

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1439  
*DWELLING AND SETTING - 9 FORD ROAD, OPAWA,  
CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT, 10.4.2019**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

9 Ford Road has high historical and social significance for its connection with first owners, noted plant geneticist Sir Otto Frankel and his wife Margaret Frankel (nee Anderson), an artist and founding member of the Christchurch artistic collective The Group. The dwelling is also of historical and social significance for its connection with prominent architect Ernst Plischke and the 1930s influx of European intellectuals seeking refuge in New Zealand from the rise of Nazism.

Vienna-born Otto Frankel (1900-1998) completed a doctorate in plant genetics in Berlin, Germany in 1925. After working as a plant breeder in Slovakia, and time spent in Palestine and England, he was appointed plant breeder for the new Wheat Research Institute of the Department of Scientific and Industrial Research (DSIR) in 1928. Frankel arrived in New Zealand in 1929 and began work at Lincoln Agricultural College, where the Institute was based. He remained at Lincoln for 22 years, during which time he made a major contribution to the national economy by improving the yield and baking quality of the country's wheat varieties. He was also instrumental in fostering the fields of plant cytology and genetics. In 1950 Frankel was appointed director of the new Crop Research Division of the DSIR, but the following year he left New Zealand to take up the position of head of the Division of Plant Industry at the Commonwealth Scientific and Industrial Research Organisation (CSIRO) in Canberra, Australia. He retired in 1966 and was knighted.

In his long retirement Frankel was internationally acclaimed for his work in promoting the conservation of genetic biodiversity. Otto Frankel was also a pioneer skier, one who skied competitively and helped to establish the Christchurch Ski Club. He divorced his first wife Matilda in 1936, and in December 1939 married Margaret Anderson, whom he had met at the wedding of Frederick and Evelyn Page.

Margaret Lady Anderson (1902-1997) was influential in the art world as an artist, teacher, patron and organiser. She was the daughter of Frederick Anderson, a director of prominent Christchurch engineering firm Andersons Ltd, and is known for taking a leading role in securing the Frances Hodgkin's painting *Pleasure Garden* for the Robert McDougall Art Gallery in 1951. Margaret exhibited more than 100 works, including paintings, drawings, prints and pottery and was elected an artist member of the Christchurch Arts Society (CSA) in 1925, the same year she began study at the Canterbury College School of Art. Two years later she was involved in the founding of artist collective The Group, which held exhibitions at the CSA from 1929. Margaret qualified as a teacher in 1932, after having earlier taught at Rangī Ruru from 1929 and obtaining a Diploma of Fine Arts from the Canterbury College School of Art. In the 1930s she taught at Rangī Ruru and also at Selwyn House and Avonside Girls' High School, where she introduced pottery classes in 1939.

After their wedding, the couple were given a portion of the Anderson family property Risingholme in Opawa on which to build a house. They commissioned noted Austrian-New Zealand architect Ernst Plischke and his wife Anna Plischke to design their new home and garden in c.1939. This was the Plischkes' first private commission in New Zealand (Vial, <https://christchurchartgallery.org.nz/bulletin/205/in-plain-sight>). From 1937-1939 Frankel was secretary of a committee which worked to help Jewish refugees immigrate to New Zealand and he had sponsored the immigration of young Viennese modernist architect Ernst Plischke in May 1939; Frankel knew of Plischke as he had designed his brother's house in Vienna. They had also attended the same school in Vienna, although Plischke was two years behind.

In 1944 the Frankels were instrumental in the establishment of the ground-breaking Risingholme Community Centre in Margaret's former family home. They sold the Ford Road house in 1951 and subsequently moved to Canberra where Margaret continued with pottery and Otto contributed strongly to the promotion of modernist architecture within the Australian Academy of Science and the CSIRO in Canberra for the next two decades.

9 Ford Road has changed hands a number of times since 1951. Widow Hazel Mulligan purchased it from the Frankels and on her death it passed to her son Robert in 1960. Molly Kirby was the owner in 1969, then it passed to architectural draughtsman William Crawford and his wife Barbara in 1980. The house incurred some minor earthquake damage in 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.*

9 Ford Road has cultural significance for its association with the way of life of the Frankels, key progressive figures in Christchurch's artistic and cultural life, and the lifestyle of Christchurch's arts community in the mid-twentieth century. It is also of cultural significance as it reflects the ideals of Modernist architecture in its design, which were later articulated by Plischke in his influential publications *About Houses* (1943) and *Design and Living* (1947). Modernism was a philosophical movement that emerged from the industrialisation of the nineteenth century, and which considered that traditional values were inappropriate in the new industrial context. It proposed therefore the reshaping and improvement of society guided by rational thought, science and technology. The house also has cultural significance for its associations with the cultural values of European refugees who settled in New Zealand in the war 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.*

9 Ford Road has architectural and aesthetic significance as one of the first examples of Modernist residential architecture in Christchurch, and the first New Zealand residential design from significant Austrian-New Zealand architect Ernst Plischke. It is also of architectural significance as it became the prototype for the ideas outlined in Plischke's later publications on modernist housing.

Ernst Plischke (1903-1992) was a key figure in the introduction of Modernist architecture to New Zealand. He is known particularly for his house designs, the office building Massey House (date) and his contributions to church design. Born and educated in Vienna, Plischke began his career in 1926 working for Peter Behrens. In 1930 he built his most significant Austrian building, a Vienna office block that received wide publicity at the time. Although he had built an international reputation, employment opportunities dwindled during the 1930s as Plischke's socialist affiliations and Jewish wife encountered the rise of Nazism. The family immigrated to New Zealand in 1939 and settled in Wellington.

In New Zealand Plischke was first employed by the Department of Housing Construction as an architectural draughtsman designing multiple unit blocks. In 1942 he became a community planner, designing towns and shopping and community centres for new dormitory suburbs. During his years of government employment, Plischke lectured and wrote several influential publications on modern architecture – including key instructive publications which introduced modernism to New Zealand architecture - *About Houses* (1943), and *Design and Living* (1947). He designed the Frankel House whilst working as a state employee. In 1947 Plischke went into private practice, and over the next decade he designed more than forty houses and the landmark Massey House, Wellington's first modern high-rise. Never registered as an architect in New Zealand, he returned to Vienna in 1963 to become Professor of Architecture at the Academy of Fine Arts.

9 Ford Road (1939-1940) was the first of Plischke's houses he designed independent of the Department of Housing Construction. Originally the house was a single-storey 'L'-shaped flat-roofed building with austere form and detailing and a gallery/sun porch in place of the traditional hall. The Frankel home was radical in the context of the time and place in which it was built and Otto Frankel claimed it to be the 'first modern house in Christchurch' (Milton Cameron, p.32).

The house reflects the design features and ideas later outlined in Plischke's publication *About Houses* (1943): the L-shaped plan; the lack of a traditional hall; the orientation to maximise light, which involved turning the living areas away from the street and towards the garden and midday sun; bookshelves around the fireplace; bands of windows; flat roof; and the careful use and selection of material, colour and proportion. The illustrations used in *About Houses* closely match the Frankel house. Plischke also used the house as an example of good contemporary architecture in his later book *Design and Living*, without stating it was his design.

The original dwelling was simple yet finely detailed on the exterior. Tubular handrails with an industrial aesthetic, and random stone (crazy) paving and steps lead to entrances. The rough sawn rusticated weatherboard cladding is detailed so as to emphasize the simplicity of the surfaces and form. The house originally featured large, timber-framed sliding doors; these have since been replaced in modern aluminium. Some original windows remain. The house was incrementally added to from as early as the 1960s, when additions were made to the west side. A significant addition occurred in the 1980s which included a partial first floor over the southeast corner of the original house. A carport, garden room and visitors' bedroom were in situ by the early 1990s. A garage/office was consented in 1995 and extends along the west boundary. The additions which post-date 1980 are not considered to be of heritage value. Despite these additions and alterations which have reduced the design aesthetic and architectural integrity of the dwelling, the original house is still distinguishable.

Interior heritage fabric includes the remaining original layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior features original light switches and light fittings. There have been alterations to many of the spaces, however the lounge room with fireplace tiles and built-in shelving remains intact. Original floorboards are exposed in the living area. The remaining original features and detailing of the interior reflects the way of life and desired modernist aesthetic of the original owners.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

9 Ford Road has craftsmanship significance as an early example of the use of representative of traditional building materials, techniques and skills for what was a markedly different building design 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.*

9 Ford Road has contextual significance on its site. The setting of the house includes the immediate land parcel, a large established suburban section. In line with Modernist architectural thought and planning, the house is set close to its southern, road boundary, and opens to the north to provide maximum privacy and sunlight. Vegetation largely obscures the street elevation of the property.

At this stage of research it is unknown which aspects of Anna Plischke's original landscape design remain. Stone steps, paving and retaining walls are a key feature of the garden. The house sits on an established garden section, including mature trees that previously formed part of the Risingholme estate. Risingholme is located to the north of the property; its mature grounds also contain another building from the same period as 9 Ford Road with a similar modernist design aesthetic, Risingholme Community Centre Hall (Paul Pascoe, 1947). The dwelling is set within streets of more conventional mid-century suburban dwellings. The neighbouring property and other properties in 9 Ford Road, all share similar stone walls along the street 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.*

9 Ford Road and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to mahinga kai practices, past building construction methods and materials, tree planting, and other human activity on the site, including that which occurred prior to 1900.

The house is located in the vicinity of Ōpāwahi Heathcote River, which gave the suburb of Opawa its name. Ōpāwaho was also the name of a pā on the riverbank between what is now Judge Street and Vincent Place, which was used as a resting place by Ngāi Tahu travelling between Kaiapoi and Horomaka/Te Pātaka-a-Rākaihautū (Banks Peninsula). The river was part of the interconnected network of ara tawhito (traditional travel routes) that crossed the once-widespread wetland system of greater Christchurch. The river, and its immediate area, was an important kāinga mahinga kai (food-gathering place) where native fish, birds and plants were gathered (Ōpāwaho, Kā Huru Manu). The house stands on part of the former grounds of Risingholme, a house dating from the 1860s, and the setting includes mature trees which were originally part of the Risingholme property.

## ASSESSMENT STATEMENT

9 Ford Road, its setting and noted interior features are of overall significance to the Christchurch district, including Banks Peninsula.

The dwelling has high historical and social significance for its connection with first owners, noted plant geneticist Otto Frankel and influential artist, educator and patron Margaret Frankel (nee Anderson), as well as with its designer Ernst Plischke and the phenomena of the influx in the 1930s of European intellectuals seeking refuge from the rise of Nazism. The dwelling has cultural significance as an example of the early appearance of Modernist architecture in Christchurch and for the capacity it has to illustrate the lifestyle of Christchurch's forward thinking art community in the mid-twentieth century. It is also of cultural significance as it reflects the ideals of Modernist architecture in its design, which were later articulated by Plischke in his influential publications *About Houses* and *Design and Living*. The dwelling has architectural and aesthetic significance as one of the first examples of Modernist architecture in Christchurch, commissioned by notable clients, the Frankels, and as the first New Zealand design by noted Austrian-New Zealand architect Ernst Plischke. It is also of architectural significance as it reflects the ideas outlined in Plischke's later publications on ideals of modernist housing and was used as an example in these publications. The dwelling has contextual significance for its placement and orientation on the site, its mature trees, and stone paths and retaining walls. 9 Ford Road and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to mahinga kai practices, building construction methods and materials, tree planting, and other human activity on the site, including that which occurred prior to 1900.

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**REPORT DATED:** 13 October 2021

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PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1403  
*COMMERCIAL BUILDING AND SETTING, FORMER BANK  
OF NEW ZEALAND, 129 HIGH STREET, CHRISTCHURCH***



**PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2022**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, 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 and setting at 129 High Street are of historical and social significance for their connection with retail and banking services in the historically prime retail area of the central city – High Street. They are also significant for their connection with Adelaide Fenerty and the Armstrong family.

The building comprising three shops was commissioned by milliner and property owner Adelaide Fenerty (c.1877-1942) in 1926. Fenerty was the eldest daughter of Thomas and Mary Armstrong, successful drapers in the city from c.1882, who established T. Armstrong and Co; drapers, milliners and importers of menswear. She had married to Reginald Fenerty, an accountant, in 1901. The couple divorced in 1903 but Mrs Fenerty retained her married name. The building at 129 High Street evidences her success in business, and the important contribution that women in business played in the local economy. She died in 1942 at her home in Latimer Square, having built up a considerable commercial property portfolio in both Christchurch and Ashburton.

The building was completed in November 1926 and in May 1928 it was leased by the Bank of New Zealand to house its Lower High Street 'Daily Receiving Agency'. In 1933 the bank occupied the corner space and 'Judith Cake Shop' occupied the westernmost shop; the building was known as 'Armstrong's Corner' at this time. Armstrong's Department Store occupied buildings across the road.

The BNZ's central Christchurch branch had been located at the corner of Colombo and Hereford Streets since 1866, the bank having first opened its doors in Christchurch in 1862. All the main banks established large centrally-located buildings which customers from all over Christchurch travelled to. The late 1920s appeared to be a time of expansion for the BNZ, as it opened four other receiving agencies in Christchurch suburbs in 1927-1928. The High Street agency accommodated all the regular banking activities undertaken at its branches, with local businesses in the Ferry Road vicinity the focus of its services. By the mid-20th century suburban branches of the BNZ had also opened in malls and shopping centres.

In April 1950 the BNZ purchased the building from Fenerty's estate. The bank continued to operate out of the building for the next forty years. In October 1991 it sold the building to Spot On Enterprises which opened Ace Video - a camera/security services and video rental business which operated until the Canterbury Earthquakes in 2010-2011.

The building sustained minor damage as a result of the Canterbury Earthquakes. Spot On Enterprises subsequently sold the property which was then repaired, strengthened and altered in 2020/21 to accommodate two residential units on the upper floors, and retail premises on the ground floor.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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The building has cultural significance for its long association with the Bank of New Zealand in Christchurch from 1928-1990s, and for its connection to a woman business owner. The secure management of finances provided by banks such as the BNZ continues to be a characteristic of everyday life for New Zealanders and plays an important role in the financial system and the economy. The ground floor safe is tangible interior evidence of this connection. It also has cultural significance for its development and association with Adelaide Fenerty as evidence of the successful involvement of women in business in Christchurch during this period.

The building is located on the traditional Ngāi Tahu route to the north, which later became a principal transport route for early European settlers.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values 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 is of architectural and aesthetic significance for its design in the Classical style with Art Deco influences, by the Luttrell Brothers.

The building is a two-storey building originally designed as three shops. It was designed in a restrained classical style, with cornices, modillions and a central extended parapet on the two main elevations, topped with flagpoles and flanking acroteria. As built, the external walls of each shop were glazed and the pilasters at first floor level were rendered to look like masonry blocks. A return canopy was suspended below the top lights of the ground floor. Construction is of reinforced concrete, with framing of steel beams and columns, concrete pad foundations and a concrete roof slab lined with iron. Harcourt granite from Australia was used for the facings at the main entrances.

The Luttrell Brothers also designed the two-storey Colombo Street building for T. Armstrong and Co. in 1905 (demolished). Alfred and Sidney Luttrell settled in the city in 1902 and became particularly known for their commercial architecture, racing grandstands and Catholic churches. The Luttrell Brothers' chief contribution to New Zealand architecture was the introduction of the 'Chicago Skyscraper' style with the Lyttelton Times building in Cathedral

Square (1902, demolished), and the New Zealand Express Company buildings in Manchester Street (1905-7, demolished) and Dunedin (1908-10).

The Fenerty building has undergone various alterations over time, although the first floor façade retains a high degree of integrity and authenticity. Major alterations were undertaken in 1954, designed by local architect Gerald Bucknell (1903-1983), who had worked in partnership with Cecil Wood prior to establishing his own practice. Bucknell designed a number of premises for the BNZ in Canterbury. The 1954 alterations converted the building from separate shops into one premises for the bank, removing the shop fronts and the internal walls on the ground floor. New steel framed windows were put in on both floors at this time. The upper decorative sections of the two central parapets were removed, and structural strengthening was added. The bank included office and public space, a lunchroom and stationery room. The concrete strong room and a lavatory block were constructed at this time. Ground floor windows on High Street were replaced in aluminium in 1979.

In 2019 Urban Function Architecture + Design designed a rooftop residential studio with terrace for addition to the building. This type of rooftop addition has been done elsewhere in High Street as part of post-earthquake repairs and alterations to heritage buildings and facades. Alterations made to the building at this time include new steel shop front windows on the ground floor to replace the 1970s aluminium joinery and the granite cladding. The original canopy remains – the struts having been reconditioned. The building interior was stripped out to enable strengthening works and accommodate the proposed use – the stairs and internal walls were removed. The profile of the bases of the first floor piers were slightly altered to accommodate structural strengthening.

