that border the College House property to the north and south suggest the possibility of evidence of pre-colonial Maori activity in the area.

## ASSESSMENT STATEMENT

The College House kitchen, dining hall, office, common room, study centre, foyer and accommodation block and its setting has high overall significance to Christchurch, including Banks Peninsula, and New Zealand. The main block housing dining, kitchen and administrative functions, has high historical and social significance as an essential component of the mid-20<sup>th</sup> century campus of the oldest university college in the country. The College House kitchen, dining hall, office, common room, study centre, foyer and accommodation block has cultural significance for its demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England. College House is said to be the only college hall in New Zealand where the tradition of wearing academic gowns to dinner is continued. The College House kitchen, dining hall, office, common room, study centre, foyer and accommodation block has high architectural and aesthetic significance for its style and association with one of New Zealand's most important 20<sup>th</sup> century architectural practices, Warren and Mahoney and for the recent association with Wilkie + Bruce Architects. The buildings have high technological and craftsmanship significance for their materials and method of construction by a construction company that made an important contribution to the city's built environment. The College House kitchen, dining hall, office, common room, study centre, foyer and accommodation block and setting have high contextual significance for the contribution it makes to a cohesive and integrated architectural precinct.

## REFERENCES:

Christchurch City Council Heritage files, 100 Waimairi Road, College House – Kitchen, Dining Hall, Office Common Room, Foyer and Accommodation Block  
 Resource consent report/decision RMA92024218 – dated 12 November 2013  
 Julia Gatley [ed] *Long Live the Modern – New Zealand's New Architecture 1904-1984* (Auckland, 2008)  
 College House – History and Video Interview with Sir Miles Warren  
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Warren and Mahoney – College House  
<http://www.warrenandmahoney.com/en/portfolio/college-house/>  
*New Territory Warren and Mahoney – 50 Years of New Zealand Architecture* (Auckland, 2005)  
*Warren and Mahoney Architects, 1958-1989* (Christchurch, 1989)  
*Miles Warren – An Autobiography* (Christchurch, 2008)  
FM Warren 'Designing a Hall of Residence' Paper presented to the NZ Students' Association Conference, Lincoln College, 30 August to 1 September 1962.  
FM Warren 'The Aesthetics of Prestressed Concrete' *NZ Concrete Construction* Vol. 12, January 1968, pp. 2-6.

**REPORT DATED: 12 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1338  
*COLLEGE HOUSE CHAPEL AND SETTING – 100 WAIMAIRI  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: 13.1.2015 M.VIAPIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 College House Chapel has high historical and social significance for its role within the life of College House and its association with the Anglican Diocese of Christchurch, which commenced in 1851 and continues to this day. The college was originally established as the Upper Department of Christ's College and well into the 20th century the principals of the college were Anglican clergy. The chapel was built in 1966-67, during the tenure of Chancellor A K Warren, who was responsible for renaming the college to Christchurch College in 1957 (reversed in 1981), relocating College House to Ilam, and supporting the continuation of its dual function as a theological college and residential hall. In 1994 the

College House Institute of Theology was separated from College House, bringing to a close a 143-year association with theological studies.

The chapel has not been used since the 2011 Canterbury earthquake but the college intends to undertake remediation work on the building in 2015. Although the building did not sustain any visible damage, it has been assessed as earthquake prone and requires significant strengthening and repair and other remedial work.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 College House Chapel has high cultural and spiritual significance for its association with the Anglican origins of the college, its former role as a theological college, and as a demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England. It is known as the Chapel of the Upper Room, which both describes its elevated position of the chapel overlooking the college courtyard and alludes to the upper room in Jerusalem in which the Last Supper is thought to have taken place. In addition to the dining hall and library, the chapel is an important communal space that is valued by past and present residents of College 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 College House Chapel has high architectural and aesthetic significance as one of the most highly acclaimed buildings designed by leading Canterbury architectural practice Warren and Mahoney. The chapel exhibits the typical features of the firm's early style, including concrete block construction painted white, with fair-faced concrete beams supporting concrete floors. The design embodies British Modernist influences and references Cecil Wood's Christ's College Dining Hall. The exposed Meranti timber roof structure creates a sense of verticality in contrast to the horizontality of the exposed concrete block walls. Like the college dining hall and library, the chapel has a copper-clad M-shaped roof that serves to enliven the skyline of the College House precinct and identify the three most important communal facilities on the site. On the short north and south elevations the chapel is jettied out over the ground floor, the larger overhang on the south side being carried on sturdy concrete columns. This suggests the architect's debt to the hovering forms of Le Corbusier, as well as conveying the inherent classicism of Warren's style, even when he is referencing a Gothic Revival building such as Wood's Dining Hall.

Sir Miles Warren (later Sir Miles) was born in Christchurch in 1929 and he initially gained architectural experience in the office of Cecil Wood (1946-47). After university study in Auckland and work in Christchurch and the UK Warren returned to Christchurch in 1955 and started his own practice. His partnership with Maurice Mahoney commenced in 1958. Warren and Mahoney undertook a number of commissions in Christchurch in the 1960s and 1970s that established the practice's signature style, including the Harewood Crematorium (1962-63), College House, and the Christchurch Town Hall (1965-72). Later major commissions included the New Zealand Chancery in Washington, DC (1979) and the Michael Fowler

Centre in Wellington (1983). Warren is the recipient of a number of honours and awards for his services to architecture, including a CBE in 1974, a KBE in 1985 and he was admitted to the Order of New Zealand, New Zealand's highest honour, in 1995.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

College House Chapel has high technological and craftsmanship significance for its reinforced concrete block and cast concrete beam construction. In a 1968 article in *NZ Concrete Construction*, Miles Warren noted that the construction of College House was an 'extension and development' of the Dorset Street Flats. All of the furniture and fittings in the chapel, most made from Southeast Asian Meranti timber, were designed by Warren, and include the altar, lectern, pews, kneelers and clergy stalls. He also designed the light fittings, the cross that is suspended above the altar, the candlesticks and the candle snuffers. Sir Miles Warren has claimed that the chapel is Warren and Mahoney's 'finest room'. College House was built by Charles Luney (1905-2006). Luney also built the Christchurch Town Hall.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 College House Chapel and its setting have high contextual significance as a defining feature overlooking the courtyard of College House. Its double-height volume is elevated about the courtyard, resting upon service rooms on the ground floor. The chapel straddles the pathway that runs around the perimeter of the courtyard, thus physically and visually interrupting the regularity of this rectangular open space. The chapel also has contextual significance in relation to the contemporary Brutalist buildings of the University of Canterbury and the Harewood Crematorium Chapel.

The College's setting consists of a large area of land that is bounded on the north by the Ilam Stream and to the south by the Avon River. The Ilam Homestead Gardens provide a backdrop of mature exotic trees to the east, and Waimairi Road provides the boundary to the west. The setting features mature trees to the north, south and east and is characterised by an axial arrangement of buildings and a central courtyard, with rectilinear areas of grass broken up with paths of concrete pavers.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 College House Chapel as part of the College House complex has some archaeological value because the place 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 before 1900. Colonial pastoral settlement of Ilam commenced in the early 1850s and the watercourses that border the College House property to the north and south suggest the possibility of evidence of pre-colonial Maori activity in the area.

## ASSESSMENT STATEMENT

The College House Chapel and its setting has high overall significance to Christchurch, including Banks Peninsula, and New Zealand. The Chapel has high historical and social significance as an essential component of the mid-20<sup>th</sup> century campus of the oldest university college in the country. The chapel has high spiritual and cultural significance for its association with the founding of the Anglican Church in Canterbury and the college's former role as a theological college. The College House Chapel has high architectural and aesthetic significance as part of the overall design aesthetic of College House and for its design and association with one of New Zealand's most important 20<sup>th</sup> century architectural practices, Warren and Mahoney. Its exposed Meranti timber roof structure creates a sense of verticality in contrast to the horizontality of the exposed concrete block walls and like the college dining hall and library, the Chapel has a copper-clad M-shaped roof. The Chapel has high technological and craftsmanship significance for its materials and quality of construction by a company that made an important contribution to the city's built environment. The College House Chapel and its setting have contextual significance for the defining contribution it makes to a cohesive and integrated architectural precinct.

## REFERENCES:

Christchurch City Council Heritage files, *100 Waimairi Road, College House - Chapel*  
 Julia Gatley [ed] *Long Live the Modern – New Zealand's New Architecture 1904-1984* (Auckland, 2008)  
 College House – History and Video Interview with Sir Miles Warren  
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 The College House List: <http://www.sarndra.com/collegehouse.html>  
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<http://www.warrenandmahoney.com/en/portfolio/college-house/>  
*New Territory Warren and Mahoney – 50 Years of New Zealand Architecture* (Auckland, 2005)  
*Warren and Mahoney Architects, 1958-1989* (Christchurch, 1989)  
*Miles Warren – An Autobiography* (Christchurch, 2008)  
 FM Warren 'Designing a Hall of Residence' Paper presented to the NZ Students' Association Conference, Lincoln College, 30 August to 1 September 1962.  
 FM Warren 'The Aesthetics of Prestressed Concrete' *NZ Concrete Construction* Vol. 12, January 1968, pp. 2-6.

**REPORT DATED: 12 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1339  
*COLLEGE HOUSE ACCOMMODATION BLOCK (SOUTH)  
STANFORD, CARRINGTON, WILFORD, PARR AND WARREN,  
AND SETTING – 100 WAIMAIRI ROAD, CHRISTCHURCH***



**PHOTOGRAPH: 13.1.2015 M.VIAPIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 group of residential houses at College House has high historical and social significance as fundamental elements within the college as a whole. Prompted by the progressive relocation of the University of Canterbury to its Ilam site from the mid-1950s, College House moved to Waimairi Road in the mid-1960s. A site development plan for the university, dated January 1965, shows Christchurch College, as it was then known, in

addition to three other halls of residence. Until 1990 College House was solely for male students, many of them theological or engineering students, but since that time it has been a co-educational residence.

The five original residential blocks that define the south side of the college quadrangle were named for four former Principals of the college: W B Stanford, Charles Carrington, J R Wilford and Stephen Parr. The other was named for A K Warren, Chancellor of the University (1951 – 1966) and Bishop of Christchurch (1965 – 1968). The college's three other original houses, Rymer, Chichele, and Watts-Russell, stand on the northern side of the quadrangle, while the newer Beadel and Hardie houses (c.1990) are located separately in the northeastern part of the site. College House was an all-male college until 1990.