The interior has been significantly altered, with heritage fabric removed over time. Interior heritage fabric is limited to the strong room and door with its locking mechanism, together with interior structural elements - floors, ceilings, beams, walls, columns and piers. This interior heritage fabric evidences the past use of the building as a bank, and also its construction and 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 building is of technological and craftsmanship significance for its construction methods, materials and finishes, which were of a good standard for the period. Construction is of reinforced concrete with a framing of steel beams and columns, concrete pad foundations, brick spandrel walls, and a concrete roof slab lined with iron. The use of concrete – reinforced and mass – was a significant feature of Alfred Luttrell's work. Harcourt granite was originally used for the facings at the main entrances; however, this was removed with the 2019/20 alterations.

The interior heritage fabric (the strong room and interior structural elements) evidences the quality and innovation of the construction and its 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 building and setting are of high contextual significance for their prominent central city location, the way the building design responds to the corner site, and for its relationship to a concentration of extant heritage buildings and facades along High Street. The adjacent Duncan's Buildings are also two storied with an entablature, parapet and suspended veranda, although in different materials and style. The floors and veranda of the two buildings are similarly aligned. The former High Street Post Office on the corner of the next block north was



designed and built in the 1930s and shares square headed steel windows, plain plastered exterior treatment, and restrained classical detailing with 129 High Street. The setting consists of the immediate land parcel, including the canopy over the footpath.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

The building is of archaeological significance for its location on a site of pre-1900 human activity. It is on the traditional Ngāi Tahu route to the north, which later became a principal transport route for early European settlers. There is evidence of a building (or buildings) on the site in 1877 (Lambert Map) and businesses are recorded as operating from the site prior to the present building being constructed.

### **ASSESSMENT STATEMENT**

The commercial building, setting and noted interior features at 129 High Street have overall heritage significance to Christchurch, including Banks Peninsula.

The commercial building has historical and social significance for its association with successful business woman and member of the Armstrong family (department store owners), Adelaide Fenerty, and its long use by the Bank of New Zealand from the 1920s to the early 1990s. It has cultural significance for its association with banking in Christchurch from 1928-1990s and for its development by a woman business owner during this period. 129 High Street is of architectural and aesthetic significance for its design in an Art Deco influenced classical style by the Luttrell Brothers. The building is of technological and craftsmanship significance for its construction methods, materials and finishes, which were of a good standard for the period. The building and setting are of high contextual significance for its prominent location, the way the building design responds to the corner site, and for its relationship to a concentration of surviving heritage buildings and facades along High Street. The building and setting are of archaeological significance for its location on an important Ngāi Tahu trail, a major early European transport route and as a site of pre-1900 human activity.

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### **REPORT DATED: 24 SEPTEMBER 2021**

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**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1402  
*COMMERCIAL BUILDING AND SETTING, FORMER  
CANTERBURY TERMINATING BUILDING SOCIETY –  
159 MANCHESTER STREET, CHRISTCHURCH***



**PHOTOGRAPH:** A Ohs, 22.10.2020

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, 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 Terminating Building Society (CTBS) building has historical and social significance for its association with the development of the regional economy and its financial infrastructure in the mid-20<sup>th</sup> century. The building dates from 1957- 60 and was the first large-scale office building to be erected in the city following World War II. It marked the beginning of an important phase of central city office building, which took place during the 1960s and 1970s and gave rise to a number of notable structures, including Peter Beaven's Manchester Unity building (1967), Paul Pascoe's Peryer's building and Warren and Mahoney's SIMU building (1966), which are now all demolished.

The former CTBS building also represents an important period in the evolution of financial institutions in New Zealand. The post-war emergence of the building society, as a major source of mortgage finance, coincided with the transition from state provision of housing, through loans as well as state houses, to private providers during the later 1950s and the 1960s. The success of the Canterbury Terminating Building Society (later the United Building Society) is demonstrated by the construction of two further buildings for the society, both designed by Peter Beaven, in 1972 and 1989. The three buildings occupied almost the entire triangular CBD block delimited by Manchester, Cashel and High Streets; of this triumvirate the earliest is the sole survivor.

By 1972 the building was no longer occupied by the Canterbury Terminating Building Society. Tenants at this time included Beaven Hunt Associates (architects), Swift Consolidated and a stereo shop on the ground floor. In 1974 Mutual Life Citizens Assurance moved into part of the building. In 1977 other tenants included National Provident Fund, Drake Personnel and Dillon's The Kowhai Florists. Mak's Camera Centre were tenants in 1982. The main tenant of the building in the 1980s was the Department of Internal Affairs, which undertook refurbishments in 1987. In 1986 ownership transferred to Brittco Management. In 1999 the building was owned by Swift Holdings; Te Wananga o Aotearoa were tenants in 2008.

The building was proposed for scheduling as part of the District Plan Review in 2015, however this did not proceed. Despite a successful application for building consent to demolish the building in December 2015 the building was sold in c2018.

In October 2017 Council approved a Central City Landmark Grant to new owners Box 112 / PL Manchester Limited for full repair and seismic upgrade of the building. The building reopened in June 2020 as a boutique hotel operated by Sarin Group, a New Zealand based family hotel company which owns and manages hotels for brands including Accor, Hilton and Intercontinental. The name of the hotel is the Muse Christchurch Art Hotel. The penthouse was converted for use as a rooftop bar.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value 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 Terminating Building Society building has cultural significance as a physical manifestation of an important type of financial institution that provided mortgage finance to its contributing members, allowing them to realise the 'Kiwi dream' of ownership of a stand-alone dwelling on a separate plot of suburban land.

### **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 Canterbury Terminating Building Society building has high architectural significance as a rare surviving example of post-war commercial construction that was a product of the nationally significant 'Christchurch School' of mid-century modern architecture. It was designed by noted Christchurch architects B.J. Ager and Peter Beaven. The design of the building was commenced by Ager, who was unable to continue on account of ill health. 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 included 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 plans lodged with the Council for consent at the time of construction, which are held in the heritage architectural plan collection, include both architects' names who are noted as 'Architects in Association'. Peter Beaven (1925-2012) was, along with Sir Miles Warren, one

of Christchurch's most significant architects of the second half of the 20th century. He was the designer of some of the city's most important buildings including the Manchester Unity building (now demolished) and the Lyttelton Tunnel Administration Building (also demolished). The architect had his office in the penthouse of the CTBS building for a time after the building's construction.

Additions to the penthouse were granted in March 1972, designed by Beaven, Hunt and Associates. In 1987 partition and refurbishment of the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> floors was carried out by the Department of Internal Affairs, to the design of the Ministry of Works and Development.

The exterior of the building is largely original. The east, north and south elevations of the former CTBS building conform to the conventional grid composition of the International Style of commercial design and largely follow Ager's 1957 elevation drawings. In contrast, the building's west elevation and, in particular, the penthouse level, anticipate the sculptural freedom of composition that was to become a hallmark of Beaven's later buildings. The glazed stair tower on the west elevation and the cantilevered roofs of the two-storey penthouse level are indicative of this. The quality of the building programme can be seen in the treatment of the façade, wherein fluted bronze panels define each floor level. Together these elements reflect Beaven's predilection for expressing the internal spatial organisation of his buildings on their exteriors and transcend the routine uniformity of much contemporary commercial design.

Internally the original lift and the central stair case, complete with the original glass light fittings in the stair well, landings, and balustrade, all remained in situ prior to the 2020 hotel conversion. Some of the original safes, complete with doors, were extant and the original radiator heating system was still in use. For the remaining areas of the building modern office fit-outs had been installed with partition walls, although a number of original doors remained in the load bearing walls.

Works undertaken in 2019-2020 by Three Sixty Architecture included asbestos removal; wrapping of columns with fibre reinforcements; removal of all existing plate glass; installation of sound proof laminated glazing throughout, addition of a waterproof coating to the roof top; conversion of the rooftop to a bar; refurbishment of the original lift and installation of a new motor, new ground floor glazing, shop fronts and doors; removal of brickwork on the west boundary wall and its replacement with lightweight infill walls; new concrete foundations; crack repair in concrete walls and beams; installation of new columns within the building envelope; new hotel office, lobby, reception and rooms (40) and the decommissioning and removal of the original heating system of large perimeter radiators.

The hotel fit out featured an artistic theme with each of the five hotel floors assigned to a local Christchurch artist to decorate. The artists involved were: Josh O'Rourke, Clint Parks, Kyla K, Jacob Root and Lara Marshall.

The interior has been significantly altered, with heritage fabric removed over time. Interior heritage fabric is now limited to the lift; staircase, stair balustrade and staircase light fittings; and structural elements – floor plates, ceilings, beams, walls, columns and piers. The remaining heritage fabric is of significance because it evidences the original structural design, era of design, and aesthetics of the fit out of the building which are associated with architects B J Ager and Peter Beaven.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: 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 Terminating Building Society building has technological and craftsmanship significance for its association with leading Christchurch engineer, Guy Powell, and as an example of late-1950s reinforced concrete frame construction applied to a multi-storey office building. Steel framing was used in the construction of the penthouse with generous areas of glazing for both the penthouse and office floors below. The building is a

notable survivor of a type of building once common in the city, but largely lost as a result of the Christchurch earthquakes. The fact that it survived the Canterbury earthquakes in essentially undamaged condition demonstrates its structural resilience and the quality of the initial engineering design with its robust grid of concrete columns and beams. The use of materials such as bronze for its architectural detailing also contribute to the building's technological and craftsmanship significance.

The building was seismically strengthened in 2019 which added contemporary structural materials and methods as a layer to the original fabric.

The interior heritage fabric evidences the quality and innovation of the construction and its materials.

### **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 Canterbury Terminating Building Society building has contextual significance for its size, scale, design and quality and as a central business district landmark, prominently located on the south end of Manchester Street, on the corner High Street.

The original context of the building has been dramatically changed – it was historically part of an important grouping of Peter Beavan designed buildings, and was aligned with Bedford Row (removed). The picturesque quality of the upper levels, viewed from the north and west, adds a sculptural quality to the city skyline.

The setting consists of the immediate land parcel, including the canopy over the footpath.

### **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 Canterbury Terminating Building Society building and setting have archaeological value because they have the potential to provide archaeological evidence relating to human activity on the site, including that which occurred prior to 1900. The site is located on the main north-south access route used by Ngāi Tahu for mahinga kai (food gathering). TS Lambert's map of the inner city shows that there were buildings on this site by 1877.

### **ASSESSMENT STATEMENT**

The former Canterbury Terminating Building Society building, its setting and noted interior fabric have overall high heritage significance to Christchurch, including Banks Peninsula.

This commercial building has historical and social significance for its association with the Canterbury Building Society and the development of the region's financial infrastructure and cultural significance as evidence of the increasing role building societies played in home financing in the mid-20<sup>th</sup> century. The former CTBS building has high architectural significance as a rare surviving commercial work by one of Canterbury's most important 20<sup>th</sup> century architects, Peter Beaven, in association with B.J. Ager. The former CTBS building has technological and craftsmanship significance for its resilient reinforced concrete frame construction and use of materials such as bronze for its architectural detailing. The former CTBS building and its setting have contextual significance as a central city landmark which has become more prominent since the 2011 Canterbury earthquake. The former CTBS

building and its setting have archaeological value in view of their location on the main North-South access route used by Ngāi Tahu for mahinga kai (food gathering). The site is also located in a part of the city that has been built up since the 19<sup>th</sup> century.

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**REPORT DATED:** 30 OCTOBER 2021

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PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1401  
*COMMERCIAL BUILDING AND SETTING, FORMER PUBLIC  
TRUST OFFICE –  
152 OXFORD TERRACE, CHRISTCHURCH***



**PHOTOGRAPH: F WYKES - AUGUST 2020**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, 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 Public Trust Office building has historical and social significance for its association with the Public Trust and its operations in Canterbury for over 70 years.

The Public Trust Office was established by Act of Parliament in 1872 to provide an independent and impartial trustee for colonists wanting to settle their estates in a careful fashion. The Canterbury branch of the Public Trust was established in Christchurch in 1880, an agency having been in existence since 1876. Initially the office had its premises in Cathedral Square and oversaw sub-agencies in Ashburton, Timaru and Oamaru. The Public

Trust Office Amendment Act 1912 enabled the trustee to delegate powers to Local Deputy Trustees. During the 1910s and 1920s the Public Trust decentralised and built purpose-built offices in regional centres throughout the country. The new Christchurch office of the Trust was designed in 1920 and opened in May 1925.

Ownership of the building transferred from the Public Trust in 1997. The building was then used as commercial premises by a variety of tenants in the 1990s and early 2000s. Prior to the 2010 and 2011 Canterbury earthquakes the building remained in use as an office space with a restaurant and bar occupying part of the ground floor.

The building is a rare interwar survivor of a professional services building which were once common in Hereford Street and in the area around Cathedral Square.

Applications to demolish the building under the Canterbury Earthquake Recovery Act were made in early 2014 (declined) and January 2015 (also declined) and the building was removed from the City Council's Heritage Schedule during District Plan hearings in 2016. Following this the building was sold to City Hall Ltd. in 2017, after they were awarded a Central City Landmark Heritage Grant to assist with the repair of the building. Work was undertaken on the building to retain and repair it over the following three years.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

The former Public Trust Office building has cultural significance for its association with the work of the Public Trust in Canterbury. The Public Trust was established in 1873 and provides services including wills and estate administration services. The Public Trust acts as trustee for people who do not have friends or relatives willing or able to undertake trustee duties. Public esteem for the building was shown by the response of members of the community who were concerned when it was under threat of demolition in 2014/15.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values 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 Public Trust Office building has high architectural and aesthetic significance for its design by leading interwar architect Cecil Wood.

Cecil Wood was articled to Frederick Strouts and later worked for the firm of Clarkson and Ballantyne. He was also a partner with Samuel Hurst Seager for a time. As a sole practitioner, Wood's interwar works included the State Insurance building; Bishopscourt dwelling and chapel (dwelling demolished); the Hereford Street Post Office Savings Bank (demolished) and the High Street Post Office in Christchurch; the Public Trust Offices in Christchurch and Dunedin; and churches at Waiiau, Woodbury, Fendalton, Tai Tapu, Cashmere, and Woodend. He was also noted for his domestic architecture.

The former Public Trust Office was one of Wood's first large-scale commercial commissions. It is the earliest of three of his major commercial works that combined features of Modernism with stripped classicism – the other two are the Hereford Street Post Office (1941, demolished) and State Insurance building (1935-37) on Worcester Street.



It is designed in a stripped Neoclassical style, with a symmetrical façade of vertical piers topped by a projecting parapet. The exterior features Sydney sandstone on the base, the Public Trust coat of arms above the entrance which features the wording 'SECURITY', and decorative torch holders. The name of the institution is set out on the face of the building below the projecting cornice. The Neoclassical corporate style of the Public Trust Office can also be seen in the other Public Trust buildings around the country, including those in Napier, Hamilton, Timaru, Gisborne, Nelson, Whangarei, and Auckland.

At the time of construction, the internal fittings were of Queensland maple, with marble lined public spaces on the ground floor. The ground floor consisted of a large banking chamber with restrained classical detail on the pillars and plaster ceiling. To the rear of the building was a two-storey annex that originally housed cars, bicycles and provided cloakrooms and was designed to allow for the future expansion of office space if necessary. The basement of the main wing was built with a fire and 'burglar proof' safety deposit strongroom with specially constructed steel lockers for public use. A revolving vehicle turning device was designed for the motor house.

Over time the building has undergone internal change, particularly in the 1970s with the insertion of a mezzanine level within the ground floor. However, aside from the entry doors the principal façade has remained relatively intact. The interior layout was changed by Willis and Associates - Architects Ltd. in 1992. In the 1990s a penthouse level was added to the building, set back to minimise its impact on the façade. Earthquake-strengthening was carried out in 2009, with the work including the incorporation of new shear walls to the full height of the building and the restoration of the original ground floor banking chamber, including the removal of the 1970s mezzanine floor.

The recent work to the building has resulted in the retention of the southern staircase, the lift shaft and glazing, the vehicle turntable and the safe doors in the basement. The lockers in the basement have been removed, as has the remaining marble on the ground floor. A great deal of internal decoration was removed during the strengthening in the late 2000's. A revolving door salvaged from the demolished former Pyne Gould Guinness building on the corner of Manchester and Cashel Streets has been installed at the main entrance from Oxford Terrace. The rooftop extension has been reconfigured with much of the 1980s work removed, and new additions created. This area is intended to accommodate a publicly accessible bar.

Because the interior of the building has been much altered, with the loss of the interior layout and original features over time, there is limited interior heritage fabric remaining. Interior heritage fabric is limited to the remaining original posts and beams, southern staircase, lift cab, lift shaft and lift glazing bars, the vehicle turntable and the safe doors in the basement and the revolving door at the main entrance. This fabric contributes to the heritage value of the former Public Trust Office building because it evidences its past use and the design aesthetic of the period in which it was built.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: 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 Public Trust Office building has high technological significance as an inter-war example of reinforced concrete construction combined with the use of stone detailing on the

principal facade. The construction work by P Graham and Son is of a notable quality. Concrete and steel were used to create fireproof and 'burglar proof' basement chambers; the large safe doors and locking systems are of considerable technological value for their design. The vehicle turning mechanism is also of technological value for its design and innovation.