Although other buildings within the College House complex sustained damage in the 2010-2011 Canterbury earthquakes, the accommodation block has remained in 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 accommodation blocks of College House have cultural significance for their demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

College House's southern accommodation block has high architectural and aesthetic significance as an early work (designed 1964) by leading Canterbury architectural practice Warren and Mahoney. The houses within each block were modelled on the Oxbridge staircase system in which study bedrooms are arranged in groups around stairs and ablution blocks, rather than having ranks of bedrooms accessed from long corridors. The block exhibits characteristics of the firm's early style, including concrete block construction painted white, with fair-faced concrete beams supporting concrete floors. The design embodies both British Modernist influences and an awareness of regional architectural history. In a presentation he gave to a Students' Association Conference in 1962, Miles Warren said that each study bedroom needed to be of a size that allowed for three or four students to have supper together and that they should be grouped in sets of four or five. At College House Warren arranged five study bedrooms on each floor on each level of the three-storeyed accommodation blocks, meaning 75 students could be accommodated in the southern block. The south-facing bathroom towers included shower, toilet and washbasin facilities, and the concrete water tank for each house was placed atop the tower, giving it a Brutalist sculptural effect.

In the mid 2000s, a four year programme to refurbish all eight of the original 1960's houses at College House was undertaken by architectural firm Wilkie + Bruce. This included the replacement or upgrading of all services, new joinery, windows, furniture, carpet and fabrics. Wilkie + Bruce Architects is a well-known, award winning Christchurch based practice that

formed in 1990. Wilkie + Bruce Architects have worked on buildings at College House over the past 25 years which has included a total of 44 different projects. The firm has also worked with other educational institutions such as St Andrews College and Christ's College.

Sir Miles Warren was born in Christchurch in 1929 and he initially gained architectural experience in the office of Cecil Wood (1946-47). After university study in Auckland and work in Christchurch and the UK Warren returned to Christchurch in 1955 and started his own practice. His partnership with Maurice Mahoney commenced in 1958. Warren and Mahoney undertook a number of commissions in Christchurch in the 1960s and 1970s that established the practice's signature style, including the Harewood Crematorium (1962-63), College House, and the Christchurch Town Hall (1965-72). Later major commissions included the New Zealand Chancery in Washington, DC (1979) and the Michael Fowler Centre in Wellington (1983). Warren is the recipient of a number of honours and awards for his services to architecture, including a CBE in 1974, a KBE in 1985 and he was admitted to the Order of New Zealand, New Zealand's highest honour, in 1995.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

College House's southern accommodation block has high technological and craftsmanship significance for its reinforced concrete block and cast concrete beam construction. In a 1968 article in *NZ Concrete Construction*, Miles Warren noted that the construction of College House was an 'extension and development' of the Dorset Street Flats, which was considered fitting as each bedroom needed heavy walls and floors to deaden sound. The complex was built by Charles Luney (1905-2006), who also built the Christchurch Town Hall. The bathrooms have been remodelled since the block was first occupied.

### **CONTEXTUAL SIGNIFICANCE**

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

College House's southern accommodation block and setting has high contextual significance as a defining feature within the College House precinct. The study bedrooms in the five southern houses overlook the courtyard because they are orientated to the sun. By contrast the three houses on the north side of the courtyard present their bathroom towers to the courtyard. The southern accommodation block also has contextual significance in relation to the contemporary Brutalist buildings of the University of Canterbury and to other residential buildings designed by Sir Miles Warren, including the Dorset Street Flats (1956-57).

The College's setting consists of a large area of land that is bounded on the north by the Ilam Stream and to the south by the Avon River. The Ilam Homestead Gardens provide a backdrop of mature exotic trees to the east, and Waimairi Road provides the boundary to the west. The setting features mature trees to the north, south and east and is characterised by an axial arrangement of buildings and a central courtyard, with rectilinear areas of grass broken up with paths of concrete pavers.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

College House's southern accommodation block and its setting as part of College House has some archaeological value because the place 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 before 1900. Colonial pastoral settlement of Ilam commenced in the early 1850s and the watercourses that border the College House property to the north and south suggest the possibility of evidence of pre-colonial Maori activity in the area.

## ASSESSMENT STATEMENT

College House's southern accommodation block and its setting have high overall significance to Christchurch, including Banks Peninsula, and New Zealand. The five houses situated in this block have high historical and social significance as a fundamental component of the mid-20<sup>th</sup> century campus of the oldest university college in the country. The accommodation blocks of College House have cultural significance for their demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England. College House's southern accommodation block as part of College House has high architectural and aesthetic significance for its design and association with one of New Zealand's most important 20<sup>th</sup> century architectural practices, Warren and Mahoney. College House's southern accommodation block has high technological and craftsmanship significance for its materials and method of construction by a company that made an important contribution to the city's built environment. The southern accommodation block and its setting have high contextual significance for the contribution it makes to a cohesive and integrated architectural precinct.

## REFERENCES:

Christchurch City Council Heritage files, *100 Waimairi Road, College House Accommodation Block (South)*  
 Julia Gatley [ed] *Long Live the Modern – New Zealand's New Architecture 1904-1984* (Auckland, 2008)  
 College House – History and Video Interview with Sir Miles Warren  
<http://www.collegehouse.org.nz>  
 The College House List: <http://www.sarndra.com/collegehouse.html>  
 Warren and Mahoney – College House  
<http://www.warrenandmahoney.com/en/portfolio/college-house/>  
*New Territory Warren and Mahoney – 50 Years of New Zealand Architecture* (Auckland, 2005)  
*Warren and Mahoney Architects, 1958-1989* (Christchurch, 1989)  
*Miles Warren – An Autobiography* (Christchurch, 2008)

FM Warren 'Designing a Hall of Residence' Paper presented to the NZ Students' Association Conference, Lincoln College, 30 August to 1 September 1962.

FM Warren 'The Aesthetics of Prestressed Concrete' *NZ Concrete Construction* Vol. 12, January 1968, pp. 2-6.

**REPORT DATED: 12 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1337  
*COLLEGE HOUSE ACCOMMODATION BLOCK (NORTH)  
RYMER, CHICHELE, WATTS RUSSELL AND SETTING – 100  
WAIMAIRI ROAD, CHRISTCHURCH***



**PHOTOGRAPH: 13.1.2015 M.VIAPIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 group of residential houses at College House has high historical and social significance as fundamental elements within the college as a whole. Prompted by the progressive relocation of the University of Canterbury to its Ilam site from the mid-1950s, College House moved to Waimairi Road in the mid-1960s. A site development plan for the university, dated January 1965, shows Christchurch College, as it was then known, in

addition to three other halls of residence. Until 1990 College House was solely for male students, many of them theological or engineering students, but since that time it has been a co-educational residence.

The three original residential houses that define the north side of the college quadrangle were named for a former principal of the college (John Rymer), for the 15<sup>th</sup> century founder of All Souls' College at Oxford (Henry Chichele), and the colonial landowner who gave Ilam its name (John Watts-Russell). College House was an all-male college until 1990. The College's five other original houses, Stanford, Carrington, Wilford, Parr and Warren, stand on the southern side of the quadrangle, while the newer Beadel and Hardie houses (c1990) are located separately in the northeastern part of the site.

Although other buildings within the College House complex sustained damage in the 2010-2011 Canterbury earthquakes, the accommodation block has remained in 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 accommodation blocks of College House have cultural significance for their demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

College House's northern accommodation blocks have high architectural and aesthetic significance as an early work (designed 1964) by leading Canterbury architectural practice Warren and Mahoney. The blocks were modelled on the Oxbridge staircase system in which study bedrooms are arranged in groups around stairs and ablution blocks, rather than having ranks of bedrooms accessed from long corridors. The block exhibits characteristics of the firm's early style, including concrete block construction painted white, with fair-faced concrete beams supporting concrete floors. The design embodies both British Modernist influences and an awareness of regional architectural history. In a presentation he gave to a Students' Association Conference in 1962, Miles Warren said that each study bedroom needed to be of a size that allowed for three or four students to share supper and that they should be grouped in sets of four or five. At College House Warren arranged five study bedrooms on each floor on each level of the three-storeyed accommodation blocks, meaning 45 students could be accommodated in the northern block. The south-facing bathroom towers house shower, toilet and washbasin facilities and the concrete water tank for each house was placed atop the tower, giving it a Brutalist sculptural effect. The bathrooms have been remodelled since the block was first occupied.

In the mid 2000s, a four year programme to refurbish all eight of the original 1960's houses at College House was undertaken by architectural firm Wilkie + Bruce. This included the replacement or upgrading of all services, new joinery, windows, furniture, carpet and fabrics. Wilkie + Bruce Architects is a well-known, award winning Christchurch based practice that

formed in 1990. Wilkie + Bruce Architects have worked on buildings at College House over the past 25 years which has included a total of 44 different projects. The firm has also worked with other educational institutions such as St Andrews College and Christ's College.

Sir Miles Warren was born in Christchurch in 1929 and he initially gained architectural experience in the office of Cecil Wood (1946-47). After university study in Auckland and work in Christchurch and the UK Warren returned to Christchurch in 1955 and started his own practice. His partnership with Maurice Mahoney commenced in 1958. Warren and Mahoney undertook a number of commissions in Christchurch in the 1960s and 1970s that established the practice's signature style, including the Harewood Crematorium (1962-63), College House, and the Christchurch Town Hall (1965-72). Later major commissions included the New Zealand Chancery in Washington, DC (1979) and the Michael Fowler Centre in Wellington (1983). Warren is the recipient of a number of honours and awards for his services to architecture, including a CBE in 1974, a KBE in 1985 and he was admitted to the Order of New Zealand, New Zealand's highest honour, in 1995.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

College House's northern accommodation block has high technological and craftsmanship significance for its reinforced concrete block and cast concrete beam construction. In a 1968 article in *NZ Concrete Construction*, Miles Warren noted that the construction of College House was an 'extension and development' of the Dorset Street Flats, which was considered fitting as each bedroom needed heavy walls and floors to deaden sound. The complex was built by Charles Luney (1905-2006), who also built the Christchurch Town Hall.

### **CONTEXTUAL SIGNIFICANCE**

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

College House's northern accommodation block and setting has high contextual significance as a defining feature within the College House precinct. The bathroom towers of the three northern houses address the courtyard because their study bedrooms are orientated to the sun. For the same reason the bedrooms of the five southern houses overlook the courtyard. The accommodation block also has contextual significance in relation to the contemporary Brutalist buildings of the University of Canterbury and to other residential buildings designed by Sir Miles Warren, including the Dorset Street Flats (1956-57).

The College's setting consists of a large area of land that is bounded on the north by the Ilam Stream and to the south by the Avon River. The Ilam Homestead Gardens provide a backdrop of mature exotic trees to the east, and Waimairi Road provides the boundary to the west. The setting features mature trees to the north, south and east and is characterised by an axial arrangement of buildings and a central courtyard, with rectilinear areas of grass broken up with paths of concrete pavers.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

College House's northern accommodation block and its setting as part of College House has some archaeological value because the place 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 before 1900. Colonial pastoral settlement of Ilam commenced in the early 1850s and the watercourses that border the College House property to the north and south suggest the possibility of evidence of pre-colonial Maori activity in the area.

## ASSESSMENT STATEMENT

College House's northern accommodation block and its setting has high overall significance to Christchurch, including Banks Peninsula, and New Zealand. The three houses situated in this block have high historical and social significance as a fundamental component of the mid-20<sup>th</sup> century campus of the oldest university college in the country. The accommodation blocks of College House have cultural significance for their demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England. College House's northern accommodation block as part of College House has high architectural and aesthetic significance for its design and association with one of New Zealand's most important 20<sup>th</sup> century architectural practices, Warren and Mahoney. The College House's northern accommodation block has high technological and craftsmanship significance for its materials and method of construction by a company that made an important contribution to the city's built environment. The northern accommodation block and setting has high contextual significance for the contribution it makes to a cohesive and integrated architectural precinct.

## REFERENCES:

- Christchurch City Council Heritage files, 100 Waimairi Road, College House Accommodation Block (North)
- Julia Gatley [ed] *Long Live the Modern – New Zealand's New Architecture 1904-1984* (Auckland, 2008)
- College House – History and Video Interview with Sir Miles Warren  
<http://www.collegehouse.org.nz>
- The College House List: <http://www.sarndra.com/collegehouse.html>
- Warren and Mahoney – College House  
<http://www.warrenandmahoney.com/en/portfolio/college-house/>
- New Territory Warren and Mahoney – 50 Years of New Zealand Architecture* (Auckland, 2005)
- Warren and Mahoney Architects, 1958-1989* (Christchurch, 1989)
- Miles Warren – An Autobiography* (Christchurch, 2008)

FM Warren 'Designing a Hall of Residence' Paper presented to the NZ Students' Association Conference, Lincoln College, 30 August to 1 September 1962.

FM Warren 'The Aesthetics of Prestressed Concrete' *NZ Concrete Construction* Vol. 12, January 1968, pp. 2-6.

**REPORT DATED: 12 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1340  
*COLLEGE HOUSE LIBRARY AND SETTING – 100 WAIMAIRI  
ROAD, CHRISTCHURCH***



**PHOTOGRAPH: 13.1.2015 M.VIAPIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 College House Library and setting has high historical and social significance for its association with College House and the college's educational aspirations for its residents. Prompted by the progressive relocation of the University of Canterbury to its Ilam site from the mid-1950s, College House moved to Waimairi Road in the mid-1960s. A site development plan for the university, dated January 1965, shows Christchurch College, as it was then known, in addition to three other halls of residence. Until 1990 College House was solely for male students, many of them theological or engineering students, but since that time it has been a co-educational residence.

The library was built in 1968-70, at which time it completed the axial plan of the college by enclosing the eastern boundary of the courtyard. Although other buildings within the College House complex sustained damage in the 2010-2011 Canterbury earthquakes, the library has remained in 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 College House Library has cultural significance for its association with a way of life that originated in the residential colleges of Oxford and Cambridge in England. In addition to the dining hall and chapel, the library is an important communal space that is valued by past and present residents of College 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 College House Library has high architectural and aesthetic significance as an early work by the leading Canterbury architectural practice Warren and Mahoney. The library exhibits the typical features of the firm's early style, including concrete block construction painted white, with fair-faced concrete beams supporting concrete floors. The design embodies both British Modernist influences and an awareness of regional architectural history. In a 2013 video interview, Sir Miles Warren noted that the library building needed to be of sufficient size and scale to satisfactorily enclose the courtyard, hence the double-height volume that may have exceeded the College's initial requirements. Within the library, which is encircled by a mezzanine, the Meranti timber of the exposed roof structure and floor to ceiling bookshelves contrasts with the exposed concrete block walls of the majority of college buildings. Like the college dining hall and chapel, the chapel has a copper-clad M-shaped roof that serves to enliven the skyline of the College House precinct and identify the three most important communal facilities on the site.

Sir Miles Warren was born in Christchurch in 1929 and he initially gained architectural experience in the office of Cecil Wood (1946-47). After university study in Auckland and work in Christchurch and the UK Warren returned to Christchurch in 1955 and started his own practice. His partnership with Maurice Mahoney commenced in 1958. Warren and Mahoney undertook a number of commissions in Christchurch in the 1960s and 1970s that established the practice's signature style, including the Harewood Crematorium (1962-63), College House, and the Christchurch Town Hall (1965-72). Later major commissions included the New Zealand Chancery in Washington, DC (1979) and the Michael Fowler Centre in Wellington (1983). Warren is the recipient of a number of honours and awards for his services to architecture, including a CBE in 1974, a KBE in 1985 and he was admitted to the Order of New Zealand, New Zealand's highest honour, in 1995.



## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

College House Library has high technological and craftsmanship significance for its concrete construction and elaborate timber roof structure. In a 1968 article in *NZ Concrete Construction*, Miles Warren noted that the construction of College House was an 'extension and development' of the Dorset Street Flats. Furniture and fittings in the library, which was built by Charles Luney (1905-2006), were designed by Warren. Luney also built the Christchurch Town Hall. The brutalist building technique of load-bearing concrete block with 600mm-deep concrete beams, from door head to floor level was used to give a unifying and domestic scale. Three principal elements of the college, the dining hall, the chapel, and the library, are all double-height volumes with both the chapel and library lifted to the first floor on bases of service rooms. To give these three distinctive shapes further emphasis they were each given distinguishing M-shaped copper-clad roofs.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 College House Library and setting has high contextual significance as a defining feature overlooking the courtyard of College House. It defines the eastern boundary of the courtyard and asserts the axial plan of the college. The library also has contextual significance in relation to the contemporary Brutalist buildings of the University of Canterbury and to other libraries designed by Warren and Mahoney, including the Big School Library conversion undertaken at Christ's College in 1970.

The College's setting consists of a large area of land that is bounded on the north by the Ilam Stream and to the south by the Avon River. The Ilam Homestead Gardens provide a backdrop of mature exotic trees to the east, and Waimairi Road provides the boundary to the west. The setting features mature trees to the north, south and east and is characterised by an axial arrangement of buildings and a central courtyard, with rectilinear areas of grass broken up with paths of concrete pavers.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 College House Library as part of College House has some archaeological value because the place 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 before 1900. Colonial pastoral settlement of Ilam commenced in the early 1850s and the watercourses that border the College House property to the north and south suggest the possibility of evidence of pre-colonial Maori activity in the area.

## ASSESSMENT STATEMENT

The College House Library and its setting has high overall significance to Christchurch, including Banks Peninsula, and New Zealand. The library has high historical and social significance as an essential component of the mid-20<sup>th</sup> century campus of the oldest university college in the country. It has cultural significance for its association with the way of life of the college's residents. The College House Library as part of College House has high architectural and aesthetic significance for its design and association with one of New Zealand's most important 20<sup>th</sup> century architectural practices, Warren and Mahoney. The library exhibits the typical features of the firm's early style, including concrete block construction painted white, with fair-faced concrete beams supporting concrete floors. The library has high technological and craftsmanship significance for its materials and method of construction by a company that made an important contribution to the city's built environment. The College House Library and its setting have high contextual significance for the defining contribution it makes to a cohesive and integrated architectural precinct.

## REFERENCES:

Christchurch City Council Heritage files, *100 Waimairi Road, College House Library*  
 Julia Gatley [ed] *Long Live the Modern – New Zealand's New Architecture 1904-1984* (Auckland, 2008)  
 College House – History and Video Interview with Sir Miles Warren  
<http://www.collegehouse.org.nz>  
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 Warren and Mahoney – College House  
<http://www.warrenandmahoney.com/en/portfolio/college-house/>  
*New Territory Warren and Mahoney – 50 Years of New Zealand Architecture* (Auckland, 2005)  
*Warren and Mahoney Architects, 1958-1989* (Christchurch, 1989)  
*Miles Warren – An Autobiography* (Christchurch, 2008)  
 FM Warren 'Designing a Hall of Residence' Paper presented to the NZ Students' Association Conference, Lincoln College, 30 August to 1 September 1962.  
 FM Warren 'The Aesthetics of Prestressed Concrete' *NZ Concrete Construction* Vol. 12, January 1968, pp. 2-6.

**REPORT DATED: 12 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1341  
*COLLEGE HOUSE SQUASH COURT, WORKSHOP, LAUNDRY  
BICYCLE SHEDS AND SETTING – 100 WAIMAIRI ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: 13.1.2015 M.VIAPIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 squash court, workshop, laundry and bicycle sheds at College House have historical significance for their association with the everyday life and onsite recreation of college residents. Prompted by the progressive relocation of the University of Canterbury to its Ilam site from the mid-1950s, College House moved to Waimairi Road in the mid-1960s. A site development plan for the university, dated January 1965, shows Christchurch College, as it was then known, in addition to three other halls of residence. Until 1990 College House was

solely for male students, many of them theological or engineering students, but since that time it has been a co-educational residence.