Craftsmanship detail is apparent in the base of the facade, which extends to the north over the vehicle entrance arch and is of Sydney sandstone. The coat of arms above the main entrance was carved by noted stonemason Frederick Gurnsey, who frequently worked with Cecil Wood; it is also of Sydney sandstone.

Works undertaken on the building between 2017 and 2020 have included the repair and retention of the western facade, the original staircase, the basement storey's former safety deposit store and the vehicle turntable. The Sydney sandstone base, previously painted, has been stripped and repaired with stone from the original quarry - which was opened specifically for the purpose. The retention of the west facade involved the introduction of a shear wall to the entire Oxford Terrace facade, which was cast through all the floor slabs. In addition, floor strengthening was undertaken which involved installing drag beams to increase the depth of the existing floor beams. Finally, a number of external walls have had an internal brick wythe replaced with reinforced concrete blockwork.

The revolving door, although not original to this building, is of technological and craftsmanship value for the skill evident in its construction, the quality of materials and the technology of the revolving mechanism.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, 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 Public Trust Office building and its setting has high contextual significance as a prominent landmark overlooking Oxford Terrace and the Avon River and because it is a key contributor to the group of scheduled heritage places in the immediate vicinity: the former Council Municipal Chambers, Worcester Street bridge, Mill Island and the Scott statue, Harley Chambers and the Canterbury Club - all survivors of the Canterbury earthquakes. The building has a degree of consistency with the Harley Chambers in terms of its materials and detailing. It shares a similar scale with its neighbouring building to the south (former General Accident Building). The former Public Trust building is also associated with the historic precinct values of the wider setting of the central business district and its remaining heritage buildings.

The building is located on a prominent site. It overlooks a portion of the riverbank reserve, between the Hereford Street and Worcester Street bridges, that is important to Christchurch's identity. Its distinctiveness from its neighbouring buildings and vacant sites in terms of its age and style, as well as its status as one of a small number of surviving heritage buildings in the central city contribute to its landmark qualities.

The setting consists of the immediate land parcel. The former Public Trust Office building occupies most of its site but a small right-of-way to the north of the building is included as part of the setting. This area provided vehicle access to the rear of the building. It was later incorporated into the development of the restaurant and bar areas however recent

strengthening works have restored the right-of-way. Iron gates feature at the entrance of this right of way.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

The former Public Trust Office building and its setting have archaeological significance because the property has the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Although the Public Trust Office building was not built until the 1920s, the 1862 Fooks map and 1877 Lambert map both show structures on this site.

## **ASSESSMENT STATEMENT**

The former Public Trust Office building, its setting and noted interior fabric have high overall significance to Christchurch, including Banks Peninsula, for its long association with the Public Trust and as a surviving inner-city historic commercial building.

The building has historical and social significance as a reflection of the large-scale building programme undertaken by the Public Trust as it expanded its operations in the 1910s and 1920s. The former Public Trust Office building has cultural significance for its association with the work of the Public Trust in Canterbury. The building's high architectural significance arises from its Neoclassical design by leading inter-war architect Cecil Wood. It is considered one of his best commercial works. It has high technological and craftsmanship significance for its use of materials, detailing and reinforced concrete construction, and association with noted local building company P Graham and Son and leading Canterbury sculptor Frederick Gurnsey. The former Public Trust Office building and its setting has high contextual significance as a prominent landmark fronting the Avon River and as part of a group of listed places in the immediate vicinity (including the former Council Municipal Chambers, Worcester Street bridge, Mill Island and the Scott statue) and wider setting of the central business district. The building and its setting have archaeological significance because the property has the potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

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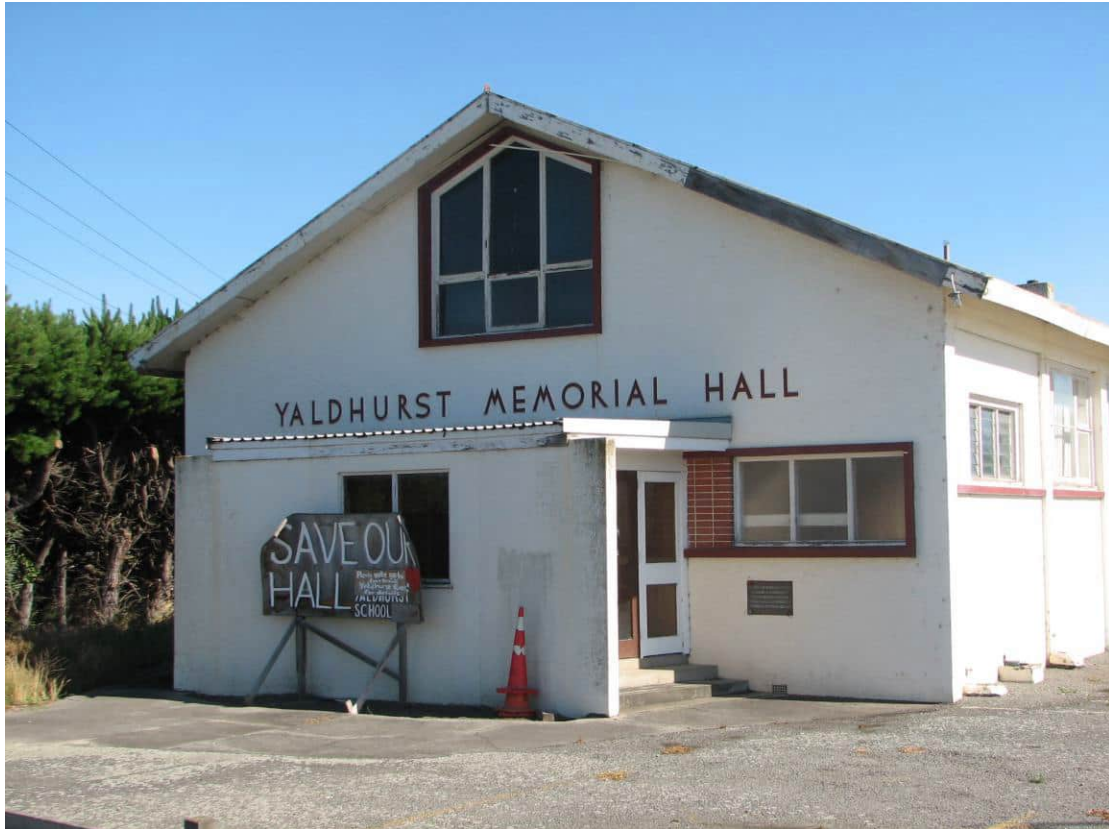
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**REPORT DATED:** 24 SEPTEMBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE ITEM  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1429  
YALDHURST MEMORIAL HALL AND SETTING -  
524 POUND ROAD, YALDHURST**



**PHOTOGRAPH:** G. WRIGHT 29/01/2019

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

The Yaldhurst Memorial Hall has historical and social significance due to the role it has played in the social life of the local Yaldhurst community, as the local war memorial hall which contains the rolls of honour for those from the area who served in WWI and WWII, and as a product of the government's World War Two 'living memorial' subsidy scheme. It was built as a facility during the mid-twentieth century when community activity characteristically revolved around the local hall and involved a coordinated effort from the Yaldhurst community over an extended period.

In the period after WWII, the government decided New Zealand already had enough symbolic war memorials, and new commemorative efforts would be better channelled into so-called 'living memorials'; community facilities whose use and enjoyment would be an active tribute to the values of the 'Fallen'. A pound for pound subsidy scheme to match community-raised donations was introduced in late 1946 and was immediately popular. Over a period of about a decade and a half, 320 memorial facilities across the country were approved for subsidy. Nominally the definition of facilities was wide, but the government was enthusiastic about the multi-use possibilities of the 'community centre' and encouraged these, largely, to

the exclusion of other proposals. Consequently, of the 320 approved facilities, some 280 were war memorial community centres. The majority of these halls were located in rural communities, which welcomed the opportunity to build (or in some cases rebuild) a modern community gathering place. The average rural subsidy was £3,500. Altogether, the government invested £1.6 million in the scheme.<sup>1</sup> Within the boundary of today's Christchurch District, five community centre projects (Somerfield, North New Brighton, Mt Pleasant, Diamond Harbour, Yaldhurst) and one sports pavilion (Rawhiti Domain), received war memorial subsidies during the 1950s. Two of these (Diamond Harbour and Yaldhurst) were rural facilities; the remainder were urban.

The Yaldhurst Soldiers' Memorial Committee was formed at a meeting on 27 February 1946 with the object of building a war memorial hall. The Yaldhurst proposal remained wholly independent of the scheme until mid-1948 when the committee investigated the possibility of receiving a subsidy.

The subsidy scheme had a number of conditions that had to be met in order for a hall proposal to be eligible. Application had to be received by the Department of Internal Affairs by 16 November 1950, the hall had to be the district's official war memorial, the local authority had to be willing to take ownership of the facility on completion, and funds to be subsidized had to be lodged with the local authority by June 1953. Between 1946 and the date of Yaldhurst's subsidy application in the latter part of 1948, considerable fundraising had already taken place – such that the committee had £1,747 in their account in May 1949. In September 1950 their projected facility was, however, loosely costed at somewhere between £6,600 and £10,000. To gain maximum benefit from the scheme, the Yaldhurst community needed to raise up to £3,000 in little more than four years. Fundraising initiatives by the Yaldhurst Hall Committee over this period included raffles, dances, a gymkhana, potato growing, and an annual ploughing match. The land for the hall was donated by the Kyle family. In total Yaldhurst residents raised some £6,000 towards the cost of their new hall.

In February 1954 a contract was signed with construction firm Hewlett and Croft for £9,636 /10/11; later revised up to £10,056/10/11. As Yaldhurst had raised such a substantial amount, government was not only able to meet half of this cost, but also half the cost of fitting out and furnishing the building as well. This included a war memorial plaque, trestle tables, chairs, a piano, crockery and stage curtains. Many of these items remain in the hall today. In 1955 an additional subsidy was provided for heaters and a block fence.

The Yaldhurst War Memorial Hall was officially opened on Saturday, 4 December 1954 by local MP (and Minister of Railways) J. K. McAlpine before a crowd of 320. The formalities were followed in the evening by a ball attended by 500. The total cost of the completed facility was just under £12,000. This sum does not however account for the considerable amount of voluntary labour contributed during the nine years it took to complete the project. Due to its fundraising efforts, Yaldhurst's £6000 government subsidy was a third greater than that offered to any of the other five successful Christchurch applicants.

During the mid-twentieth century the Yaldhurst Hall provided the venue for meetings of local clubs and societies including the Yaldhurst Women's Division of Federated Farmers (YWDFF) and Young Farmers, a table tennis club and indoor bowls. It also played host to a wide range of social functions including weddings, 21sts and district farewells. The regular Saturday night dance 'down the hall' was the social highlight of the week in many rural communities, and dancing played a big part in the early history of Yaldhurst Hall. Soon after it was completed, a social committee was formed to stage a regular fortnightly dance. This proved very successful initially, but with the advent of rock & roll in the early 1960s, public tastes changed and patronage declined. In 1962 the committee contracted a 'more modern' band, *The Silhouettes* to organise regular dances on their behalf. These dances came to an end in 1968. Occasional dances were also organised by local organisations; in 1958 these included

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<sup>1</sup> J. Phillips. *To the Memory: New Zealand's War Memorials* Nelson: Potton and Burton, 2016. pp 169-192.

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the Yaldhurst and Gilberthorpe School Committees, the tennis and swimming clubs, Yaldhurst Federated Farmers and YWDF. Live music was not always a feature however, and a disc jockey console from this era remains in the hall's store room.

From the late 1960s, factors such as rural depopulation, better transport links and the advent of television led to a decline in traditional modes of communal interaction and a corresponding decrease in local hall use across New Zealand. The end of regular dances in the late 1960s signalled this change for the Yaldhurst Hall, however although the Hall was subject to these social trends, it did remain in fairly consistent use until 2011. The hall therefore remains an evocative time capsule of its post-war heyday. From the 1970s the meetings of the hall committee became more intermittent, and there was apparent difficulty in recruiting community members to put time and effort into hall administration. As a consequence, from the 1990s there were increasing calls for the city council to provide a greater degree of administrative support. The Yaldhurst War Memorial Hall Committee continued however until the hall was closed by the Canterbury Earthquake Sequence of 2010-2011. The hall remains closed today pending decisions on its future. A local residents' group have been campaigning for its retention and reinstatement 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.*

The Yaldhurst Memorial Hall has high cultural and spiritual significance as the district's WWI and WWII memorial, and as a 'community centre' built under a government war memorial scheme that encouraged this particular form of social initiative.

The Yaldhurst Memorial Hall's commemorative purpose is proclaimed by the name in raised letters across the front of the building, by a foundation stone with a memorial dedication, and by two marble 'rolls of honour' flanking the stage – one for each of the world wars. The WWI roll was transferred from the local school; the new WWII roll was designed to match it. When the hall was officially opened by J. K. McAlpine on 4 December 1954, he appealed ... *to those whose responsibility it is to maintain this structure and those who make use of it to respect at all times the significance for which it stands. It represents the supreme sacrifice by the few for the many, so that those who follow may enjoy the fruits of that sacrifice in what we hope will be many decades of peace.*<sup>2</sup> The hall and its two rolls of honour were then dedicated by Rev. H. G. Norris, former chaplain to the 25<sup>th</sup> Battalion.

The hall demonstrates a distinctive characteristic of a way of life in mid-twentieth century New Zealand when local halls played an important role in their communities. The importance of the hall to the Yaldhurst community in the mid-twentieth century is evidenced by the extent of community effort that went into fund raising for the hall, and the range of social and community functions it subsequently fulfilled. A campaign to save the hall by the local residents group is evidence that the building is still considered to have significance to this 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 Yaldhurst Memorial Hall is architecturally and aesthetically significant as an example of the community centres built under the government's WWII memorial subsidy scheme. It substantially retains its 1950s form and fabric.

One of the conditions of the war memorial subsidy scheme was that hall plans had to be approved in advance by the Internal Affairs Department. Memorial halls came in a wide variety of designs traversing most of the early twentieth century's architectural styles, from

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<sup>2</sup> *Press* 6 December 1954

humble vernacular timber or corrugated iron buildings to local variants of Art Deco, Moderne and Modernism. What they did have in common was the basic formula - a hall, a supper room and a kitchen.

The Yaldhurst Hall Committee began their design deliberations in 1949 by inspecting the new RSA halls in Rangiora, Southbridge and Papanui to inform their planning. An initial concept from architect R. A. Heaney was approved by Internal Affairs in 1951. Heaney was later replaced with L. G. Childs in 1952. After a long delay, Child's design was approved by the government in November 1953. Tenders were called immediately. Successful tenderer Hewlett and Croft worked quickly, and the completed Yaldhurst War Memorial Hall was handed over on 31 August 1954.

The new Yaldhurst Hall was a large building for what was then a small, primarily rural community. Designed in a functional modernist style and built in reinforced concrete and concrete block, the exterior is largely utilitarian. A fuel store was added to the rear in 1957 and a new entrance foyer on the frontage in 1959.<sup>3</sup> These later projects do not appear to have received a memorial subsidy. The interior consists of a pinex-lined 18 m main hall with a polished rimu floor, a supper room, a committee room, a large, fitted kitchen with a stainless steel bench and twin hatches (with a raked hood) through which tea would have been dispensed, and a projection booth (although there is no evidence that this was ever fitted out and utilised). 'Gentlemen' and 'Ladies' toilets flank the entry; these are marked with both painted and back-lit glass signs so the facilities could be located when lights were dimmed. The compact varnished ply-lined foyer contains a small ticket office whose multiple compartments suggest that it once also sold cigarettes or sweets. The interior layout and spaces, structure and linings, fixtures, hardware, materials and finishes are notably intact and are evocative of their era. The whole interior is therefore considered to be part of the heritage item. The building was damaged in the Canterbury Earthquake sequence of 2010-2011. Assessed as earthquake-prone, it is currently closed 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 Yaldhurst Memorial Hall has technological and craftsmanship significance as a well-appointed public hall of the post-war years, built in materials that were of a high quality, and innovative for the time. The level of community and government funding available for the Yaldhurst Hall ensured that the hall was a particularly well-constructed building for its time. The technology and materials employed (a reinforced concrete frame with concrete block panels) support this interpretation. Large scale commercial concrete block production in New Zealand began in Christchurch in the early 1950s, and although reinforced block construction rapidly became popular, the choice of block for the Yaldhurst Hall in 1953 was still relatively novel.<sup>4</sup> None of the other war memorial facilities built under the government's subsidy programme in Christchurch utilized this form of construction. Elements of the interior fit-out also have craftsmanship significance, including the notably large and original fitted kitchen with its hooded serving hatches and stainless steel benches and the polished rimu floor in the main 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.*

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<sup>3</sup> Yaldhurst Soldiers' Memorial Hall Committee (later Yaldhurst War Memorial Hall Committee) files 1946-2003.