These auxiliary structures were built at the same time as the main block and residential blocks (1964-67) and still fulfil their original functions. Although other buildings within the College House complex sustained damage in the 2010-2011 Canterbury earthquakes, the squash court, workshop, laundry and bicycle sheds remained in 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.*

College House has cultural significance for its demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England. The provision of recreational amenities, including a tennis court, and service buildings for laundry and vehicles, on the college site is indicative of the communal living that is valued by 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.*

College House's auxiliary sport and service buildings have architectural and aesthetic significance as early works by leading Canterbury architectural practice Warren and Mahoney. The buildings exhibit the typical characteristics of the firm's early style, including concrete block construction painted white, with fair-faced concrete beams supporting concrete floors. They are located on the southern boundary of the site and by their size, scale and location are clearly subsidiary to the principal residential and communal buildings of the college.

Miles Warren (later Sir Miles) was born in Christchurch in 1929 and he initially gained architectural experience in the office of Cecil Wood (1946-47). After university study in Auckland and work in Christchurch and the UK Warren returned to Christchurch in 1955 and started his own practice. His partnership with Maurice Mahoney commenced in 1958. Warren and Mahoney undertook a number of commissions in Christchurch in the 1960s and 1970s that established the practice's signature style, including the Harewood Crematorium (1962-63), College House, and the Christchurch Town Hall (1965-72). Later major commissions included the New Zealand Chancery in Washington, DC (1979) and the Michael Fowler Centre in Wellington (1983). Warren is the recipient of a number of honours and awards for his services to architecture, including a CBE in 1974, a KBE in 1985 and he was admitted to the Order of New Zealand, New Zealand's highest honour, in 1995.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 squash court, workshop, laundry and bicycle sheds at College House have technological and craftsmanship significance for their reinforced concrete block and cast concrete beam construction. The complex was built by Charles Luney (1905-2006), who also built the Christchurch Town Hall.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 squash court, workshop, laundry and bicycle sheds and setting have contextual significance as contributing features within the College House campus. They define the southeastern boundary of the property and enhance the architectural quality and integrity of the college as a whole.

The College's setting consists of a large area of land that is bounded on the north by the Ilam Stream and to the south by the Avon River. The Ilam Homestead Gardens provide a backdrop of mature exotic trees to the east, and Waimairi Road provides the boundary to the west. The setting features mature trees to the north, south and east and is characterised by an axial arrangement of buildings and a central courtyard, with rectilinear areas of grass broken up with paths of concrete pavers

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 squash court, workshop, laundry and bicycle sheds and setting as part of College House have some archaeological value because the place 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 before 1900. Colonial pastoral settlement of Ilam commenced in the early 1850s and the watercourses that border the College House property to the north and south suggest the possibility of evidence of pre-colonial Maori activity in the area.

### **ASSESSMENT STATEMENT**

The College House squash court, workshop, laundry and bicycle sheds and their setting have overall significance to Christchurch, including Banks Peninsula, and New Zealand. These auxiliary structures have historical significance as highly useful components within the mid-20<sup>th</sup> century campus of the oldest university college in the country. College House has cultural significance for its demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England. The provision of recreational amenities, including a tennis court, and service buildings for laundry and vehicles, on the college site is indicative of the communal living that is valued by past and present residents. The squash court, workshop, laundry and bicycle sheds have architectural and aesthetic significance for

its design and association with one of New Zealand's most important 20<sup>th</sup> century architectural practices, Warren and Mahoney. The buildings exhibit the typical characteristics of the firm's early style, including concrete block construction painted white, with fair-faced concrete beams supporting concrete floors. The auxiliary structures have technological and craftsmanship significance for their materials and method of construction by a company that made an important contribution to the city's built environment. The College House squash court, workshop, laundry and bicycle sheds and setting have contextual significance for the contribution they makes to a cohesive and integrated architectural precinct.

#### REFERENCES:

Christchurch City Council Heritage files, *100 Waimairi Road, College House squash court, workshop, laundry and bicycle sheds*  
 Julia Gatley [ed] *Long Live the Modern – New Zealand's New Architecture 1904-1984* (Auckland, 2008)  
 College House – History and Video Interview with Sir Miles Warren  
<http://www.collegehouse.org.nz>  
 The College House List: <http://www.sarndra.com/collegehouse.html>  
 Warren and Mahoney – College House  
<http://www.warrenandmahoney.com/en/portfolio/college-house/>  
*New Territory Warren and Mahoney – 50 Years of New Zealand Architecture* (Auckland, 2005)  
*Warren and Mahoney Architects, 1958-1989* (Christchurch, 1989)  
*Miles Warren – An Autobiography* (Christchurch, 2008)  
 FM Warren 'Designing a Hall of Residence' Paper presented to the NZ Students' Association Conference, Lincoln College, 30 August to 1 September 1962.  
 FM Warren 'The Aesthetics of Prestressed Concrete' *NZ Concrete Construction* Vol. 12, January 1968, pp. 2-6.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1342  
*COLLEGE HOUSE COURTYARD AND SETTING – 100  
WAIMAIRI ROAD, CHRISTCHURCH***



**PHOTOGRAPH: 13.1.2015 M.VIAPIOVA**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 courtyard or main quadrangle of College House has historical significance for its association with College House and the English origins of campus planning and design. Prompted by the progressive relocation of the University of Canterbury to its Ilam site from the mid-1950s, College House moved to Waimairi Road in the mid-1960s. A site development plan for the university, dated January 1965, shows Christchurch College, as it was then known, in addition to three other halls of residence. Until 1990 College House was solely for male students, many of them theological or engineering students, but since that time it has been a co-educational residence.



After the 2011 Canterbury earthquake, which rendered the college's kitchen and dining hall unusable, the courtyard accommodated a large marquee adjacent to the library building from which and meals were provided until demolition and rebuilding work could be undertaken.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 College House Courtyard has cultural significance for its demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Courtyard has high architectural and aesthetic significance as the principal open space on the college grounds and a feature that both defines and is defined by the axial plan of the major buildings on the site. Somewhat unusually the bathroom stacks of the Rymer, Chichele and Watts-Russell blocks overlook the courtyard because the architect was required to have all the study bedrooms face north. In a presentation he gave to a Students' Association Conference in 1962, Miles Warren stated that the quadrangle was an essential component of a hall of residence because it created a sense of belonging by virtue of its emphasis on containment.

Sir Miles Warren was born in Christchurch in 1929 and he initially gained architectural experience in the office of Cecil Wood (1946-47). After university study in Auckland and work in Christchurch and the UK Warren returned to Christchurch in 1955 and started his own practice. His partnership with Maurice Mahoney commenced in 1958. Warren and Mahoney undertook a number of commissions in Christchurch in the 1960s and 1970s that established the practice's signature style, including the Harewood Crematorium (1962-63), College House, and the Christchurch Town Hall (1965-72). Later major commissions included the New Zealand Chancery in Washington, DC (1979) and the Michael Fowler Centre in Wellington (1983). Warren is the recipient of a number of honours and awards for his services to architecture, including a CBE in 1974, a KBE in 1985 and he was admitted to the Order of New Zealand, New Zealand's highest honour, in 1995.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Courtyard has some craftsmanship value which lies in the simplicity of its materials, concrete pavers and grass, which complement the robust forms of the buildings ranged around it.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 College House Courtyard and its setting has high contextual significance as the central open space on the campus site, one which helps to define the axial arrangement of the principal building on the site and establish the Oxbridge quadrangle model for the college.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 College House Courtyard and its setting as part of College House has some archaeological value because the place 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 before 1900. Colonial pastoral settlement of Ilam commenced in the early 1850s and the watercourses that border the College House property to the north and south suggest the possibility of evidence of pre-colonial Maori activity in the area.

## ASSESSMENT STATEMENT

The College House Courtyard and its setting has high overall significance to Christchurch, including Banks Peninsula, and New Zealand. The courtyard has historical significance as an important component of the mid-20<sup>th</sup> century campus of the oldest university college in the country. The College House Courtyard has cultural significance for its demonstration of a way of life that originated with the residential colleges of Oxford and Cambridge in England. The Courtyard has high aesthetic significance as the principal open space on the college grounds and a feature that both defines and is defined by the axial plan of the major buildings on the site. The courtyard and its setting have high contextual significance for the defining contribution it makes to a cohesive and integrated architectural precinct.

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**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.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 347**

***FORMER MILLER’S FACTORY BUILDING AND SETTING –  
558 WAIRAKEI ROAD, CHRISTCHURCH***



**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 former Miller's Factory building and setting has high historical and social significance on account of its association with two well-known Christchurch businesses – Miller's and Tait Electronics. Miller's is a long established and successful Christchurch business. Clothing for distribution nationwide was manufactured in the factory, and was a good quality, affordable product for the average New Zealander, making the company a household name from the 1930s through to the 1960s and 1970s. The Wairakei Road site was purchased by the

company in 1969, and the factory built in 1970 to house the firm's wholesale, importing and manufacturing unit separately from the head office and retail store in Tuam Street.