<sup>4</sup> N. Isaacs *Making the New Zealand House 1792-1982* Phd. thesis, Victoria University 2015, p155.



The Yaldhurst Memorial Hall has contextual significance in relation to its site and setting. The hall is located on a large site at the southeast corner of the busy intersection of Yaldhurst and Pound Roads. It is set back from the corner but surrounded on the west and north sides by open metalled carpark, making it a highly visible landmark. When the hall was opened in 1954, its environs were wholly rural. Despite the volume of traffic now passing, and the proximity of the urban area of the city, the hall still has paddocks and shelter belts on its eastern and southern boundaries, and so retains something of this rural aspect. The scheduled 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 and understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.*

The Yaldhurst Memorial Hall and setting are of archaeological value because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. Prior to the hall's construction in 1953-54, the site was agricultural land.

### **ASSESSMENT STATEMENT**

The Yaldhurst Memorial Hall and setting, including the whole interior, are of overall significance to the Christchurch district including Banks Peninsula.

The Yaldhurst Memorial Hall has historical and social significance due to the role it has played in the social life of the local Yaldhurst community and as the local war memorial hall which contains the rolls of honour for those from the area who served in WWI and WWII and as a product of the government's World War Two 'living memorial' subsidy scheme. The hall is of high cultural and spiritual significance as the Yaldhurst community's dedicated war memorial to both world wars. It demonstrates a distinctive characteristic of a way of life in mid-twentieth century New Zealand when local halls played an important role in their communities as evidenced by the extent of community effort that went into fundraising for and constructing the hall. The hall is of architectural and aesthetic significance as a modernist vernacular hall designed by L.G. Childs. The interior is notably intact and is therefore considered to be part of the heritage item. The Yaldhurst Memorial Hall has technological and craftsmanship significance as a well-appointed public hall of the post-war years, built in materials that were of a high quality, and innovative for the time. The hall has contextual significance in relation to what remains a primarily rural site and setting at the intersection of Pound and Yaldhurst Roads in the peri-urban township of Yaldhurst. The hall and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

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*The Press*

**REPORT DATED:** 30/09/2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1433  
*DWELLING AND SETTING -  
35 RATA STREET, RICCARTON***



**PHOTOGRAPH: GARETH WRIGHT, 19.3.2019**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

35 Rata Street has historical and social significance for its association with first owner Kate Passmore (nee Kincaid) and the Kincaid family of grocery retailers and for its long-standing association with prominent peace activists Kate Dewes and Robert Green, and the role it played in their national and international peace activism.

The house is located on land which once formed part of an area of bush known to Māori as Pūtarikamotu. The bush has been identified by Ngāi Tūāhuriri kaumātua as a kāinga nohoanga (settlement), kāinga mahinga kai (food-gathering place), and he pā tūturu where tuna (eels), kanakana (lamprey), and aruhe (bracken fernroot) were gathered.<sup>1</sup> The land was later part of the Deans' family property *Riccarton* which includes Riccarton Bush Pūtarikamotu, a remnant stand of the Kahikatea floodplain forest. Brothers William and John Deans located their farm – the first permanent European farm on (what would become) the Canterbury Plains – here in 1843. They later named the property *Riccarton* after their home parish in Scotland. After organised European settlement commenced, the lease was

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<sup>1</sup> Pūtarikamotu, <https://www.kahurumanu.co.nz/atlas>

negotiated into a 400 acre freehold at Riccarton and an additional grazing property on the plains west of the city. Beginning in the 1880s, the Deans family began to sell off the Riccarton property. The area between Riccarton Bush and Riccarton Road comprising Kauri, Rata and Rimu Streets was subdivided in 1912.

In January 1923 a section in Rata Street was sold to Kate May Kincaid (1895-1965). Kate was the eldest daughter of prominent businessman Thomas Kincaid, proprietor of successful Colombo Street grocery retailer, Kincaid's. The Kincaid family were at the time living a short distance away at *Baron's Court* (now better known as *Antonio Hall*). Kate married manufacturer James Thomas Passmore (?-1972) in 1924 and apparently played a role in the governance of her father's company; board meetings reputedly took place in her new home.<sup>2</sup> In 1935 the Passmores relocated to Nelson and 35 Rata Street was eventually sold in 1941 to company manager Arthur Joseph O'Brien.<sup>3</sup>

Arthur O'Brien (1902-1945) was the managing director of M. O'Brien & Co, the large Dundas Street-based footwear manufacturer founded by his grandfather Michael in the nineteenth century. On his premature death in 1945 at the age of only 43, Arthur's wife of eight years Beatrice Gertrude (Gertrude) was left with four young children. 35 Rata Street remained the O'Brien family home until 1969.<sup>4</sup>

In 1971 the property was sold to Kenneth Stuart Adam and his wife Gale. Adam was a practising psychiatrist and a clinical psychology lecturer at the University of Canterbury for a decade before returning to Canada around 1980. During his time at Rata Street, one of the front rooms was used as a consulting room. After the Adams' sold the property in 1979, it passed through several hands in quick succession before being purchased by Catherine Frances Boanas (Kate Dewes) and her then husband John Boanas in 1983.

Dr Kate Dewes has been a leading figure in the peace and disarmament movement both nationally and internationally since the early 1980s. Coalescing around anti-nuclear issues from the 1960s, peace and disarmament has been an important key socio-political progressive movements of the last sixty years. For much of this time, Christchurch has been at the centre of the movement in New Zealand. The NZ Campaign for Nuclear Disarmament (lead by Elsie Locke, amongst others) began here in 1960, and retired local magistrate Harold Evans initiated the World Court Project in 1986.

Dewes' Rata Street home has been a locus of peace activism in the city, serving as both office and well-utilised meeting space. In this capacity many peace and anti-nuclear groups have convened here, and many important individuals have visited – including Prime Ministers David Lange and Helen Clark, and World Court Vice President Judge Weeramantry. In the late 1970s Dewes became involved with the Peace Foundation, a group founded in New Zealand in 1975 to promote the values of peace through practical measures such as education. Between 1980 and 1998 she coordinated the Foundation's South Island office from her home. During this period, Dewes facilitated the establishment of Peace Studies at the University of Canterbury, which she subsequently taught for 20 years. She also played key roles in bringing about New Zealand's ground-breaking 1987 nuclear-free legislation and, with future husband Robert Green, in the 'World Court Project', a citizen-lead legal challenge to nuclear deterrence that led to the historic judgement by the World Court of Justice in 1996 that nuclear weapons are illegal under international law.

In 1998 Dewes and Green established the Disarmament and Security Centre at 35 Rata Street, a specialist centre for the Peace Foundation focussing on disarmament and security issues; this became a separate entity in 2004 and they remain co-directors. During the last two decades, Dewes has served as the New Zealand expert on the United Nations Study on Disarmament and Non-proliferation Education (2000-2002) and as an appointment by UN Secretary General Ban to his Advisory Board on Disarmament Matters (2007-2013). In 2001

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<sup>2</sup> Pers. Comm. G. Wright, C. Dewes 19 March 2020.

<sup>3</sup> *Press* 9 February 1935 p28; 7 June 1937; 14 December 1938 p1.

<sup>4</sup> *Press* 29 March 1945.

she was created an Officer of the New Zealand Order of Merit for services to the peace movement.

Commander Robert Green RN (retired) served twenty years (1962-1982) with the British Royal Navy, principally as a bombardier navigator. On promotion to Commander in 1978 he worked for the UK Ministry of Defence and then as Staff Officer (Intelligence) to the Commander in Chief Fleet during the 1982 Falklands conflict. The high-profile 1984 murder of an activist aunt and the unstable geo-political situation of the late 1980s prompted his active involvement in opposition to nuclear power generation and nuclear weapons. In 1991 Green became chair of the UK branch of the World Court Project. After marriage to Dewes in 1997 he emigrated to NZ. He has written extensively on security and disarmament issues.<sup>5</sup>

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

35 Rata Street has cultural significance as an inter-war dwelling in Riccarton, reflecting the tastes and way of life of first owners James and Kate Passmore. The dual entrances and interconnecting open-plan nature of the interior layout of the principal rooms evidence this public facing aspect of the dwelling. The cultural significance of the dwelling is further enhanced due to its association with the peace movement in the city. Christchurch has been at the centre of the peace movement in New Zealand since the second half of the 20<sup>th</sup> century, with the city being declared New Zealand's first peace city in 2002. As the home and workplace of leading peace and disarmament campaigners Kate Dewes and Robert Green, 35 Rata Street has been a centre of peace activism in the city for nearly forty years.<sup>6</sup> The house, with its generous principal rooms, played an integral role as a base for their activities, both as an office and a meeting space, reflecting a distinctive way of life that integrated activism with domestic life. The wider area has cultural significance as part of Pūtarikamotu, an area that has played an integral role in the way of life of tangata whenua.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

35 Rata Street has architectural and aesthetic significance as a good example of a larger well-crafted Arts and Crafts-style dwelling of the interwar period. The Rata Street section was purchased by Kate Kincaid (later Passmore) in 1923, and it is believed the house was completed the following year. The architect [or designer] has not been confirmed however the house does exhibit features synonymous with leading Christchurch domestic architects of the period, the England Brothers, including extensive use of timber shingles, a slate roof, rectilinear leaded feature windows and toplights with rippled clear glass, and porches and projecting eaves with substantial corbels. England Brothers advertised a tender in Rata Street in late 1923 which lends support to the case for their involvement.<sup>7</sup> The dwelling is a large one-and-a-half storey weatherboard Arts and Crafts-style bungalow. Its high gabled slate roof sits side-on to Rata Street, with two secondary gables facing north. Both main and secondary gables are shingled. Unusually the dwelling's window joinery is a mix of timber and steel casements. Steel windows have not been widely employed in domestic design in Christchurch, and this is an early example of their use.

The reception rooms, halls, passage and bedrooms have form, finishes and fittings commonly seen in bungalows of this period. Typical elements include beamed ceilings, panelling, built-in furniture and distinctive door and window hardware. The principal rooms have an open-plan flexible layout that suggests the house was designed for entertaining and/or business

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<sup>5</sup> Pers. Comm. G. Wright, K. Dewes 19 March 2020; <http://www.disarmsecure.org/about-us>; [https://en.wikipedia.org/wiki/Kate\\_Dewes](https://en.wikipedia.org/wiki/Kate_Dewes)

<sup>6</sup> <https://ccc.govt.nz/the-council/civic-and-international-relations/christchurch-peace-city>

<sup>7</sup> *Press* 11 September 1923 p15.

use. There are two main entries, with the street-facing front door augmented by a significant side entry from the drive. A third unusual exterior door, possibly an addition, on the east elevation opens from a set of exterior steps directly onto the stair landing. The panelled stair to the two small first floor bedrooms is concealed behind a domestic-scaled door identical to others in the passage.

In 2000 alterations and additions were made to the first floor to make it a self-contained living space. Two additional dormers were added to the rear of the main gable. In the 2010-2011 Canterbury Earthquake sequence, all four large chimneys sustained significant damage and were subsequently removed in their entirety. As a consequence, just one of the original tiled fireplaces remains in-situ; this has a log burner insert. Earthquake repairs have been undertaken, but further remedial repairs are programmed. These are to include the potential replacement of the principal steel windows. In the decade since the earthquakes, the kitchen-living room area at the rear of the dwelling has been significantly altered, and a conservatory added. These spaces retain relatively little heritage fabric or value.

Although alterations have been made over time, the whole interior is considered to be part of the heritage item, including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes because of the large extent of heritage fabric that remains throughout. The interior features beamed ceilings, timber panelling, timber door brackets, built-in furniture, doors, fittings, joinery, fire surrounds and mantelpieces, stair and timber balustrade, and distinctive door and window hardware. The interior reflects the way of life of the original and subsequent owners - in particular the open plan flexible main spaces, sliding doors and different entrances evidence the use of the building as a dwelling and meeting place.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

35 Rata Street has technological and craftsmanship significance due to aspects of its construction and the quality of the design and materials. It is an early example in Christchurch of the employment of steel windows in a domestic context. The craftsmanship and quality of the materials employed, whilst not untypical of the period, are notable due to the level of detailing particularly in the metal and timber work. Evidence of the detailing is to be seen, for instance, in the metal hardware such as the door handles and window latches and in the quality and design of the built in timber furniture, doors and timber detailing. The steel joinery, slate roof and extensive interior woodwork indicate that this was of good quality construction 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.*

35 Rata Street has contextual significance on its site and in its setting - which are contiguous – and also within its immediate suburban environment, which contains a number of dwellings contemporary with this address. The suburban section is located on the south side of Rata Street, between Riccarton Bush and the busy thoroughfare of Riccarton Road. The house is located towards the front of the section - with an established ornamental front garden, which includes mature trees, and a larger area containing vegetable plots at the rear – and is located close on the eastern boundary to allow a driveway to pass to the west. The rear portion of a double garage appears to be contemporary with the house. Although there is now a mixture of new and earlier houses in Rata Street it has largely retained the scale of the early street. Those dwellings contemporary with 35 Rata Street retain similarities in terms of type, form, materials and style, set against the backdrop of Riccarton Bush Pūtarīngamotu.

## ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

35 Rata Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. As part of Pūtarikamotu an area recorded by Ngāi Tūāhuriri kaumātua as a forested area rich in bird life which was a kāinga nohoanga (settlement), kāinga mahinga kai (food-gathering place), and he pā tūturu where tuna (eels), kanakana (lamprey), and aruhe (bracken fernroot) were gathered, this area has archaeological significance.<sup>8</sup> Between the early 1840s and 1912 the site was part of the Deans' family's *Riccarton* farm and estate. The development of the site for housing in the early 20<sup>th</sup> century would have impacted the potential for archaeological evidence to remain.

## ASSESSMENT STATEMENT

35 Rata Street, its setting and the whole interior are of overall significance to the Christchurch district, including Banks Peninsula. The dwelling has historical and social significance for its association with Kate Passmore and the Kincaid family of grocery retailers, and for its long-standing association with prominent peace activists Kate Dewes and Robert Green and the role the dwelling played in their national and international peace activism. The dwelling has cultural significance reflecting the tastes and way of life of its first owners, with the dual entrances and interconnecting open-plan nature of the interior evidencing the public facing aspect of the dwelling. The cultural significance is further enhanced due to its association with the peace movement in the city, a movement for which the city is recognised for its long standing contribution. The dwelling has architectural and aesthetic significance as an example of a larger Arts and Crafts-style bungalow of the interwar period, and for the quality of its interior form and fabric. The dwelling has technological and craftsmanship significance as an early example in Christchurch of the employment of steel windows in a domestic context and for the quality of its construction and fit-out, particularly the metal and timber work which is representative of the standards of the period. The dwelling has contextual significance in relation to its site and suburban setting in proximity to Riccarton Bush. The dwelling and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

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**REPORT DATED:** 30/9/2021

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<sup>8</sup> Pūtarikamotu, <https://www.kahurumanu.co.nz/atlas>

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1444  
SOMERFIELD WAR MEMORIAL COMMUNITY CENTRE/  
SOMERFIELD COMMUNITY CENTRE AND SETTING -  
47 STUDHOLME STREET, CHRISTCHURCH**



**PHOTOGRAPH: A OHS, 12.2.2021**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

The Somerfield Community Centre has historical and social significance as a community World War Two (WWII) memorial – supported by the ‘*Living Memorial*’ subsidy scheme, and for its long term use as a community facility for a variety of activities.

By the early 1910s the south-eastern part of Spreydon district had established its own identity as the suburb of Somerfield. Somerfield had been a farm in the vicinity, which was subdivided in the mid 1890s. Studholme Street dates from 1906/7. Newspapers indicate the existence of an earlier Somerfield Hall (variously called the Beckenham Hall, the Somerfield Hall and the Somerfield Street Hall) on the corner of Colombo, Strickland and Somerfield Streets which was used for social events from 1913-1933. In 1933 the Somerfield Burgesses Association (SBA) was formed to promote the interests of the growing community. The following year it was instrumental in the purchase by the Christchurch City Council (CCC) of Somerfield Park in Studholme Street; the park opened in 1935.

A decade later the SBA undertook to provide their growing suburb with a much-needed hall complex. The Association purchased a section in Studholme Street adjacent to Somerfield Park in the 1940s, and agreement reached with the CCC that they would take over the facility upon completion. CCC also agreed to provide timber for construction. Plans were drafted by architect Clifford Wells. In July 1948 the plans were submitted to the Department of Internal

Affairs (DIA) with a request for a government subsidy under the Physical Welfare and Recreation Act (1937).