Tait Electronics is a company of international renown, and 95% of the technologically advanced products which are produced by the company and exported worldwide are manufactured in the Wairakei Road building. The building is a well-known landmark on account of its use by high profile companies Miller's in the past and Tait Electronics presently. The building and its setting reflect Miller's philosophy of providing for his workers wellbeing both in the workplace and recreational and personal needs. The predominance of the female workforce at the Miller's factory is reflective of particular social patterns of the late 1960s and 1970s.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Miller's Factory building is of cultural and spiritual significance due to its connection to well known Christchurch based companies. It is presently occupied by Tait Electronics which forms part of the development in Wairakei Road.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Miller's Factory building has high architectural significance as a noteworthy and particularly creative example of the work of Christchurch architect C B Wells, and which has been recognised by the local branch of the New Zealand Institute of Architects. It was built as a large factory of 100,000 square feet in the form of a 20 tooth circular saw with a stub axle of three stories. The building is of architectural value in the way its design and layout enabled efficient working conditions for factory line production. Service and staff facilities were located in the central core of the building ensuring that they were equidistant from all other parts of the building. The building has been altered only in minor ways to adapt to a new use but retains its original integrity and intactness particularly on the exterior. It is of aesthetic significance on account of its strong horizontal form, distinctive 'fins' and the physical expression of the circular saw symbolising the original use of the building. It is a unique building in the New Zealand context.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 Miller's Factory building is of technological significance on account of the resolution of the particular engineering issues of constructing a round building. The building was designed to be constructed in stages with the first half of the circular saw and central services being completed as stage 1. Stage 2 saw the remainder of the circular saw completed. Craftsmanship for the time is exhibited in the quality of materials, and construction. It is constructed of reinforced concrete block with cream roman rock faced

bricks as an external veneer. Interior walls and floors are concrete with the roof structure being of lattice steel trusses. The roof is galvanised steel.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Miller's Factory building and setting have high contextual significance. The building is a landmark from the air, with its unusual and significant design element of a circular saw plan. It is also a landmark on the ground due to its large size, distinctive horizontality, circular plan, setting and location. The setting includes trees, shrubs, grassed areas and circulation which characterised the original landscape plan for the site, and which continue to provide for employees recreational needs today.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Miller's Factory building site and setting are of archaeological significance as they have the potential to provide archaeological evidence relating to past and human activity on the site, including that which occurred prior to 1900. The former's Miller's Factory building and setting may have some archaeological value but because construction of the former Miller's Factory building occurred in the 1970s, it is possible that any archaeological evidence may have been disturbed, modified or destroyed by the building of the factory. However setting may have the potential to 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 Miller's Factory building and setting are of high overall significance to Christchurch including Banks Peninsula. The former Miller's Factory building is of high historical and social significance because of its past association with Millers Ltd, a prominent clothing manufacturing firm based in Christchurch, and its present association with internationally renowned Tait Electronics. The provision for the well-being of Miller's factory staff through work practices and in the physical environment of the building contribute to its social significance, as does the continuation of these practices today with the attention paid to staff recreation in the setting. The former Miller's Factory building is of cultural significance due to its connection to well known Christchurch based companies. It has high architectural and aesthetic significance as a unique, symbolic and creative response to the practical requirements of the clothing manufacturing concern. The former Miller's Factory building is of technological significance on account of the resolution of the particular engineering issues of constructing a round building. The former Miller's Factory building and setting have high

contextual significance due to its landmark status and landscaping which is in keeping with the values of the original site design. The former Miller's Factory building site and setting may have the potential to provide archaeological evidence relating to past and human activity on the site, including that which occurred prior to 1900 however noting that it was constructed in the 1970s.

**REFERENCES:**

Christchurch City Council Heritage files 558 Wairakei Road, Former Miller's Factory Building

**REPORT DATED: 30 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 539  
*DWELLING AND SETTING, RISE COTTAGE  
– 10 WESTENRA TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: BRENDAN SMYTH 8.1.2015**

**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 known as Rise Cottage has high historical and social significance as the home built for Ursula Bethell, a social worker and noted New Zealand poet, and her companion Effie Pollen, in 1924. Bethell (1874-1945) is recognised as one of New Zealand's leading early 20<sup>th</sup> century poets and many of her poems were inspired by the garden she established at her Cashmere home. Bethell named the property Rise Cottage after Rise Hall, her paternal uncle's estate in Yorkshire, The name has been retained by subsequent owners.

The development of the Cashmere Hills was spurred by the extension of the tramline to the Sign of the Takahe in 1912. In the early 20<sup>th</sup> century Cashmere Hills 'developed a distinct sense of community based on its early popularity with intellectuals and university people' (Wilson 2002). Property in Westenra Terrace was first marketed in 1913 and it appears in the street directories for the first time in 1921. Bethell wrote many poems describing the making of her garden between 1925 and 1928. These poems were published under a pseudonym by a London publisher in a volume titled *From a Garden in the Antipodes* in 1929. Bethell also wrote many poems about the Southern Alps and the Canterbury Plains that she could see as she gardened at Rise Cottage. Throughout her time there Bethell's home was visited by younger poets, including Basil Dowling, John Summers and D'Arcy Cresswell, who appreciated her encouragement of other writers, as well as her impressive library. After Pollen died suddenly in November 1934 Bethell left Rise Cottage and moved back to her former home in St Albans. The dwelling 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.*

Rise Cottage and its garden has cultural significance as it demonstrates the way of life of its former residents, especially that of Ursula Bethell. As many of Bethell's poems were written at the house and inspired by the garden she developed there. During her residence there, and since, the house has been frequently visited by those interested in Bethell, her poetry and her garden.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Rise Cottage has some architectural and aesthetic value as a timber bungalow designed to take advantage of the view from the Port Hills and for its garden that Bethell established around the building. The two-storey weatherboard clad bungalow has undergone alterations since Bethell lived there with the addition of a room, altered fenestration and, more recently, internal changes to the kitchen, bathroom, and laundry area of the house. The designer of the Bethell/Pollen bungalow is currently unknown.

The dwelling sustained damage in the 2010/2011 Canterbury earthquakes. Remedial works involved the removal of brick chimneys, brick fireplace surrounds, chimney breasts and the replacement of lathe and plaster ceilings with Gib board in parts. A timber fire surround replaced the 1920s brick surround with the new surround being close in scale to the original. Some decorative trim in both the living area and more formal lounge needed to be replaced and was matched to the 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.*

Rise Cottage has some technological and craftsmanship value as an example of a 1920s bungalow. Alterations have occurred to the property since 1934 and damage caused by the 2010/2011 Canterbury earthquakes has also compromised some of its original features, materials and finishings, including the original brick fire surrounds and hearth tiles.

### **CONTEXTUAL SIGNIFICANCE**

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

Rise Cottage and its setting have contextual significance for the relationship between the dwelling, its garden setting and the view it offers north over the city and beyond. The dwelling is not visible from the roadway, as it is screened by a large hedge and two-car garage. The setting consists of the listed bungalow surrounded by the garden that Bethell originally established at 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.*

Rise Cottage and its setting have archaeological significance because of their potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900. Before 1913 Westenra Terrace was part of John Cracroft Wilson's Cashmere Estate.

### **ASSESSMENT STATEMENT**

The dwelling known as Rise Cottage and its setting have overall significance to Christchurch, including Banks Peninsula. Rise Cottage has high historical and social significance as the former home of well-known New Zealand poet Ursula Bethell. Rise Cottage has cultural significance as a demonstration of the way of life of its former residents, most especially Ursula Bethell and Effie Pollen and contextual significance for the relationship between the dwelling, its garden setting and the northern vista it affords. Rise Cottage and its setting have archaeological significance because of their potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

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**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.

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 540  
*DWELLING AND SETTING – 2 WHISBY ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 21/01/15**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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 Macmillan Brown dwelling and its setting has high historical significance as the home of Professor John Macmillan Brown (1845-1935), his wife Helen (nee Connon, c1857-1903) and their two daughters. Macmillan Brown was one of the three founding professors of Canterbury College (later the University of Canterbury) and also served, after his retirement from the college, as Vice-Chancellor and Chancellor of the University of New Zealand. He married Helen Connon in 1886; she was the first woman in the British Empire to graduate MA with honours (1881) and was headmistress of Christchurch Girl's High School for twelve years (1882-94). In 1897 the Macmillan Browns purchased a nine-acre property on the Cashmere Hills to serve as a winter escape from their Fendalton residence. They commissioned Helen's brother-in-law, noted local architect Samuel Hurst Seager, to build them an Arts and Crafts bungalow. It was the third house constructed in the area and was built between 1898 and 1900. The Macmillan Browns' garden was of particular note and was at the time recognised for its collection in New Zealand of native ferns. The Browns were well known for their hospitality at both their Wairarapa Terrace home and up on the hill. Ngaio Marsh's family spent the summer of 1905 staying at 2 Whisby Road, shortly afterwards

commissioning a house from Samuel Hurst Seager to be built in Valley Road Cashmere. Samuel Hurst Seager was Rose Marsh's cousin.

In 1908 Brown, by now a widower, subdivided the property and it was gradually built upon through the 20th century. Macmillan Brown spent the last years of his life living at 'Holmbank' at 35 Macmillan Avenue, which was named for the family's earlier Wairarapa Terrace home. The house remained in the Macmillan Brown family until 1919 and has had other owners since, including the Kennett family, of Kennett's Jewellery, who purchased the house in 1929 and retained family ownership until 2002. Both the Macmillan Browns and the Kennetts made the move to the Port Hills for health reasons, seeking an escape from the cold and damp of Christchurch winters. The house has a Heritage New Zealand Heritage Covenant over it and remains in private 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.*

The former Macmillan Brown dwelling has cultural significance as an example of the early residential development that occurred on the Port Hills as a retreat from the city rather than a primary place of residence. It also has cultural significance due to the people who were responsible for its erection, the Macmillan Browns and Samuel Hurst Seager, all of whom made major cultural contributions to the artistic and intellectual life of New Zealand in the late 19th and early 20th centuries. In the early decades of the 20<sup>th</sup> century Cashmere was a particular reflection of the cultural residential patterns of the city and was considered to have developed a distinct sense of community based on its early popularity with intellectuals, artists and university people. Thus the former Macmillan Brown dwelling has cultural significance as an embodiment of this suburban typology.

The site of the former Macmillan Brown dwelling also has cultural significance for Maori. 'Early Maori, Ngati-Mamoe and Ngai Tahu, knew the foot of Cashmere as Iringa o Kahukura, the setting-up of the Kahukura (rainbow god). The base of the Cashmere Hill and the Spur now known as Cashmere Hill formed part of a well travelled trail from Riccarton bush to Rapaki and possibly to the Pa at Ohinetaha (Governors Bay) during tribal wars between the Ngati-Mamoe, residents of the Lyttelton Harbour area and the Ngai Tahu from the north'.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Macmillan Brown dwelling has high architectural and aesthetic significance as one of the earliest bungalows in New Zealand and because it represents a significant stage in Samuel Hurst Seager's architectural development. Seager (1855-1933) has been considered a visionary in regard to his views on New Zealand architectural style and he made a considerable contribution to the built environment of Christchurch. Born in England, Seager arrived in New Zealand in 1870 and then returned to England in the early 1880s to study architecture. In 1887 he married Hester, the sister of Helen Connon. Samuel Hurst Seager's cottage for the Macmillan Browns is regarded as a milestone in the history of New Zealand domestic architecture and it was the forerunner to his garden suburb development at The Spur.

Seager designed a wide variety of buildings throughout his career and from the early 20<sup>th</sup> century was increasingly interested in the wider planning context in which people lived and worked. He contributed to the Workers' Dwellings programme of the early 1900s and was the organising director of New Zealand's first town planning conference in 1919. He was also the 'official architect of New Zealand's battlefield memorials' in the early 1920s and an acknowledged expert on art gallery lighting. In about 1929 he left Christchurch for Wellington and thence retired to Sydney where he died in 1933.

The cottage built 1898-1900 is a small single-storey building with a rectangular footprint, low-pitched gable roof forms, grouped casement windows and unlined panelled interior. It stands within a reasonably generous garden setting, which may still feature remnants of Helen Brown's original planting scheme. Although some alterations have been made to the dwelling, including the addition of a room at the northwest corner, and the extension of the living room window and the kitchen, the original form and character of the dwelling 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 former Macmillan Brown dwelling has technological and craftsmanship significance due to its unusual structure which has been likened to that of a log cabin. The single skin walls of the house were formed by interlocking 2"x4" boards which project at the corners of the house to create a buttressing effect. It has the ability to provide evidence of a particular building type at the end of the 19<sup>th</sup> 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 Macmillan Brown dwelling has contextual significance for its siting to maximise those aspects of the property that could contribute to a healthy living environment. The dwelling also has high contextual significance within the oeuvre of leading New Zealand architect Samuel Hurst Seager, particularly as regards his Arts and Crafts bungalow designs, especially those at The Spur. The dwelling also has contextual significance for its association with the Macmillan Brown library at the University of Canterbury, which was established and endowed by Professor Brown, and his 1908 Cashmere subdivision that was centred upon Macmillan Avenue.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Macmillan Brown dwelling 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 Macmillan Brown dwelling has high overall significance to the Christchurch District, including Banks Peninsula, as the home of Professor John Macmillan Brown his wife Helen (nee Connon,) and their two daughters as well as a being designed by architect Samuel Hurst Seager. The dwelling has high historical significance as a winter retreat for the Macmillan Browns and as one of the first residential buildings to be erected on the Cashmere Hills. The former Macmillan Brown dwelling has cultural significance as a particular reflection of the cultural residential patterns of the city and was considered to have developed a distinct sense of community based on its early popularity with intellectuals, artists and university people. The former Macmillan Brown dwelling has high architectural significance for its association with Samuel Hurst Seager and landmark status within the history of New Zealand architecture. The dwelling has technological significance due to its unusual interlocking timber construction and contextual significance in relation to its garden setting and other houses designed by S H Seager, especially those at The Spur. The former Macmillan Brown dwelling has archaeological significance given the potential for pre-1900 evidence to be discovered on the site.

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**REPORT DATED: 27 NOVEMBER 2014**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 341  
*FORMER A & P SHOWGROUNDS TREASURER'S  
BUILDING AND SETTING – 61 WIGRAM ROAD, 102  
CURLETT'S ROAD, CHRISTCHURCH***



**PHOTOGRAPH: CCC HERITAGE FILES, 9.3.2011**

**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 Agricultural and Pastoral (A & P) Showground Treasurer's Building is of social and historical significance because of its association with Canterbury's agricultural show.

The first 'recognised' agricultural show in Canterbury was held by the fledgling Canterbury Pastoral Association on 14 September 1859 at B. Moorhouse's station at Shepherd's Bush, on the north bank of the Rangitata River. At the conclusion of this show the Canterbury Pastoral Association was officially formed. As a result of this and a number of other shows held during the 1850s a strong move to form an Agricultural and Pastoral Association was promulgated by businessmen including Robert Wilkin, George Gould and J T Ford.

In 1862 the show was held for the first time in Christchurch, in Gresson's paddock in Armagh Street just north of Latimer Square. Following the success of this venture the A & P

Association was formally established with Robert Wilkin as Chair and William Moorhouse, the then Superintendent of the Province as Patron. This group resolved to purchase a permanent site in Christchurch or its suburban area.

The site of the first showgrounds was purchased in 1863 – a fourteen acre site in Sydenham – which later became Sydenham Park in 1894. When this site became too small, the A & P Association secured a 29 acre block at Addington in 1885. Early the following year the association called for competitive designs for buildings and enclosures for their new grounds. R W England was appointed by the A & P Association Board to prepare working plans and specifications for new structures and pens in 1887 and soon after England called for tenders for the erection of treasurer's office and ticket boxes for the Canterbury A & P Association (*The Press*, 26 September 1887, p 8).

The former A & P Showground Treasurer's Building was erected in late 1887 at the Association's Addington Road site. The building served the purpose of ticket and sales purchases at the show and would have been the first building the public had contact with on entering the showgrounds. The former A & P Showground Treasurer's Building was moved to its current location on Wigram Road in 1997. It sits in an isolated location near the Wigram Road boundary of the new Canterbury Agricultural Park.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 for its foundational association with the Canterbury's horticultural and agricultural shows. These shows were crucial to the economic fabric of Canterbury, its rural beginnings, and the social and business networking that occurred at the shows. The A & P Showground Treasurer's Building is a tangible reminder of these early events and the administrative aspects of the A & P Shows.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 A & P Showground Treasurer's Building has architectural and aesthetic significance as a purpose-built structure that is attributed to notable Christchurch architect RW England. Robert England was born in Lyttelton and educated in Christchurch before studying abroad in England. England began his architectural practice in Christchurch in 1886 and went into partnership with his brother Edward in 1906; from this time on their architectural firm was named 'England Brothers' and they designed many domestic, industrial and commercial buildings in the city, as well as a number of churches.

The single-storey timber building was constructed in late 1887. It has a rectangular footprint and hipped roof, with deep eaves and sash windows on all four elevations. It has a ticket box on one elevation and a door and window combination on another elevation. The interior has Rimu matched lining, including the ceiling, most of which is currently painted.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 A & P Showground Treasurer's Building has technological and craftsmanship significance due to its construction and finish. The original timber flooring with hand forged nails is extant, and elements such as the skirting detail, ceiling, windows and door frames are evident of the materials and technology 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 and its setting is of some contextual value. The relocation of the building from its original setting has diminished its contextual significance and although the former A & P Showground Treasurer's Building still forms a part of the collection of agricultural and pastoral buildings of the new Canterbury A & P Association showgrounds, it does not have any relationship to the surrounding structures in terms of size, scale or 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.*

Although the building has been removed from its original setting it is of archaeological significance as there is potential for the site it now occupies to provide archaeological evidence relating to earlier human activity on the site including that which pre-dates 1900. Tangata whenua have a long association with the South-West Christchurch, including the area now occupied by Canterbury Agricultural Park. Additionally, the site of the Canterbury Agricultural Park has a strong European history, with a focus on agricultural uses. In 1881 a 25 hectare parcel of land in the eastern corner of the existing park area used by Sunnyside Hospital for beef and sheep grazing for a number of years.

## **ASSESSMENT STATEMENT**

The former Agricultural and Pastoral Showground Treasurer's building is of overall significance to Christchurch, including Banks Peninsula. It is has historical and social significance because of its historic relationship to Canterbury's agricultural show. The building is of cultural significance due to its association with the way of life associated with the management of and attendance at Canterbury's A & P show. The building has architectural significance for its design by architect Robert William England in 1887. The building has technological and craftsmanship significance for its construction and finish and archaeological significance for the potential to 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 files, 61 Wigram Road

Heritage Management Services (2010) *A & P Treasurer's Building Conservation Plan*.

<http://www.ccc.govt.nz/cityleisure/parkswalkways/ngapunawaiandcanterburyagriculturalpark/index.aspx>

Canterbury A & P Show: Association history

<http://www.theshow.co.nz/canterbury-ap-association/association-history/#footnotes>

"Agricultural and Pastoral Association", *Star*, 5 March 1886, p 3

'Tenders', *The Press*, 26 September 1887, p 8

**REPORT DATED: 13 MARCH 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 541  
*FORMER WOOD BROTHERS' FLOUR MILL AND SETTING –  
14, 24 WISE STREET; 17 BERNARD STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 23/12/2014**

**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 Wood Brothers' Flour Mill has high historical significance as one of the largest flour mills in the South Island and for its association with an industry that was central to Canterbury's economic development. The milling company was established by William Derisley Wood (1824-1904) in 1856. Wood's first mill, powered by a windmill, was located in Antigua Street at the site of what was later Canterbury Brewery. In 1860 Wood's brother Henry immigrated to New Zealand and the firm of Wood Brothers was founded. In 1861 a new water-powered mill on the present-day site of Christchurch Girls' High School was completed. In 1890 the decision was made to build a roller mill, powered by steam and serviced by rail, in Addington.



The new Addington mill was designed by leading industrial architect J C Maddison and commenced operation in 1891. Wood's Mill, lit by electricity and powered by steam, was considered to be the most modern mill in New Zealand upon its completion. By the early 20<sup>th</sup> century Wood Brothers' flour and related products had received national and international acclaim. By 1936 the Addington mill had the largest output in the South Island, 33 sacks of flour per hour. Along with the Addington Railway workshops (1880) and Addington Prison (1870), the mill was one of the major employers in the area. The mill which diversified from flour production in order to stay in operation, continued to be owned and operated by the Wood family until 1970. Since that date the mill complex has been used for a variety of functions, including residential, artists' studios and theatrical venue.

The grain silo (1913) and extension to the rear of the flour mill (1924), both designed by the Luttrell brothers, were demolished following the 2010 and 2011 Canterbury earthquakes, along with the landmark brick chimney. One of the gable ends was damaged and the link between the silo and the adjacent building was demolished. The buildings that remain are yet to be 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.*

The former Wood Brothers' Flour Mill has cultural significance for its part in the flour milling industry which was an essential industry from the beginning of European settlement. It also has cultural values for its philosophy of corporate concerns for staff welfare and working conditions. The Imperial Bowling Club, which was established for mill staff in 1924 when the grounds in front of the mill building were landscaped for use as a bowling green. The provision of amenities such as this is associated with a philosophy of corporate concerns for staff welfare can also be seen in the development of the Edmond's Factory and Gardens in the early 1920s (factory demolished). The mill also has cultural significance for its association with the art community who established small studios there and the Riccarton Players (est. 1960). The amateur theatrical society operated its Mill Theatre from the former flour and grain store from 1983 until 2011 and is well-known for its contribution to Christchurch's cultural 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 former Wood Brothers' Flour Mill has high architectural and aesthetic significance as an architecturally designed 19th century industrial complex. The mill was designed by J C Maddison, who specialised in industrial architecture. Maddison was born and trained in England before immigrating 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.