In late 1946 the government established pound for pound subsidy scheme to match community-raised donations for 'Living Memorials' - useful community facilities that also served as war memorials. The SBA were told that more money than that requested would be available if the Association designated their hall Somerfield's official District War Memorial, which they did in July 1949. The DIA approved in principle the sum of £3,500. In August 1951, soon after the Centre had been completed, the CCC (as new owner) lodged a claim for £4,022/4/9. Although the subsidy claim was £500 in excess of the original estimate, it was granted and an additional £85 was also later granted for landscaping. Across metropolitan Christchurch, a further four community centre projects (North New Brighton, Mt Pleasant, Diamond Harbour and Yaldhurst) and one sports pavilion (Rawhiti Domain) also received war memorial subsidies. The Somerfield Community Centre is one of 320 memorial facilities across the country that were approved for the subsidy.

There is a long history of the collective experience of many New Zealanders taking place in local halls, and this continues today. The role of the Somerfield hall as a local hub was supported by its primary use by a local kindergarten. The kindergarten, later operating as a play centre, was the major user of the hall until the mid-1990s. Although no longer located in the community centre building, this childcare facility remains on-site today. Somerfield Primary School, which is located across the road, has also been a frequent user through the years.

Community interest in the centre revived in the early 1990s and a new group of local residents stepped in to run the facility. In addition to the Play Centre and the local primary school, other regular users in recent decades have included indoor bowls, the Olympic Harriers Club and exercise and dance classes.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

The Somerfield War Memorial Community Centre has cultural and spiritual significance as Somerfield's dedicated World War II memorial.

In order to receive the government's war memorial community centre subsidy, a hall had to be designated the official WWII war memorial for the district. The whole hall is a war memorial and the Somerfield Burgesses Association also had a bronze Roll of Honour (complete with lighting) installed on the street frontage of the 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 Somerfield Community Centre is architecturally and aesthetically significant as a work of prominent mid-century Canterbury architect Clifford Wells, for its design which strongly responds to the residential suburban context, and as an example of the variety of styles of halls built under the government's war memorial subsidy scheme.

One of the conditions of the war memorial subsidy scheme was that hall plans had to be approved in advance by the Internal Affairs Department. Some of the plans received by the department were drawn by professional architects, but many were just sketches conceived by locals; either way most plans were eventually approved. Consequently, the memorial halls came in a wide variety of designs traversing most of the mid- 20<sup>th</sup> century's architectural styles, from humble timber or tin buildings that would not have looked out of place in Edwardian New Zealand, to local variants of Art Deco, Moderne and Modernism.

When the SBA applied for a war memorial subsidy in July 1949, planning for the Somerfield Community Centre was already well-advanced. Before confirmation that it had been successful a tender for construction had been accepted, from Wiseman Construction for £6088. There was then a delay while the plans were modified<sup>1</sup> in consultation with the Ministry of Works, the subsidy was approved in November 1949, and a revised contract was signed with Wiseman. Construction commenced in early 1950 under CCC supervision, and the community centre was completed in May 1951. Just three years later, the building's rear veranda was enclosed to provide additional space for the kindergarten.

Clifford Burnard Wells (1914-2003) initially studied architecture in Christchurch before travelling to London in the mid-1930s to complete his training. After a period with W H Trengrove, he commenced practice on his own account in 1944. Between 1970 and his retirement in 1989, Wells operated in partnership with his son. Wells designed many churches across Canterbury and Westland during the 1950s and '60s. He was also a busy commercial architect; the former Miller's Clothing Factory in Wairakei Road was one of his notable designs.

The plan - with its rear entry vestibule, first floor meeting room and wingless stage - responds to the narrowness of the site and the need to integrate a kindergarten. Despite the building's overall size, from the street it has a domestic character which allows the centre to blend with its suburban environment. The low eaves, red brick walls, large steel-frame windows, Moderne-influenced portholes, board and batten gables, and the absence of a front entry, are all features which suggest a post-war dwelling. This is reinforced by a street-front set-back, tidy front garden and low brick wall.

From the 1970s, the Somerfield Community Centre entered a period of relative neglect. In 1987 a council survey identified significant damage to the lathe and plaster wall and ceiling linings in the hall due to water ingress, and these were subsequently replaced. The following year, a further council report recommended an extensive programme of repair and maintenance. In 1996 the Play Centre moved into a new stand-alone building on site and the former kindergarten space was adapted to become a dedicated supper room – a feature which the centre had lacked until this point. In early 2010 the problematic concrete tile roof was replaced with corrugated steel. After the Canterbury Earthquakes, despite the absence of significant damage the hall was determined to be earthquake prone. Temporary buttresses were installed to allow the centre to continue to function; these remain in place.

The whole interior contributes to the significance of the heritage item because of its form and materials, and the large extent of heritage fabric that remains throughout. Interior features include the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. These are highly intact and reflect the period in which the hall was constructed, and its history of use.

The hall space features a timber floor and panelling, steel-frame windows with hardware, and a coved ceiling. The stage, backstage spaces, the servery hatch, and a projection booth remain. Timber doors and hardware remain throughout, including signage on the toilet doors. Original timber kitchen cabinetry and hardware remain.

The Roll of Honour includes the rank of the servicemen – this was not common practice.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

The Somerfield Community Centre has technological and craftsmanship significance for its material and finishes which are of a good quality and characteristic of the period.

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<sup>1</sup> The Department of Internal Affairs considered the width and height of the stage inadequate, that there were unspecified structural defects, no dressing rooms, and a cramped vestibule. Council had approved the plans. Archives New Zealand, Somerfield 174/439.

The building features brickwork, metal-framed windows, a bronze roll of honour, and timber flooring and panelling. The timber floor in the hall is in particularly good condition. Timber panels on the exterior feature scalloped edges. There are two porthole windows with brick surrounds.

### **CONTEXTUAL SIGNIFICANCE**

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

The Somerfield Community Centre and setting have contextual significance in relation to their site, setting and wider suburban Christchurch context.

The building sits on a long rectangular parcel the width of a standard suburban section of the period, with a childcare facility built to the north end of the parcel in 1996. There are houses in close proximity on either side. The setting includes an area of trees to the rear, a low brick wall to the street, and residential style garden plantings to the front. The setting excludes the childcare facility.

The hall closely relates to the established suburban residential character of Studholme Street in its garden setting, scale, siting, materials, detailing and forms. The context clearly influenced the planning and appearance of the community centre, which was designed to blend with its suburban environment. The centre also has a relationship with its wider context, as it is located in close proximity to both Somerfield Park (which it backs on to) and Somerfield Primary School.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

The Somerfield Community Centre and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900. Prior to subdivision in 1903, Studholme Street was part of a rural property owned by the Studholme family.

### **SUMMARY ASSESSMENT**

The Somerfield War Memorial Community Centre/Somerfield Community Centre and setting, including the whole interior, are of overall significance to the Christchurch district including Banks Peninsula.

The Somerfield Community Centre has historical and social significance as a community World War Two memorial – supported by the ‘*Living Memorial*’ subsidy scheme, and for its long term use as a community facility for a variety of activities. It is of cultural and spiritual significance as the suburb’s dedicated WWII memorial. The building is of architectural and aesthetic significance as a work of prominent mid-century Canterbury architect Clifford Wells, carefully designed and detailed to respond to its context, and as an example of the halls built under the government’s war memorial subsidy scheme. The Somerfield Community Centre is of technological and craftsmanship significance for the range of quality materials used in its construction and detailing. The building has contextual significance because of the way it relates to its suburban residential setting in terms of its garden, scale, siting, materials, detailing and forms. The Somerfield Community Centre and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site including that which occurred prior to 1900.

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**REPORT DATED: 27.9.2021**

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE 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 DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1405  
FORMER DWELLING/STUDIO, GARDEN AND SETTING,  
THE SUTTON HERITAGE HOUSE AND GARDEN -  
20 TEMPLAR STREET, CHRISTCHURCH**



**PHOTOGRAPH: A. OHS, 2017**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, 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/ studio, garden and setting are of high historical and social significance for their association with William (Bill) Sutton, an important New Zealand artist and long term lecturer at the University of Canterbury. The house is a rare reminder of the residential environment in the vicinity of the Avon River that was largely demolished following the large scale damage to land and property caused by the Canterbury Earthquakes.

The house at 20 Templar Street was Sutton's home and workplace for 37 years. He produced many of his renowned works there. Sutton was born in Christchurch on 1 March 1917 and was educated at Sydenham School, Christchurch Boy's High School, Canterbury University College School of Art (1934 – 1938) and the Anglo-French Art Centre London (1947-48). He was a lecturer at the School of Fine Arts at the University of Canterbury for 30 years (1949 – 79); a council member (1949 – 60) and vice-president (1965-67) of the Canterbury Society of Arts; a member of the

Visual Arts Advisory Council and QEII Arts Council and a trustee of the National Gallery National Museum and War Memorial. William Sutton received many major art awards and fellowships including: Canterbury College Medal (1937), QEII Arts Council Fellowship (1973), Companion of the British Empire (1980) and Governor General's Award in 1984. He died on 26 January 2000.

Sutton was one of Canterbury's most important 20<sup>th</sup> century landscape painters and today his works are in public and private collections throughout New Zealand and overseas. Many of these works including dozens of portraits of some of the most eminent figures of the day in law, education, medicine and many other professions were painted in his Templar Street studio where he lived and worked between 1963 and his death in 2000.

The purpose-built dwelling incorporating a studio enabled Sutton to paint and store his artworks, accept formal portrait commissions in much greater numbers and to explore other media, particularly printing. Sutton had an Albion press which he used to set up what he called Templar Press.

The interior of the house and the garden are of high historical and social significance because they evidence Sutton's way of life and work and are able to convey with immediacy the way of life of one of New Zealand's most important artists and thereby provide valuable context and insight into his work.

Following Sutton's death in January 2000 the property was briefly owned by the William A. Sutton Trust before being sold to former Christchurch Art Gallery Director, Neil Roberts. One of the conditions of that sale was that a covenant be placed on the title, which meant that the house and surrounding garden are to remain unaltered in perpetuity. This was entered into with the Christchurch City Council in August 2002.

The land sustained some liquefaction as a result of the February 2011 earthquake and some lateral movement occurred to the house. The owner vacated the property after essential services to the area were cut off. The Canterbury Regional Earthquake Authority (CERA) announced on 23 March 2012 that 20 Templar Street was to become part of the area of land designated as Red Zone, and owned by the Government.

Ownership transferred to Land Information New Zealand (LINZ), who undertook repairs and strengthening works in 2019/2020. On completion of the works, LINZ transferred ownership to the Christchurch City Council. The Sutton Heritage House and Garden Trust, formed in 2019, plan to manage the property as a house museum and cultural destination. An Artist in Residence programme has been established.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

The property is of high cultural significance for its association with a notable New Zealand painter, who made a significant contribution to the cultural life of New Zealand, and his way of life.

The building holds a similar cultural significance as other important artist residences in New Zealand such as the Rita Angus house in Wellington and the Colin McCahon house in Auckland. The Dame Ngaio Marsh house is a comparative local example.

There is commemorative value in the house which provides a connection with and understanding of the artist and his works.

The house with its studio and garden demonstrate Sutton's way of life as an artist which was to work and live from the same location and be closely connected with natural features. He produced many of his most notable works at the property, and hosted social gatherings there.

Following the Canterbury Earthquakes, and the designation of the land on which the property sits within the Red Zone, there was public concern expressed for its future. Some City Councillors expressed a desire to save the dwelling and studio in 2012 (*The Press*, 'Councillors want to save artist's former home', Lois Cairns, 4.9.2012). A Trust – the Sutton Heritage House and Garden Charitable Trust - was formed in 2019 to secure its ongoing use, and public accessibility. It is important as heritage which survived large scale post-earthquake demolitions in 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.*

The dwelling/studio and garden, are of high architectural and aesthetic significance as they were purpose-built for Sutton, to a design by fellow artist and sculptor Tom Taylor in 1961. The building relates stylistically to local interpretations of Modernist architecture, and the studio is the main focus of the building.

The house retains a very high degree of originality, and clearly evidences its built purpose and use as an artist's residence and studio. Taylor, a lecturer in sculpture at the University of Canterbury's School of Fine Arts from 1961-90 had studied architecture for two years and came up with a design that successfully incorporated a compact two-storey residence and studio. Taylor also designed several other houses in Christchurch.

The house has a single storeyed studio and glasshouse at the western end, and a two storied living areas to the east. The roof is mono-pitched. Cladding is vertical tongue and groove timber. The windows are timber framed. A garage is incorporated, with a garage door facing the street. A balcony with timber balustrade overlooks the garden on the north façade.

Conservation and repair works were undertaken in 2019/20. This included replacement of rotten timbers, repair of fibrous plaster wall and ceiling linings, installation of structural bracing (requiring replacement of some wall claddings and linings), the removal of the damaged section of block wall to the street boundary with a view to reconstructing it, and removal of the Paulownia tree adjacent to it. Disabled access was added from the garage to the living room with a revised garage door to replace the later galvanised steel garage door and an enlarged internal door. Other changes include a new fence along the original north boundary line, two gates in the fence at the north-east corner of the property and bricks laid in the previous location of a vegetable garden.

The dwelling features a terrace along the front, and a patio. The house was designed to maximise light - a high bank of windows runs along the back wall of the studio space, which was also used for living and entertaining. The house combines elements of the traditional colonial cottage (pitched roof, veranda) with modernist elements (boxy rear section). External timber cladding is vertical; windows are timber framed.



The whole interior is considered to be part of the heritage item because of the large extent of heritage fabric that remains throughout. The interior layout features a small private upstairs space and large studio/living room downstairs, which comprises a third of the floor plan. Built in bookcases, and the original kitchen joinery remains, with sliding cupboard doors, to the original design by Taylor. The form, spaces, materials, structural elements, ceilings, walls, joinery, doors, fittings, hardware, stairs, balustrades and steps, built-in furniture, finishes, flooring and design elements are highly intact. The balustrade in the dining room is made of New Zealand beech. The log burner and tiled hearth were later additions made by Sutton and are therefore also associated with the artist. A decorative plaster cast (from the former Arts School collection) is built into the south wall of the studio. The shelving wall incorporates a Fijian tapa cloth backing, purchased by Sutton in the 1950s. Sutton's easel and portrait chair remain in the house.

Sutton developed and planted the garden. The garden is of high architectural and aesthetic significance for its plantings, brick paths, brick terrace, walls, gates, established trees and layout. Plantings include cabbage trees, camellia, lancewood, nerium, white rata, rhododendron, callistemon, grapefruit, kowhai, paulownia, lemon, feijoa, aralia, karaka, winter sweet, quince, aucuba, aralia, prunus, embothrium, and chaenomeles. The garden features areas of distinct character as a result of the plant palette and 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.*

The dwelling and studio are of significance as the methods and materials used reflect the practices of the period, with a particular attention to the quality of materials and detailing on the interior and exterior.

The wall to the street is of unpainted concrete block, and the garden features a brick courtyard and paths as well as concrete paths. The exterior is characterised by the use of vertical timber cladding. Stained and painted timber also features on the interior for built in furniture, exposed beams, doors and trims. Tapa cloth and a decorative plaster work feature in the studio.

#### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, 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/studio, garden and setting have high contextual significance for the way the house is placed in its original garden setting, and for the design of the garden. The garden, front gates, street wall and plaque are ancillary features that have significance in the setting of the house. In landscaping the property Sutton incorporated a path and courtyard paved with bricks recycled from the demolition of a local hotel. One of Sutton's interests was his garden which he developed and planted soon after he began living at Templar Street. He established many trees and exotic plants. A number of his more substantial plantings have matured and remain today. Trees reach towards the upper storey balcony and there is an integration between the house and garden. The wider context of the dwelling within a residential

area has significantly changed since the large-scale demolitions that followed the Canterbury Earthquakes.

When the title was transferred to the Council the original section had been extended with the addition of two adjacent empty sections to the north to allow for the development of the property as a house museum. The setting for the dwelling/studio consists of the original property, which includes Sutton's established garden, as well as the adjacent properties, formally 22 and 26 Harvey Terrace, that are now integrated into the future of the site.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

The property is of archaeological significance as there is early documented activity on the site. The property is located close to the Ōtākaro (Avon River), which was an important part of the interconnected network of traditional travel routes for Ngāi Tahu, and which supported numerous kāinga mahinga kai (food-gathering places), where birds, fish and plants were harvested and gathered<sup>1</sup>.

The property at 20 Templar or Templer Street as it was known until 1917 has had only four owners since it was subdivided from rural section 33 in 1894. The first purchaser of the site was Christchurch soda water manufacturer Ernest William Griffin and his wife Sarah Griffin. The Griffins lived at this address for several years before renting the property. In 1928 Mrs Griffin sold 20 Templar Street to Christchurch electrical engineer Colin Curtis who also rented the property out. Curtis sold it to R.C Millar (builder) who later sold it, as a vacant section, to Sutton. The adjacent properties that now form part of the setting both had the original villas at the time of the Canterbury earthquakes; both are now demolished.

### **ASSESSMENT STATEMENT**

William Sutton's dwelling/studio, garden and setting, including the whole interior, are of overall high heritage significance to the Christchurch District, and also have heritage significance nationally, considering Sutton's standing as a New Zealand artist.