At Wood's Mill Maddison designed a utilitarian building with classical detailing, modelled on late 18<sup>th</sup> century English mill buildings. The four-storey brick building has a gabled roof with polychromatic arched window openings. The original building consisted of six bays, with an additional two bays being added at the southern end by Maddison in 1896. The flour and grain store immediately north of the mill building was part of the original design, as was a large chimney that is no longer extant.

Later additions to the mill building were executed by the Luttrell Brothers, leading early 20<sup>th</sup> century commercial architects in the city. A large brick silo was completed in 1913 and a large brick addition to the rear of the mill building was completed in 1924. The latter was in keeping with Maddison's design although simpler in its detailing. In 1960 a corrugated iron addition was made to the roof of the main mill building to house machinery that increased its milling capacity. Although the complex has not been used for milling purposes since 1970 the surviving buildings have retained their original appearance and remain a unique 19th century industrial architectural landmark within the city.

The Woods Mill complex sustained damage in the 2010 and 2011 Canterbury earthquakes. The grain silo (1913) and extension to the rear of the flour mill (1924), both designed by the Luttrell brothers, were demolished along with the landmark brick chimney. One of the gable ends was damaged and the link between the silo and the adjacent building was demolished. The remaining buildings, including the dominant multi-storied brick building, are relatively intact and are yet to be repaired.

## TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Wood Brothers' Flour Mill has high technological and craftsmanship significance due to the high quality of its late 19th century construction for industrial purposes. The mill was specially constructed to withstand the weight and vibrations of the machinery it was built to house. The exterior walls are triple brick and the central columns of the interior are Australian ironwood, each hand adzed from a single tree. Other internal features include 12-inch square Oregon beams and kauri flooring. Both the mill's machinery and its steam engine were advanced for its day. The contractor for both the original mill and its 1896 addition was Walter Scott, who later founded the motor engineering firm of Scott Motors.

## CONTEXTUAL SIGNIFICANCE

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 Wood Brothers' Flour Mill and its setting have high contextual significance as one of the major industrial plants in the commercial/industrial suburb of Addington. The setting consists of a rectangular block fronting Wise Street. The listing includes the former flour mill and the former flour and grain store. The Wood Brothers' flourmill complex has considerable landmark significance in the area due to the size, design and scale of the brick structures.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 Wood Brothers' Flour Mill 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 Wood Brothers' Flour Mill and its setting has high overall significance to Christchurch, including Banks Peninsula. The surviving mill buildings have high historical significance for the generational association with the Wood family since 1856 and as one of the most productive and progressive flour mills in the South Island during the late 19<sup>th</sup> and 20<sup>th</sup> centuries. Wood's Mill has cultural significance for its part in the flour milling industry which was an essential industry from the beginning of European settlement. It also has cultural values for its philosophy of corporate concerns for staff welfare and working conditions and its later association with the art community who established small studios there and the Riccarton Players who operated its Mill Theatre. The former flour mill has high architectural and aesthetic significance as an example of 19th century industrial architecture and the work of J C Maddison. Wood's Mill has high technological and craftsmanship significance due to the high quality of its late 19th century construction for industrial purposes. Wood's Mill has high contextual significance as a physical landmark in the area due to its size and scale, and as a recognised industrial landmark in Addington. The former Wood's Mill 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, *14 Wise Street, Former Wood Brothers' Mill*  
Christchurch City Council Town Planning Division *The Architectural Heritage of Christchurch*.  
9. *Wood's Mill* (Christchurch, 1982)  
Historic place # 7339 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/7339>  
Geoffrey Thornton *New Zealand's Industrial Heritage* (Wellington, 1982)

**REPORT DATED: 3 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 544  
*MED SUBSTATION – 2E WOODARD TERRACE,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 8/01/2015**

**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.*

The Woodard Terrace Substation (1931) is of historical and social significance as one of a large cohort of utility buildings (substations and pump houses) associated with the introduction of electricity to the city. These structures were erected among the suburban homes they historically serviced and, in many cases, still service. The continuity of utility buildings such as the Woodard Terrace Substation in the streetscape represents the introduction of drainage and power to the city. The Christchurch City Council agreed in 1898 to establish a supply of electric power for public and private use and for street lighting. Limited supplies of electricity became available in Christchurch in 1903, after the city's rubbish destructor was commissioned in 1902 and then from the Tramway Board's power station at Falsgrave Street, which was commissioned in 1905. These small-scale beginnings eventually led to the Council's decision to generate electricity from Lake Coleridge - a progressive and innovative scheme which was taken over by central government in 1910 and became the first major hydro-electric power scheme in New Zealand when it opened in 1914.

Christchurch became the first New Zealand city to benefit from the construction of a major state hydro-electricity station, with power from the Lake Coleridge station reaching the city in 1915. Distribution to Christchurch consumers was managed via a network of substations throughout the city and suburbs, connected by underground cables, and power reticulation proceeded rapidly. Households connected to electricity and the sewage system were ushered into a new era of domestic comfort and efficiency - electricity was cheaper and cleaner than coal or gas and the benefits of electric household appliances were widely promoted. The retail distribution and sale of electricity became the responsibility of the Municipal Electricity Department of the City Council, which had a visible presence throughout the city in the form of its many ornamental substation buildings built from the 1910s until the 1940s. Christchurch's substations were maintained by Southpower when it split from the Christchurch City Council in 1989 and passed to Orion Ltd. when the retail and supply aspects of the business separated in 1999. The building is still in use as a substation.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 substation has cultural significance because of its association with the introduction of reticulated electricity to the city, which changed subscribers' way of life by providing a clean and efficient energy source with which to power their household and commercial activities. Despite their benefits, however, the proliferation of utility buildings in the city often attracted criticism and opposition because of their impact on the suburban streetscape.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Woodard Terrace Substation is of architectural and aesthetic significance as an example of the ornamental, classically influenced substations built in Christchurch during the 1920s and 1930s. Although the architect of this substation has not been identified, some substation buildings were designed by architects and others originated from the draughting offices of the Municipal Electricity Department. The designers of substations had to consider competing demands of economics, technical requirements and public opinion within a context of changing architectural fashions. This resulted in windowless buildings with classically inspired facades. The substations were classical 'temples of electricity'.

The building is of brick construction with concrete detailing, including Doric pilasters on either side of a round-headed entrance door with a multi-paned toplight. The building has been strengthened, in part by steel ties that extend on the diagonal across the façade. The simple parapet features the lettering 'M.E.D' in raised lettering and a frieze of recessed dentils.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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 substation is of technological and craftsmanship significance for its construction methods, materials and detailing which are of a representative standard and quality for 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 Woodard Terrace Substation is of contextual significance as a local landmark in Woodard Terrace due to its location directly on the road reserve, its function and classical styling. The setting of the substation consists of a rectangular area of land which is entirely covered by 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 building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past construction methods and materials, electrical reticulation technology and other human activity.

## **ASSESSMENT STATEMENT**

The Woodard Terrace Substation is of overall significance to Christchurch, including Banks Peninsula. The building has historical and social significance as one of a network of substations built by the Municipal Electricity Department in Christchurch from the 1910s to the early 1940s. These early substations, collectively and individually, mark the establishment of reticulated power to the Christchurch - the first city in New Zealand city to benefit from construction of a major state hydro-electricity station. The substation has cultural significance because of its association with the introduction of reticulated electricity to the city, which changed subscribers' way of life by providing a clean and efficient energy source with which to power their household and commercial activities. The substation is of architectural and aesthetic significance as a representative example of the ornamental, classically influenced substations built in Christchurch during the 1920s and 1930s. The substation is of technological and craftsmanship significance for its construction methods, materials and detailing which are of a representative standard and quality for the period. The



Woodard Terrace Substation is of contextual significance as a local landmark within the residential environs of Woodard Terrace. The building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past construction methods and materials, electrical reticulation technology and other human activity.

**REFERENCES:**

CCC Heritage Files, Woodard Terrace Substation  
Wood, A.P., 'Temples to the Lighting', Avenues, November 2005; Christchurch City Council, The Architectural Heritage of Christchurch: 10. Pavilions, temples & four square walls - Christchurch pump houses and substations, 2003

**REPORT DATED: 10 MARCH, 2015**

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**DISTRICT PLAN – LISTED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 587  
*FORMER LINWOOD TOWN BOARD OFFICES AND SETTING –  
388 WORCESTER STREET, 84 STANMORE ROAD,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 6/101/2015**

**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 building has high historical and social significance for its construction in 1885 as offices for the Linwood Town Board (est. 1882). In March 1885 a site was purchased for the erection of the Town Board offices, plans were submitted by the architect J C Maddison in May, and the first meeting was held at the new offices on 24 August 1885. The contractors were G S Dale and Co. In February 1893 the Linwood Town Board was superseded by the Linwood Borough Council and ten years later, on 1 April 1903, the district was one of the five new wards of the newly enlarged Christchurch City Council. The building is therefore associated with the late 19<sup>th</sup> century evolution of local government in the city.

In 1908 the idea of establishing a library in Linwood was brought up at a meeting of the Linwood Citizens' Association. Other Christchurch suburbs had libraries by this time and, as Linwood was a growing suburb, a local library was regarded as desirable. As funds were scarce, the Citizens' Association requested permission to use the former Council offices to house the proposed library. Council granted the use of the building for a nominal rent and provided partial funding for the library. The building was re-opened as the Linwood Library and Reading Room by Mayor Charles Allison on 22 July 1909. Additions designed by City

Surveyor Charles Dawe doubled the length of the building along Worcester Street in the mid-1920s. Until its closure in 1993 the library was always staffed by volunteers. In 1994 a new Linwood library was built.