The dwelling/studio, garden and setting are of high historical and social significance for their long term connection with Sutton and his work. They are of high cultural significance as the residence and workspace of an important New Zealand artist, illustrating his way of life. The dwelling/studio, garden and setting are of high architectural and aesthetic significance for their mid-century architectural design by Tom Taylor and are of high contextual significance for the integration of the house with its garden. The dwelling is of technological and craftsmanship significance for its use of standard methods and materials of the time with particular attention to the quality of materials and detailing. The property is of archaeological significance for the early history of activity on the site, and potential to provide evidence of this.

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**REPORT DATED: 5 OCTOBER 2021**

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1456  
FORMER CASHMERE SANATORIUM OPEN AIR HUT AND  
SETTING - 29 MAJOR AITKEN DRIVE, CHRISTCHURCH**



Photo: Christchurch City Council, 2019

The Former Cashmere Sanatorium Open Air Hut and setting are of overall significance to Christchurch and Banks Peninsula.

The Former Cashmere Sanatorium Open Air Hut and setting are of high historical and social significance for their association with the Cashmere Sanatorium, which was opened in 1910 to care for patients with pulmonary tuberculosis (TB). The disease had a significant impact on the Canterbury community, and approximately 10,000 patients were treated there between 1910 and 1960. The building is also associated with the medical professionals who worked and resided there, including the first doctor - Dr George Blackmore and medical officers, nurses and porters (orderlies).

In the late 19<sup>th</sup> century the disease was a major killer of in New Zealand. Sanatoria were set up around the country from the turn of the century to provide specialist care. (Te Ara) The Cashmere Sanatorium was the first to be opened in the South Island. The disease peaked during WWII with 2603 cases recorded in 1943. Control measures were legislated in the Tuberculosis Act of 1948.

Although Nurse Sibylla Maude had initially established a tent based tuberculosis sanatorium in Wainoni in the early years of the twentieth century, the disease was deadly and prevalent enough to warrant the need for a permanent facility in Christchurch. There were 506 cases and 160 deaths noted in Canterbury in 1907 (Bennett). Large numbers of people caught the disease. Before the 1960s the main form of treatment was rest and exposure to sunlight and fresh air. The Cashmere Sanatorium was established with assistance from fundraising, and 12 acres of land donated for the

purpose by the Cracroft Wilson estate. The foundation stone for the main building was laid in 1907 by the Acting Prime Minister the Hon. W. Hall-Jones. The North Canterbury Hospital Board took over the 35 bed hospital before it opened in 1910. The sanatorium was initially managed by Dr. George Blackmore, who lived in a grand brick house situated on the hillside below the main building.

Coronation Hospital (for advanced cases of TB) opened on the same site in 1914 and a Military Sanatorium was built in 1918 to care from WWI returned servicemen with the disease. All of these institutions came to be known collectively as Coronation Hospital. The part of the complex where the huts were situated became known as the Middle Sanatorium. Upon its opening, there were 31 beds, with 27 of these located in the huts on the hillside. To the north and west of the main block, and to the east towards a gully, flat terraces were excavated for the huts. Over the years more terraces were formed, lower down the slopes, to site more huts. The huts were set side by side in rows along the terraces. A few special shelters could be rotated to catch the sun. By 1917 there were 85 beds in the shelters ('Up the Hill', Canterbury Area. Health Board). Governor-General Lord Bledisloe and Lady Bledisloe visited the Sanatorium in 1930, and Lord Bledisloe was reported as being very impressed with the huts. <https://www.stuff.co.nz/the-press/christchurch-life/124587082/1930-a-visit-to-the-sanatorium>

As medical care improved and cases of the disease reduced from the 1950s, along with recovery time from the disease, Coronation Hospital changed focus to care for the elderly over time. The last TB patient left the hospital in 1960 – fifty years after the hospital opened to patients. The shelters stood empty at this time, and most were relocated off site. The elderly persons facilities were closed in 1991 and the remaining sanatorium buildings were demolished in 1993 to make way for a new housing development (Broadoaks). At this time Fulton Hogan donated the last remaining hut to the City Council, which was relocated to Council reserve land in Coronation Reserve in the late 1990s. Street and place names in the area reflect the past history of the site (eg Coronation Reserve, Major Aitken Drive).

The Former Cashmere Sanatorium Open Air Hut and setting are of high cultural significance as they reflect the way of life of patients at the sanatorium – isolated, with only the basic needs met. The site of the former sanatorium complex reflects the provision of care for members of society who are unwell, and the needs of particular groups such as returned servicemen and children. The sanatorium complex was largely avoided by the general public, to the extent that people were unwilling to build houses nearby, or send their children to play with the doctor's children, for fear of catching the disease. (Christchurch City Libraries). Although the sanatorium was seen by the general public as a place of death and despair, Dr. Blackmore was adamant that the sanatorium would be 'an atmosphere of cheerfulness and hope'. Despite his stern and reserved demeanour, he cared strongly for his patients, and was an advocate for their right to return to society as contributing members, not outcasts. At a time when there was no proven cure for tuberculosis, hope was all the patients had. Former patients struggled to reintegrate into society and employment due to the stigma of beliefs around the disease at the time. The longest resident patient stayed for 21 years. The last patient to recover was discharged in 1960. Following this, the open air shelters where the patients had lived were removed and many found a new purpose as garden sheds or sleep outs in the backyards of Christchurch. (Christchurch City Libraries). Various charitable bodies were set up to support the more personal needs of patients and their families.

The Former Cashmere Sanatorium Open Air Hut and setting are of architectural and aesthetic significance for the design of the hut (possibly by architect Samuel Hurst Seager) which reflects medical treatments of the period and it is the last remaining hut on the original Sanatorium site.

The Isolation Unit building or hut is approximately 9 metres squared with three sliding glazed doors which enabled the structure to be open on three sides to provide the fresh air considered necessary at the time for treatment of tuberculosis. The hut is of weatherboard construction with a corrugated iron roof. The windows have been replaced with perspex. The hut is lined in timber board and batten. The isolation units were oriented towards the sun and away from cold easterly and southerly winds. The original scheme sketch for the complex was designed by well-known Christchurch architect Samuel Hurst Segar. Terraces and retaining walls were built enabling the units to be constructed on timber skids for flexibility of siting. The single units had a single standard hospital metal bed, a bedside locker, wardrobe, chair, and a privacy curtain on rails. The units were supplied with overhead electricity for lighting and heating. Ablutions were performed in separate buildings. Fences divided male and female areas of the facility. The units were a mix of one and two bed capacity. Windows are six paned and top hung, cladding is vertical timber tongue and groove, doors are nine pane sliding doors. Windows originally had a mix of clear and obscure glazing.

The whole interior contributes to the significance of the heritage item because of its form and materials, and the extent of heritage fabric that remains throughout. Interior features include the layout and space, structure and linings, fixtures, hardware, materials and finishes.

The Former Cashmere Sanatorium Open Air Hut and setting are of technological and craftsmanship significance for the construction materials and methods of the hut. The huts were a specific rather than standard design in terms of the particular requirements for patients. This included the windows, ability to be relocated easily, and in terms of the sliding door mechanisms.

The Former Cashmere Sanatorium Open Air Hut and setting are of high contextual significance for their location in the Coronation reserve. The hut is located near its original site. The setting is located within Coronation Reserve, which contains mature trees and plantings. The broader residential area still contains evidence of the former Sanatorium complex in landscaping features in the form of concrete terraces. These would have housed other huts like it originally. Dr Blackmore took an interest in tree planting and encouraged a wide variety of specimen and plantation trees on the site. The location of the sanatorium provided a remote rural setting, which responded to how contagious the disease was, as well as providing the fresh air and sunshine considered necessary for patients' recovery.

The Former Cashmere Sanatorium Open Air Hut and setting are of archaeological significance for their potential to provide evidence of human activity, particularly that related to provision of healthcare from 1910.

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**REPORT DATED: JUNE 2022**

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1455  
*FORMER WOODHAM PARK CARETAKER’S DWELLING  
AND SETTING -  
157 WOODHAM ROAD, CHRISTCHURCH***



**PHOTOGRAPH:** A OHS, 12 MAY 2022

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, 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 Woodham Park Caretaker's Dwelling and setting are of historical and social significance for their association with Woodham homestead and the Palairet, Shands, Whitcombe and Ivimey families and in particular with its later use as a Council owned public reserve - Woodham Park. It is also associated with the first caretaker Mr A.G Neave, and subsequent caretakers and their families who lived in the house.

The property was originally part of Rural Section 125. The section of land which became Woodham Park and the site of the caretaker's house was owned by John Gwalter Palairet from the 1870s, and was passed on to family following his death in 1878. John lived there with wife Jane and their children - sons - Gwalter, Colthurst and Rowland and daughter Ellen Susanne, who married barrister Henry Slater.

Research to date does not provide a date for the construction of this early house, however it may have been built in the 1870s for Palairet. A house 'of five good rooms, with stable and four acres grass' – possibly Woodham - was advertised for rent in March 1893 by R Palairet, one of John's sons.

The land has a history of subdivision and changes in ownership. In 1900 and 1909 George Hawkes Whitcombe, of the printing company Whitcombe and Tombs Ltd, purchased some of the land. Whitcombe died in 1917. Following Whitcombe's death the house and

approximately 4 acres were on-sold to Robert Shand, a brewer and his wife Lucia. The Shands lived at 'Woodham' until 1936 when the property was advertised for sale. At this time it was described as a substantially built two-storeyed residence with garaging for two cars, loose-boxes (accommodation for horses) and a loft. The property was 3 acres, 1 rood and 5 perches when Frederick Elder Ivimey purchased it from Lucia Shand in 1937. Ivimey was a Captain in the South Island Regiment. He lived at 'Woodham' until 1939 before being recalled for War service. In December of that year he offered the property to the Council for a children's park noting that much of his motivation to do so was to prevent the landscaped grounds of 'Woodham' from being sub-divided.

Having inspected the grounds and house, the Parks Committee agreed that it would be an ideal children's playground and neighbourhood park by virtue of its location, size and maturity of planting and it was formally purchased in October 1940 for £2280. The Park was officially opened by the Mayor and Chairman of the Parks Committee in November 1942.

Council decided to demolish the Woodham homestead and utilise any salvageable materials to construct the caretaker's house and a park pavilion. Demolition of the former residence in July 1941 revealed that exterior timbers were in poor condition and not as much was able to be able to be reused as planned. The City Engineer presented a sketch plan of the house to the Chairman and Members of the Abattoir and Reserves committee on 4 August 1941. The Caretaker's House was under construction in November 1941. Painting, papering and installation of electric light fittings were completed and the house was ready for occupation by February 1942.

There was a Council policy at the time to acquire, wherever possible, a large property in each congested district in the city and convert it to a park and open space for the benefit of the residents (The Press, 8 April 1946, pg 2)

In 1941 Council's activities were restricted to routine maintenance works due to war work. The remodelling and improvements at Woodham Park along with the caretakers house were noted as some of the few new activities in the City by Mayor E.H. Andrews in his review of December 1941 (The Press, 31 December 1941, Pg 9).

Mr A.G Neave was appointed as the first caretaker in Feb 1942. He was 34 years old, married with three children, employed for some years with the Reserves Department (under schemes 5 and 13 –possibly related to Depression era employment relief) and was a resident of the area. His son William Reece Neave was killed on active service in the Air Force (he was a Sergeant Air Gunner) in July 1944 (Ashburton Guardian, 6 July 1944, Pg 4). The Christchurch City Council expressed sympathy for Mr Neave at a meeting on 19 July 1944 (The Press, 20 June 1944, Pg 4). Neave was still the caretaker in 1959 when he won a section of land in a raffle related to Town Hall fundraising. He noted at the time that he expected to retire in four years. Neave was a life member of the North Linwood-Dallington Burgesses' Association (The Press, 26 December 1959, Pg 4).

Mr K.L Chestney is noted as being the caretaker in 1974. The caretaker role included arranging to accommodate the many events in the park such as the children's Christmas Party of the Chch Deaf Club Inc. in 1974.

The house had a resident caretaker up until 1996 and was subsequently a Parks staff residential tenancy until 2009. The house has been vacant since 2009. Only in special circumstances are Parks staff required to live on site nowadays.

In 2022 Parks Staff recommended to the Linwood-Heathcote-Central Community Board that the buildings be demolished, and the vacant land be landscaped to make the park more visible from the street frontage for safety and public awareness of the facility, and also to plant the area. Demolition was opposed by heritage interest groups, which also suggested that the building should have heritage status.



## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value 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 Woodham Park Caretaker's Dwelling and setting are of cultural significance as they illustrate the way of life of a park caretaker and their family from the 1940s, as well as the practice in this period of sextons and park caretakers living on the site that they serviced. The late 20th century change in use of the dwelling being rented out demonstrates changing attitudes to working and living arrangements with people more commonly preferring to live separately from their place of work. Heritage interest groups expressed opposition to the possibility of Council demolition of the house in early 2022.

The park and provision for associated on site caretaker role reflects the importance of public recreation to the people of Christchurch. This was a period in town planning theory, which prioritised development of play facilities for children as well as responding to identified physical welfare and recreation needs in line with the 1937 physical Welfare and Recreation Act.

The establishment of the park 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. Other examples include Avebury House, Abberley Park (part of the homestead remains onsite) and Elmwood Park.

The property is located within the wider cultural landscape of the Ōtākaro - Avon River which was an important part of the interconnected network of traditional Ngāi Tahu travel routes, particularly as an access route through the swampy marshlands of Christchurch. The mouth of the Ōtākaro was a permanent mahinga kai, and the river supported numerous kāinga mahinga kai (food-gathering places). (Kā Huru Manu).

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values 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 Woodham Park Caretaker's Dwelling and setting are of architectural and aesthetic significance for their design and materials, some of which were salvaged from the earlier house on the site. It is noted in Council records that windows and doors from the Woodham homestead were reused in the Caretakers cottage.

The house retains its heritage fabric to a high degree. The layout of the house remains intact. The front door faces Woodham Road and is accessed through a simply decorated porch. A high timber dado in dark shellac finish features in the hallway. The central hallway includes a linen cupboard and telephone shelf, both in dark finished timber. The master bedroom, second bedroom, toilet, bathroom and lounge are accessed from this hallway. The lounge features timber panelling, and a tiled fireplace. Window sills and surrounds, along with the doors and architraves are all in a dark finished timber – probably shellac. Original light switches remain throughout including Bakelite/early plastic switch plates. Original kitchen cupboards remain, and a small inbuilt metal food safe remains.

The house features a variety of fenestration – possibly due to some of it having been salvaged from the demolished Woodham homestead. This includes a large, fixed three paned window and multi-paned casement windows either side of a large central single paned window in the lounge. Two leadlight windows are located in the sunroom, which is entered through French doors from the open plan dining and kitchen area. The kitchen area features a multi-paned window within an extended bay. The bathroom includes an original built in mirrored cabinet.

The wash house is within the house, but accessed through a separate external door. This contains the original concrete double tub, timber wall linings and shelving and cupboards. The house has a concrete ring foundation, with timber floor. It would appear that a salvaged door and sash windows have been used in the garden shed which is in a dilapidated state.

The house in its planning illustrates modern trends in architecture with its large windows and unframed glazing, and open plan kitchen and dining nook. The house is oriented towards the sun and includes a sunroom on the north corner. In this respect it has similarities with the Engineer's House at Halswell Quarry, designed by Ewart Somers, acting City Engineer and designed in 1939.

Although it is noted that slates from the previous homestead were used for roofing, the Caretakers residence is now roofed in corrugated iron.

The whole interior contributes to the significance of the heritage item because of its form and materials, and the large extent of heritage fabric that remains throughout. Interior features include the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. These are highly intact and reflect the period in which the house was constructed, and its history of residential 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.*

The former Caretakers Dwelling and setting are of technological and craftsmanship for its construction, materials and finishes, which reflect the standards, technology and skills of the period in which it was built. The house is of timber weatherboard construction, and features timber panelling which has a shellac finish and leadlight windows, as well as original joinery and hardware. The setting features a stone wall, timber gate and stone edging that demonstrates techniques and craftsmanship 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.*

The former Caretakers Dwelling and setting are of high contextual significance for their location adjacent to Woodham Park, for the relationship of the house to the garden and for the landscaping design of the garden. The setting consists of the immediate area around the house, which is fenced off from the park in 2022, but which is not located on a separate land parcel to the park.

The house is situated to the east of the Woodham Road entrance to Woodham Park. The house relates to the park in terms of the design of the wall and gate at its frontage. The house is similar in materials, scale, form, age and design to other houses in Woodham Road.

The frontage of the property features a rubble basalt wall with crenellations and a set of original timber gates which were of the same style as gates which originally featured at the park entrance next door. The garden contains established trees and shrubs, including rhododendron, fuchsia, buxus, cherry blossom, cabbage tree, and a golden totara. The driveway and garden are laid out with Halswell quarry stone edging.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

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

The former Caretakers Dwelling and setting are of archaeological significance because of the potential to provide evidence of human activity, including that prior to 1900. The property is located within the wider cultural landscape activity by Ngāi Tahu for travel and mahinga kai. There is a history of European occupation, farming and planting of the site since at least the 1870s.

## **SUMMARY ASSESSMENT**

The former Woodham Park Caretakers Dwelling, including the whole of the interior, and setting is of overall significance to the Christchurch district including Banks Peninsula.

The former Woodham Park Caretaker's Dwelling and setting are of historical and social significance for their association with Woodham homestead and its later use as the home of caretakers for the adjacent Council owned public reserve - Woodham Park. The former Woodham Park Caretaker's Dwelling and setting are of cultural significance as they illustrate the way of life of a park caretaker and their family from the 1940s, as well as the practice in this period of caretakers living on the site that they serviced, and the changes in this over time. The property is located within the wider cultural landscape of the Ōtākaro (Avon River) which was an important part of the interconnected network of traditional Ngāi Tahu travel routes and which supported numerous kāinga mahinga kai (food-gathering places). The dwelling and setting are of architectural and aesthetic significance as a 1940s dwelling which has retained a high degree of integrity in terms of its original layout, materials, finishes and its garden setting. The former Caretakers Dwelling and setting are of technological and craftsmanship for its construction, materials and finishes, which reflect the standards, technology and skills of the period in which it was built. The former Caretakers Dwelling and setting are of high contextual significance for their location adjacent to Woodham Park, for the relationship of the house to the garden and for the landscaping design of the garden. The former Caretakers Dwelling and setting are of archaeological significance because of the potential to provide evidence of Māori and European activity, including that prior to 1900.

## **REFERENCES:**

Woodham Park Historical Investigation and Assessment, Louise Beaumont, September 2010. TRIM 10/415459

Abattoir and Reserves Committee CCC minute books 1941

MR G. PALAIRET – OBITUARY AUCKLAND STAR, VOLUME LVIII, ISSUE 288, 30 NOVEMBER 1927, PAGE 9

PRESS, VOLUME L, ISSUE 8427, 9 MARCH 1893, PAGE 1

CH377 WOODHAM PARK 1974

KA HURU MANU

**REPORT DATED: JUNE 2022**

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**CHRISTCHURCH DISTRICT PLAN –SCHEDULED 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 leadlight 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. The altar features twin coloured stained glass memorial windows set within a stone frame. 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. The walls are lined with a timber dado, and more decorative timber detailing is found in the timber pulpit and choir screen, hymn board, console and altar rail. 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.

The whole interior of St John's Church has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior is characterised by extensive use of timber for panelling, doors, the roof structure and fixtures. The interior evidences how the church has been used over time, and the traditions and the practices and traditions associated with worship.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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, including the whole interior, 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:**

Christchurch City Council Heritage files, 49 Bryndwr Road

**REPORT DATED: 11.3.2015      UPDATED 2021**

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1356  
*COMMERCIAL BUILDING AND SETTING –  
65, 69 CAMBRIDGE TERRACE, CHRISTCHURCH***



**PHOTOGRAPH:** Amanda Ohs 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 commercial building at 65 Cambridge Terrace has high historical and social significance as the offices designed by Sir Miles Warren in 1962 for the Warren & Mahoney partnership. At the time, the site was zoned residential which meant that not less than half the building was to be used as a house. The remainder of the building functioned as the offices of what has grown to be one of the most important architecture practices in New Zealand. At the time of its construction in 1963 the Cambridge Terrace residential area predominantly comprised large older houses divided into flats. Subsequent re zoning of the area from residential to commercial in the early 1970s led to the eventual demolition of all the houses on the block and the erection of commercial office buildings along the Cambridge Terrace river frontage. As the first commercial building to be constructed on the block, 65 Cambridge Terrace led the transition of the area from residential to commercial.



Warren & Mahoney's architectural practice was founded by Miles Warren in 1955. Warren sought the assistance of his colleague Maurice Mahoney and in 1958 the partnership of Warren & Mahoney was established. Throughout the 1960s the practice received commissions of increasing complexity and scale. The Christchurch Town Hall commission and its attendant success led to the inevitable expansion of the partnership. Warren & Mahoney offices were later established in Wellington (1979) and Auckland (1986). Sir Miles Warren is the first New Zealander to be knighted for his services to architecture. His work of the 1950s and 1960s – which includes 65 Cambridge Terrace – has been described as characteristic of the best work of his career; it is ordered, coherent, and adjusted to the individual human scale. Athfield Architects – another notable architectural practice - has been a recent tenant at 65 Cambridge Terrace.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

65 Cambridge Terrace has high cultural significance as it embodies the way of life and architectural approach of Sir Miles Warren at the time of its construction. As the architect's own office and flat, this building can be seen to express his architectural ideals at the time. The building is highly regarded amongst New Zealand architects and architectural historians, as evidenced by architectural awards, and can be seen to epitomise Sir Miles Warren's work. The building is also associated with the wider Warren & Mahoney practice that has been influential in establishing New Zealand architectural traditions at a local and national level.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

High architectural and aesthetic significance are ascribed to 65 Cambridge Terrace because it is a foremost example of the architecture of its period in New Zealand. This four story concrete block building is characterised by its materials, both externally and internally, a clear expression of two bays and the triangular roof forms which form the uppermost storey. Stained timberwork is used for the exterior window frames, doors, bargeboards and beams. The timber beams and projecting concrete beams, along with a variety of shapes and sizes of fenestration articulate the front and rear facades. White painted concrete block, which came to epitomise a particular style of Christchurch style of architecture in the 1960s is used for the exterior envelope. The building has been designed to maximise natural light, with the interior characterised by its use of materials including timber doors, beams, built in furniture, and tongue and groove ceiling linings, concrete blocks and timber and marble floors.

The building has been in a constant state of adaptation with alterations and additions being carried out as the architectural practice expanded. The building won the New Zealand Institute of Architects silver medal in 1969 at which time the jury commented: *"This building is a fascinating, idiosyncratic tour de force. There is however a clear rational planning basis with spaces simply organised around an economical central access. Visually the impact is primarily that of lively roof shapes, the uncluttered well proportioned walls, the frank use of materials and the interplay of volumes and levels"*. That the design of the building has

endured was recognised in 1995 when the building was awarded the New Zealand Institute of Architecture/Resene 25 year award.

The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior detailing and use of materials evidences the architect's characteristic attention to detail and excellence in design. The interior also evidences the original design for the use of the building, which included office and living spaces, as well as adaptations 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.*

65 Cambridge Terrace has high technological and craftsmanship significance due to the nature and use of the materials and the construction methods for the period. In the Modernist architectural tradition, the materials used are clearly expressed; a structural concrete frame with infill panels of concrete block for the side walls and strong vertical windows in the front, finish the façade of the building. The materials used and craftsmanship show a high standard of quality and attention to detail, both on the interior and exterior of 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.*

65 Cambridge Terrace and setting have high contextual significance as it is one of a group of adjacent buildings designed by Warren & Mahoney on Cambridge Terrace constructed over a twenty-eight year period between 1962 and 1988: 65 Cambridge Terrace (1962), 61 Cambridge Terrace (1974) and 69 Cambridge Terrace (1988). Together they represent an intact cluster of Christchurch's Modernist heritage as well as the work of one firm over nearly three decades. The buildings noted above have common architectural features, forms, materials and scale. They are constructed with a structural concrete frame with infill panels of concrete block for the side walls and windows in the front and rear facing walls. The proportions of the windows tend to be square, highlighted by distinctive opening sashes. Their rooflines have distinctively triangular features as viewed from the Cambridge Terrace frontages.

The site has a river outlook across the Avon River corridor, a recognised feature in the Christchurch District Plan. An early architectural landmark of the river precinct, St. Michael and All Angels Church (William Fitzjohn Crisp, 1872), is located across the river opposite the site. The setting of 65 Cambridge Terrace consists of a designed garden setting at the rear which features a densely planted enclosed courtyard and a reflecting 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.*

The commercial building and setting at 65 Cambridge Terrace has some archaeological significance. Although 65 Cambridge Terrace was constructed in 1963 and existing archaeological evidence may have been disturbed during its construction, pre-1900 human activity in the immediate vicinity of 65 Cambridge Terrace is documented. 65 Cambridge Terrace is located on the banks of Otākaro (Avon River) which was a well known mahinga kai for Waitaha, Ngāti Mamoe and Ngāi Tahu. In the early years of European settlement, the banks of the Avon opposite 65 Cambridge Terrace provided a popular location for swimming and boating. The area was developed for residential purposes in the 1880s.

## **ASSESSMENT STATEMENT**

The commercial building, including the whole interior and setting, at 65 Cambridge Terrace have high overall significance to the Christchurch District. 65 Cambridge Terrace has high historical and social significance as the offices designed by Sir Miles Warren in 1962 for the Warren & Mahoney partnership – one of the most important architecture practices in New Zealand. 65 Cambridge Terrace has high cultural significance because of its association with the wider Warren & Mahoney practice that has been so influential in establishing New Zealand architectural traditions at a local and national level. 65 Cambridge Terrace has high architectural and aesthetic significance; it reflects an excellent local interpretation of overseas modernist architectural traditions and has won awards at the time of building as well as retrospectively. 65 Cambridge Terrace has high technological and craftsmanship significance due to the nature and use of the materials and the innovative construction methods for the period. 65 Cambridge Terrace and setting have high contextual significance as it is one of a group of adjacent buildings designed by Warren & Mahoney which together represent an intact cluster of Christchurch’s Modernist heritage as well as the work of one firm over nearly three decades.

## **REFERENCES:**

Christchurch City Council Heritage files *65 Cambridge Terrace*  
*Christchurch City Council ESU Building and Planning Files*  
*The Press*

Van Raat, Tony. “Tradition and Innovation. Modern Architecture in the South Island.” *Exquisite Apart. 100 Years of Architecture in NZ.* (Ed.Walker, C) NZIA, 2005.

Warren & Mahoney. *Warren & Mahoney Architects 1958 – 1989.* Warren & Mahoney. 1989.

Warren & Mahoney. *New Territory. Warren and Mahoney. 50 Years of New Zealand Architecture.* Warren and Mahoney. 2005.

**REPORT DATED:** 4 FEBRUARY, 2015

**UPDATED :** 16 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 113  
*DWELLINGS AND SETTING – 86-88 CHESTER STREET EAST,  
CHRISTCHURCH***



**PHOTOGRAPH: M.VAIR-PIOVA, 10/12/2014**

**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 semi-detached townhouses at 86-88 Chester Street East are of social and historical significance as part of a development by architect, builder and landowner William Widdowson in the 1890s that remained in the ownership of his family for nearly 70 years and has remained in use for accommodation purposes until today. The townhouses are two dwellings from a development of eight very similar dwellings, of which four remain following the earthquakes of 2010 – 2011. Widdowson immigrated to Christchurch in the 1850s and undertook the development c. 1892. He was employed for a time by the Provincial Government of Canterbury as an Inspector of Works, as well as time on the North Canterbury Board of Education. Certificates of Title show he purchased the easternmost property of the four sites in 1879 and the further three sections in 1890. Widdowson lived at the property adjacent to the sections he developed from 1880 to 1914 and died a year later in 1915. The Victorian townhouses remained in the ownership of Widdowson's family until 1961. They continue to be used as private dwellings today. Both buildings were damaged by the 2010/11 Canterbury earthquakes and were subsequently 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 Chester Street East townhouses have cultural significance as they represent a pattern of residential development in late 19<sup>th</sup> century inner city Christchurch, and the way of life of inner city residents at this time. Residential development in the area east of Madras Street up to Fitzgerald Avenue included a number of single storey Victorian and Edwardian era duplexes.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

86-88 Chester Street East is of architectural and aesthetic significance because the two storey semi-detached houses are comparatively unusual in terms of residential development for the time in Christchurch and the matching form with 98-100 Chester Street East. The only comparable development was the group of two semi-detached two storey dwellings in Churchill Street which were constructed around three years later, and were simpler in form. However, these, along with two sets of the Chester Street dwellings, have been demolished following the Canterbury earthquakes leaving 86-88 and 98-100 Chester Street East as the only developments of this time and type. The Chester Street dwellings are designed in a plain Victorian Italianate style. An early plan shows that all the townhouses were identical in their footprint apart from 86 Chester Street East. This corner site differs by having two principal façades on the Madras Street and Chester Street East junction. The other dwellings have only one principal façade on Chester Street East and each section was separated by brick and plaster fire walls.

The main façades are symmetrical. The rounded bays with capped roofs, finials and eave brackets relate to the influence of American pattern book architecture of this date particularly that of San Francisco. 86 Chester Street East has semicircular bays on the north facade and square bays with gables on the west facade. The near identical form and scale of these semi-detached townhouses to the remaining pair at 98-100 Chester Street East affords aesthetic significance to these dwellings.

The whole interior of 86 Chester Street East has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior retains many of the original internal features of the period including ceiling roses, and timber joinery such as feature staircase, doors, skirtings and tongue and groove panelling. The interior evidences the historical layout and detailing, design skills, and aesthetics, as well as illustrating a past way of life, and adaptation over time for modern requirements.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

86-88 Chester Street East have technological and craftsmanship significance for what they may reveal about the use of materials of the time and for detailing such as leadlight fanlights,

eaves corbelling and the iron lacework on the verandah. The dwellings were originally built with internal brick and plaster fire walls, an important safety feature for neighbouring timber dwellings.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, 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 86-88 Chester Street East consists of the immediate land parcel for both dwellings and is a long narrow area of land for the building. With the loss of two of the Chester Street East townhouses some of the contextual significance of 86-88 Chester Street East has been lost. However, the dwellings still have contextual significance for their streetscape in conjunction with the near identical semi-detached Victorian townhouses at 98-100 Chester Street East with the degree of consistency and scale being significant. The site of 86-88 Chester Street East on the corner of Madras Street is also relatively prominent and adds to its landmark significance. Grouped townhouses were uncommon in Christchurch during the late colonial era and despite the loss of two of the buildings their heritage value remains. A row of brick terrace townhouses, Blackheath, still remains in Sydenham. The townhouses are in proximity to listed items including the Edmond's Clock Tower, undergoing repairs following the Canterbury earthquakes, and telephone kiosk, as well as the avenue of Poplars along the Avon River between Madras and Manchester Streets.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

The buildings and settings are of archaeological significance as they have potential to hold evidence of human activity on the site, including construction methods and materials, and including evidence which pre-dates 1900.

## **ASSESSMENT STATEMENT**

86-88 Chester Street East, including the whole interior of 86 Chester Street East and setting, are of heritage significance to Christchurch including Banks Peninsula. The semi-detached townhouses at 86-88 Chester Street East are of social and historical significance as part of a development by architect, builder and landowner William Widdowson in the 1890s that remained in the ownership of his family for nearly 70 years and has remained in use as dwellings until today. The Chester Street East townhouses have cultural significance as they represent a pattern of residential development in late 19<sup>th</sup> century inner city Christchurch, and the way of life of inner city residents at this time. 86-88 Chester Street East is of architectural and aesthetic significance because the two storey semi-detached houses are comparatively unusual in terms of residential development for the time in Christchurch and for the matching form with 98 -100 Chester Street East. The dwellings have technological and craftsmanship significance for what they can reveal for their use of materials of the time, and for detailing such as leadlight fanlights, eaves corbelling and the iron lacework on the verandah. They

have contextual significance for their streetscape in conjunction with the near identical semi-detached Victorian townhouses at 98-100 Chester Street East with the degree of consistency and scale being significant. The site of 86-88 Chester Street East on the corner of Madras Street is also relatively prominent and adds to its landmark significance. The buildings and settings are of archaeological significance as they have potential to hold evidence of human activity on the site, including construction methods and materials, and including evidence which pre-dates 1900.

**REFERENCES:**

Christchurch City Council, *Heritage File, 86-100 Chester Street East*  
Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Semi-Detached Victoria Town Houses – 86-100 Chester Street East - 2011*

**REPORT DATED:** 19/11/2014

**REPORT UPDATED:** 26 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED 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 both internally and externally, particularly in the veranda posts and frieze, bracketing and gable ends and the interior timber joinery, decorative brickwork and ceiling plasterwork. The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior illustrates a past way of life and aesthetics, as well as adaptation over time for changing needs.

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, including the whole interior 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

**UPDATED:** 16 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1132  
*DWELLING AND SETTING -  
2 CUNNINGHAM TERRACE, LYTTELTON***



**PHOTOGRAPH: BRENDAN SMYTH 2014**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

2 Cunningham Terrace has high historical and social significance for its association with prominent Canterbury businessmen and civic figures John Thomas Peacock and Peter Cunningham, and the buoyant economy of the 1870s that enabled Cunningham to build the house. In a slightly later period, the house has significance for its use as a boarding house, and for the long period of ownership and occupation by the Robson-Merrifield family.