Since 1997 the building has functioned as the Linwood Community Arts Centre with Te Whare Roimata operating out of the building, as well as a toy library for a period. The building was damaged in the earthquake cycle of 2011-2012 with the brick fire wall collapsing and the roof falling in on the southern end. The centre reopened in July 2013 after the completion of repairs and strengthening work necessitated by 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 building is of high cultural significance for its association with local government in the city and for its use for 84 years as a volunteer-run suburban public library. The building has high cultural significance for its service to and identification with the local community since 1885. The building has additional cultural significance for its use since 1997 as a community arts centre and due to its association with Te Whare Roimata's arts and cultural programme which provides for, and enables, people in eastern inner city neighbourhoods of Christchurch to access a broad range of cultural and artistic activities.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 because it was designed by Joseph Clarkson Maddison (1850-1923). Maddison commenced practice in Christchurch in 1872 and became a specialist in the design of hotels and industrial buildings, particularly freezing works. His best-known work is the former Government Building in Cathedral Square, which is an outstanding example of the classical style that he favoured for public buildings. Among Maddison's remaining works are the Wood Brothers' Flour Mill, Addington (1890) and Mona Vale homestead (c1898). The building also has comparative significance as an example of J C Maddison's work within the group of local government buildings in the city, including the former Municipal Chambers that were built very shortly after the Linwood Town Board offices (1886-87).

The former Town Board building is a notable example of Maddison's classically inspired work in timber. As originally built the building somewhat resembled an overscaled bay villa, which suggests that the budget for the project may have been fairly modest. The building also has architectural significance for the way in which the 1924 addition designed by C R Dawe created a mirror image of the original Worcester Street elevation. The building's decorative elements, including the eaves brackets, tripartite sash windows and corbelled chimneys (removed 2012), emphasise the classical symmetry of the principal elevation overlooking Worcester 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 is of technological and craftsmanship significance for its use of materials and the skill evidenced in its detailing. The original section of the building is a good example of a timber construction of the 1880s, and the 1924 addition has significance as an illustration of the building industry's ability during the 1920s to create replica building elements, such as windows and brackets. Craftsmanship significance arises from the coloured leadlights, sash windows, bracketed eaves, timber panelling, doors and circular vents. Interior features which show craftsmanship skill and the use of different materials include timber, iron, brick and tiled fireplaces and surrounds and decorative ceiling vents

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 for its setting and landmark status. The building is a key element within the Stanmore Road shopping precinct. Its prominent corner location, community use and architectural style give this building considerable landmark value within Linwood. The building is consistent in scale with the other shops in the Stanmore Road area. The setting consists of the area of land on which the building rests, and an open area of land - partially grassed and partially hard surfaced, with some plantings - around the building which is rectangular in shape. This setting allows for the visual prominence of the building on the corner of Worcester Street and Stanmore Road, and allows space for the building to be visually appreciated.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

*Archaeological or scientific values that demonstrate or are associated with: the potential to provide 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 potential to provide archaeological evidence relating to past building construction methods and materials, and other human activity, including that which pre-dates 1900. During the recent repair work a number of artefacts were found under the building and in the wall cavities - these included cast iron vents, a section of wall that was part of an old Council safe and pieces of old newspapers. These have been archived and will be returned as display material in the building.

### **ASSESSMENT STATEMENT**

The building is of high overall significance to the Christchurch District, including Banks Peninsula for its former use as a Town Board and Borough Council office and association with the early local government system of town boards and boroughs in Christchurch. The building is also of high historical and social significance for its 84-year use as a suburban public library, established and run by volunteers with support from Council. The building has

high cultural significance because it represents the contribution of local residents to providing a valuable educational and recreational facility in their community. The building is of high architectural significance as the work of local architect J C Maddison, with sympathetic additions by Charles Dawe. The construction and classical detailing of the building lends it craftsmanship significance. It has high contextual significance in the city for its prominence on a corner site and within the oeuvre of J C Maddison. Archaeological significance arises from the 1885 construction of the building within one of the city's early suburbs.

**REFERENCES:**

*Cyclopedia of New Zealand – Canterbury Provincial District* (Christchurch, 1903)

<http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc03Cycl-t1-body1-d3-d59-d3.html>

Linwood Community Arts Centre – Future Christchurch – Greater Canterbury

<http://www.futurechristchurch.co.nz/facilities-rebuild/linwood-community-arts-centre>

Historic place # 5382 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/5382>

CCC Approved Consent Document RMA92020016, dated 12 June 2012

Christchurch Libraries

<http://christchurchcitylibraries.com/digitalcollection/archives/archive107/>

<http://christchurchcitylibraries.com/Heritage/LocalHistory/Linwood/LinwoodLibrary/>

The Architectural Heritage of Christchurch – 10. Pavilions, temples & four square walls

<http://christchurchcitylibraries.com/Heritage/Publications/ChristchurchCityCouncil/ArchitecturalHeritage/PavilionsTemplesFourSquareWalls/1877313092.pdf>

**REPORT DATED: 2 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 589  
*DWELLING AND SETTING, HUNTLEY – 67 YALDHURST  
ROAD, CHRISTCHURCH***



**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.*

The dwelling known as Huntley has historical and social significance for its construction in the early 1870s by Christchurch businessman John Twentyman, who named it Liddellsthorpe, and for its later association with the Holmes family. Twentyman, who was a partner in the Cashel Street hardware business of Twentyman and Cousin, owned the property from 1872 to 1877. The house was built by October 1875, at which time Twentyman was offering Liddellsthorpe for sale. Although George Holmes only owned the property for four months before his death in 1877, the property, renamed Huntley, had a long association with the Holmes family (1877-1941). George Holmes ran a construction company in colonial Christchurch, which was contracted to build the Lyttelton Rail Tunnel. John Holmes, who had had a notable political career in Canada (1867-72), took over ownership of the property after his brother's death, but died two years later leaving the property to his and George's widows. One of John Holmes's sons, John Alexander Holmes, was the longest standing family owner of the property from 1895-1938.



The house and five acres were sold to R M D Morton in 1941 and subsequent owners include Rupert Trapnell, Douglas Lamb and, from 1971, D J Reid and family. The property was subdivided in 1941, 1953, 1973 and 1994 for residential development. Historically it is also associated with the Rev (later Archdeacon) Octavius Mathias who owned 160 acres between the Main South Road and Racecourse Road, including the land on which Huntley is located, from 1850. From October 2004 until late 2014 the dwelling was part of the Huntley House luxury hotel development. It is now the residence of the Chinese Consul to Christchurch. The dwelling's chimneys were removed after the 2010/2011 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 dwelling has cultural significance as a demonstration of the way of life of late nineteenth early twentieth century families in Upper Riccarton. The size of the dwelling and the range of rooms it contains reflect the way of life of its former residents. When it was offered for sale in 1875 the house was described as having every convenience, with dining, drawing and morning rooms on the ground floor and six bedrooms and a bathroom on the first floor reflecting changes in the culture of colonial living. However it is now reflective of the societal changes from the domestic use of these large homes to an adaptive new use.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic 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 Victorian dwelling, with later alterations and additions, which reflect the changing tastes and needs of subsequent owners and uses. The architect is currently unknown but the dwelling resembles those designed by local architects such as Samuel Farr and Frederick Strouts.

The dwelling is roughly L-shaped in plan, has gabled roofs of slate and is clad in weatherboards. The east side of the house features a double height veranda - although it originally extended along the north facade, this has over time been filled in on the ground floor of the north side of the house. A gabled bay is located to the north, and twin gables run east-west. In the 1940s a double height bay window and first floor balcony were removed from the north-facing gable, and the ground floor veranda partially filled in. Alterations were carried out in 1971, which involved the partial infill of the ground floor veranda, installation of French doors, and interior refurbishment. In 1972 a single storey sunroom was added to the west elevation. In 1992 a new bathroom was built into the first floor veranda. The dwelling was converted to use as a luxury hotel in 2002-04. This involved the construction of two new, freestanding buildings to the west of the house, which have been designed to closely resemble the original house in materials and architectural detail. The original dwelling was converted to accommodate five hotel rooms with ensuites and other alterations and additions at this time included new windows and French doors opening into the first floor veranda.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**



*Technological and craftsmanship values that demonstrate or are associated 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 timber construction and detailing, which reflect the skill and technology of the period. The interior features panelled doors, timber wall panelling, leadlight windows, decorative plaster cornices and a stairwell with a decorative timber handrail, balusters and heavily moulded newel posts. Exterior elements which contribute to dwelling's craftsmanship significance include the slate roof, mullioned single-hung sash windows, decorative timber gable ends, decorative timber detailing on the first floor veranda balustrade and the ground floor veranda fretwork.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, 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 within its mature garden setting. It is one of the few buildings of its type remaining in Upper Riccarton, which was once one of the more fashionable residential areas of the city. The original extent of the property included tennis courts and orchards, which were built on with twelve dwellings in 1994-1997. The Hainswood development retained a large number of mature trees, including beech trees, originally associated with Huntley.

The setting includes a long tree-lined driveway, which is the main approach to the dwelling, which is screened from Yaldhurst Road by 20<sup>th</sup> century residential development. Mature trees within the setting include Lime, Horse Chestnut, Ash, Redwood, Eucalyptus, Elm, Wellingtonia and Oak. The trees are principally located around the perimeter of the property, and the buildings, including the original dwelling, overlook open lawn. The setting includes the original wrought iron gates and gate posts on Yaldhurst 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 building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, and other human activity, including that which pre-dates 1900.

## **ASSESSMENT STATEMENT**

The dwelling known as Huntley is of overall significance to Christchurch, including Banks Peninsula. It has historical and social significance for its date of construction and as the former home of the Twentyman and Holmes families. The dwelling has cultural significance as an expression of a former way of life and architectural significance as a large timber homestead reflecting changes in the culture of colonial living. However it is now reflective of the societal changes from the domestic use of these large homes to an adaptive new use.

The dwelling has architectural and aesthetic significance as a Victorian dwelling, with later alterations and additions, which reflect the changing tastes and needs of subsequent owners and uses. The dwelling has technological and craftsmanship significance for the quality of its construction and architectural detailing. Huntley has contextual significance, as it is set within generous grounds planted with mature exotic trees. The building and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past building construction methods and materials, and other human activity, including that which pre-dates 1900.

**REFERENCES:**

CCC Heritage files, 67 Yaldhurst Road

Christchurch City Libraries, 'Huntley' - 67 Yaldhurst Road  
<http://my.christchurchcitylibraries.com/huntley-67-yaldhurst-road/>

**REPORT DATED: 19 FEBRUARY 2015**

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