2 Cunningham was originally part of Rural Section 40, taken up by Lyttelton's Anglican minister Rev. Benjamin Woolley Dudley in 1851. Shortly after he sold a section to carpenter Robert Turner. Turner built a small cottage where he lived with his family until 1854. In 1857 the property was sold to influential businessman J T Peacock, who managed the local affairs of the Australian-based family shipping company Peacock and Co. The firm had a wharf and premises in the port directly below the cottage where Peacock lived, and which he added to on at least one occasion. Peacock did well in Canterbury and in 1862 was able to retire and move to a large estate (Hawkesbury) in Christchurch. Peacock and Co and the cottage were sold to former employee Beverley Buchanan, but Buchanan suffered the consequences of an

economic downturn in the late 1860s, and declared bankruptcy in 1867. Peacock resumed control of his company and assets. In 1871 he sold Peacock's Wharf to grain exporter Peter Cunningham.

Peter Cunningham, a Scot, arrived in Canterbury in 1862 and joined the flour-milling company Wood Brothers as an accountant. Working his way up through the firm, Cunningham built up the grain export side of the business to the point where Wood Brothers were the largest grain exporters in Canterbury by 1871. That year Cunningham formed his own company to carry on the trade. By 1881 P Cunningham and Co was worth in excess of £100,000. Cunningham became a significant civic figure in Lyttelton, serving many years as a member of the Harbour Board.

Cunningham initially rented and then purchased the Bridle Path cottage from J T Peacock in 1874, living there until he built the present Carpenter Gothic house on the site in 1876. By 1878 however, Cunningham had accumulated the resources to leave Lyttelton, like Peacock before him, for an estate in Christchurch. He sold his former home to his brother-in-law, coal and timber merchant Thomas McIntosh. After his wife Janet's death in 1890, McIntosh left Lyttelton and the house was sold to an investor who leased it out as a boarding house. The demand for temporary accommodation was acute in a place like Lyttelton where the ships, wharves, warehouses and railways required a large peripatetic male workforce.

In 1907 Cunningham's former house was sold to stevedore Robert Robson. Four generations of the Robson – Merrifield family lived in the house until 1967. The house has passed through many hands in the intervening fifty years. Reflecting social changes in Lyttelton at large, owners in later years have been in professional occupations and commuting to work in Christchurch.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

2 Cunningham Terrace has cultural significance for the capacity it has to provide an illustration of the lifestyle of the mid-Victorian well-to-do. Its ownership profile also reflects a characteristic feature of Lyttelton life through to the mid twentieth century, where properties were commonly retained in and passed down through families over multiple generations.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

2 Cunningham Terrace has architectural and aesthetic significance as a well-preserved large Carpenter Gothic house of the mid 1870s by noted Canterbury architect Frederick Strouts. Carpenter Gothic was a popular style from settlement until about 1880, when it was eclipsed by the Italianate villa style. The style reached its zenith in the late 1870s, and 2 Cunningham Terrace with its steeply pitched roof, quoins, arched windows, and elaborate bargeboards and finials is an exemplar. Another noteworthy and exactly contemporary Carpenter Gothic home in Lyttelton is the former Chief Warder's house on Oxford Street.

Research suggests the house was designed by Christchurch architect Frederick Strouts. Strouts called for tenders for additions to Cunningham's Lyttelton home in December 1875.

Although it appears that a subsequent decision was made to clear the earlier house from the site and start afresh, it is likely that Strouts remained the architect. Frederick Strouts (1834-1919) arrived in Christchurch in 1859. His most notable works include Ivey Hall at Lincoln University (1878), the Hyman Marks Block at Christchurch Hospital (1897, demolished) and large houses Elmwood (1884, demolished), Otahuna (1895) and Strowan (1890 & 1901). Elmwood and Strowan were substantial Carpenter Gothic dwellings. Strouts' office became the training ground for a number of local architects of the next generation.

The house underwent a major restoration in the late 2000s when it was fully reclad and reroofed, but then sustained substantial damage in the Canterbury Earthquakes of 2010-2011. Repair involved partial re-piling, new kauri ground floors, partial re-lining and the removal of both chimneys. The large chimney on the western elevation was replicated in brick slips. The original stone and brick retaining wall along the Cunningham Terrace frontage of the property has been replaced.

The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. Significant interior elements remain including the kauri staircase, fireplaces and surrounds, timber detailing and ceiling roses. The interior evidences past design, aesthetics and way of life, as well as adaptation for changing needs 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.*

2 Cunningham Terrace has technological and craftsmanship significance for the capacity it has to reveal information on the use of materials and construction techniques in the late nineteenth century. The house has particular craftsmanship significance for its elaborate Carpenter Gothic detailing, particularly its bargeboards and finials.

### **CONTEXTUAL SIGNIFICANCE**

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

2 Cunningham Terrace has high contextual significance for its setting and as an important contributor to the colonial townscape of Lyttelton. Because of its tall narrow form and prominent elevated location, the house is a landmark in the port town. The house is located predominantly amongst villas of the late nineteenth and early twentieth century.

The setting of the dwelling is its immediate parcel, a narrow triangular section below the Bridle Path and above Cunningham Terrace. Cunningham Terrace was originally a dedicated access way for 2 Cunningham Terrace, and was named in Cunningham's honour in the late 1890s after his death. The two streets meet at the apex of the triangle. The dwelling is located close to the apex; a very small section at the intersection was subdivided off within the last two decades.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

2 Cunningham Terrace and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A first dwelling was constructed on the site in 1851; the present house dates from 1876.

## **ASSESSMENT STATEMENT**

2 Cunningham Terrace, including the whole interior and setting, has overall heritage significance to the Christchurch district including Banks Peninsula. The house has high historical and social significance for its association with prominent Canterbury businessmen and civic figures John Thomas Peacock and Peter Cunningham, and the buoyant economy of the 1870s that enabled Cunningham to build the house. In a slightly later period, the house has significance for its use as a boarding house, and for the long period of ownership and occupation by the Robson-Merrifield family. The dwelling has cultural significance for the capacity it has to provide an illustration of the lifestyle of a prosperous late Victorian businessman. Its ownership profile also reflects a characteristic feature of Lyttelton life through to the mid twentieth century, where properties were commonly retained in and passed down through families over multiple generations. The dwelling has architectural and aesthetic significance as a well-preserved large Carpenter Gothic-style dwelling designed by noted Canterbury architect Frederick Strouts. The dwelling has technological and craftsmanship significance for the capacity it has to reveal information on the use of materials and construction techniques in the late nineteenth century. The house has particular craftsmanship significance for its elaborate Carpenter Gothic detailing, particularly its bargeboards and finials. The dwelling has high contextual significance for its setting and as an important contributor to the colonial townscape of Lyttelton. Because of its tall narrow form and prominent elevated location, the house is a landmark in the port town. The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. A first dwelling was constructed on the site in 1851; the present house dates from 1876.

## **REFERENCES:**

Christchurch City Council Heritage File: 2 Cunningham Terrace

Press 22 December 1875 p 4

**REPORT DATED:** 25/02/2015

**UPDATED:** 16 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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 a decorative arch with columns and timber keystone, ceiling roses, tiled hearths with decorative mantles, and plaster mouldings. The main entrance door is flanked by side and fanlights inset with coloured leaded glass. The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior of the building is of significance because it evidences interior design, aesthetics, materials and layout of the period the house was built. It also illustrates a past way of life, and adaptation over time for changing use requirements. 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, including the whole interior and 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:**

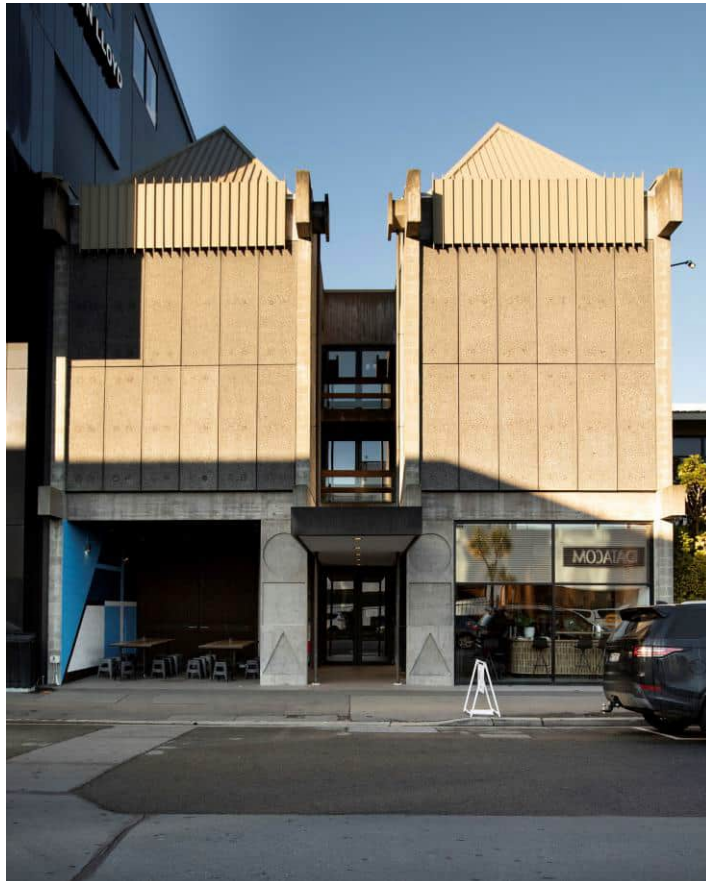
Christchurch City Council Heritage files *66 Derby Street*  
Historic place # 3711 – Heritage NZ List: <http://www.heritage.org.nz/the-list/details/3711>  
<http://www.teara.govt.nz/en/biographies/5w9/wardell-henry-john>

**REPORT DATED:** 15 FEBRUARY 2015 **UPDATED:** 16 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1354  
FORMER CSA/ CoCA GALLERY AND SETTING – 66  
GLOUCESTER STREET, CHRISTCHURCH**



**PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2021**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

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

The Centre of Contemporary Art Gallery (CoCA) has high historical and social significance as the oldest arts institution in Canterbury being established in 1880. It was formerly known as The Canterbury Society of Arts (CSA) and from 1895 until 1968 exhibitions were held in the now demolished CSA art gallery on the corner of Durham Street and Armagh Street designed by B. W. Mountfort with additions by R. D. Harmen. Restrictions in space, increasing membership and the need for a purpose-built gallery with adequate, lighting, display and storage facilities meant that by the early 1960s the original gallery was no longer adequate for the CSA's purposes. In a 1963 Council meeting of the CSA, debate took place over the relocation of the Society into a new gallery and site in Christchurch. Architects Minson & Henning-Hanson and Dines provided plans in 1965 for a new gallery to be built at 66 Gloucester Street; the new gallery was opened in 1968.

It was requested in the original brief by the sub-committee of the CSA (consisting of Peter Beaven, Miles Warren, Quentin Macfarlane, Rhona Flemming, Rusty Laidlaw, Paul Pascoe, and S. E. Mair) to the architects that the gallery was to be entirely functional: it should consist of the largest possible hanging space in one related space, be bare of fixtures and dependant as much as possible on natural lighting, there should be adequate storage, working, kitchen, and cloak rooms and the building should be structurally strengthened to allow for further building of up to six stories, and provision should be made for a lecture and projection room. The opening of the new gallery was a milestone for the visual arts in Christchurch as it was not only a purpose-built contemporary art gallery for the display of working artists, but also the first time that a local gallery had specific spaces to accommodate solo exhibitions rather than group shows. In 1996 the gallery underwent a name change and renovation to ensure that it retained a relevance to working artists and issues of relevance to the arts. As the Centre of Contemporary Art the gallery sought to act “as a dynamic and vibrant centre that embraces the diversity of contemporary cultural production.”

In recent years the Centre of Contemporary Art Gallery continued to function in terms of its exhibition programme according to the dictates of the exhibition spaces. An art classroom was sited within the Print Room and the mezzanine level was an art gallery exclusively for the exhibition of the art work of young people. The Centre of Contemporary Art Gallery sustained moderate damage in the 2010/2011 Christchurch earthquakes. It was closed for repairs and reopened in 2016. Repair work included the replacement and insulation of the roofing system, including the skylights in the roof pyramids which have all been replaced with toughened glass. All walls are now insulated and lined with plywood and board. The plywood allows for more efficient exhibition installations. The 1970s addition at the back of the building has been demolished, the 130m<sup>2</sup> space will be used as an outdoor gallery / project space. Enclosed by the concrete walls of the surrounding buildings with an open view of the sky, this space is intended to provide a very distinctive experience.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

The Centre of Contemporary Art Gallery has high cultural significance because of its contribution to the arts in Canterbury and the wider community. The gallery has acted as an exhibition space for hundreds of local artists and is an important cultural institution in Christchurch. Artists recently graduated from art schools and polytechnics have often held their first solo exhibition at the gallery or received an award to further their study in the arts, or received acknowledgment through an exhibition such as the annual members' exhibition and award. The Centre of Contemporary Art has a well-established association with the community. This is both historical and a consequence of the range of services, events, and education programmes it provides. Until the early 1970s the gallery occupied a critical place in the development of the arts in the City, actively participating through exhibitions and education. This was particularly important, with an absence of dealer galleries in Christchurch, and the public art gallery's role primarily restricted to use as an art museum.

The gallery's use remains similar to when it opened in 1968, with exhibition spaces featuring changing shows, as well as art classes and an education programme for the arts. The gallery is also used for community and business functions on a regular basis. As an arts institution within the cultural precinct, it maintains a profile with local visitors and with tourists.

The Centre of Contemporary Art continues to play an important role in the development of the arts and artists of Christchurch. The gallery has retained its progressive approach to exhibition programmes and events.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

The Centre of Contemporary Art Gallery is of high architectural and aesthetic significance; the building was designed by architects Minson, Henning-Hanson and Dines in 1965 and is an excellent example of modernist architecture in New Zealand. Architects Stewart Minson and Holger Henning-Hansen have been identified as contributing to the emergence of contemporary architecture in New Zealand. Both worked in the domestic field and Henning Hansen was noted in the late 1950s with a house in Burnside of 1958 whose “designs were the first clear expression in Canterbury of the precise care for natural materials and the empirical simplicity of the best Scandinavian work”.

The exterior of the gallery is deceptive in appearance in the effort to fit it on to a narrow inner-city site; this belies the ample exhibition space within made up of five exhibition spaces, a classroom for art education, a racked display and storage area for art works and storage space. The building reflects Brutalist principles in its use of poured concrete and aggregate panels. The street façade presents two twin rectangular forms with separate roof forms, and separated by a recessed area. The symbol of the gallery – a circle, square and triangle form are recessed into the concrete piers either side of the entrance. The building was constructed with a ground floor, first floor and mezzanine level with administration and storage areas. It consisted of five gallery spaces including four smaller galleries for solo artist’s exhibitions and a large gallery (the Mair Gallery) 16 metres in length by 10 metres width for touring and themed exhibitions.

The interior spaces are a continuation of the simplicity and Brutalist principles expressed on the exterior, dominated by concrete walls and floors with timber contrast in details such as the balustrades, secondary stairs, and internal doors. The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior is a key element of the design of the building, and reflects the work of the architect and construction professionals. The interior evidences the original and continued use as an art gallery through its spaces and layout.

The gallery received an Enduring Architecture Award from the New Zealand Institute of Architects in 2002. This was entirely appropriate as it remains as functional and vital in its use as a purpose-built art gallery as it did when it was opened in 1968. The judges in 2002 commented that “After 25 years the gallery remains a stimulating environment in which both art and architecture can be equally appreciated”. As an institution that has acted as a venue for numerous artists and arts events it continues to make a significant contribution to the arts in the 21<sup>st</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 Centre of Contemporary Art Gallery is of high technological and craftsmanship significance as an excellent example of 1960s concrete construction and detailing, and

gallery lighting design. The exterior features concrete block and poured concrete beams and piers, and the use of large riverbed stones embedded into panels on the first level of the building. The logo of the CSA is embossed into two columns. Internally the spaces were designed to allow natural light in the main gallery through the pyramidal roof system and natural lighting enters gallery spaces through light tunnels.

## **CONTEXTUAL SIGNIFICANCE**

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

The Centre of Contemporary Art Gallery is of high contextual significance due to its location in the central city with its distinctive features lending it landmark status. The gallery, sited at 66 Gloucester Street, is part of area of the city which was historically the location of a number of educational institutions. This included the opening of the Canterbury Museum in 1870, Canterbury (university) College in 1877, the School of Art in 1882, and its predecessor the Canterbury Society of Arts in 1880. The Centre of Contemporary Art is an important part of this area being sited adjacent to The Christchurch Art Gallery Te Puna o Waiwhetū and close to the Provincial Council Buildings. In terms of architectural type, material, colour and texture, the Centre of Contemporary Art Gallery relates to the nearby former New Zealand Post Building, now the Christchurch City Council's Civic Offices, in Hereford 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 Centre of Contemporary Art Gallery is of some archaeological significance as the site is in the vicinity of the area once occupied by the Waitaha Pā, Puari. In European terms the archaeological significance of the site dates from the mid to late 1800s when the Gloucester Street area was developed. Construction of the Centre of Contemporary Art Gallery was completed in 1968. It is possible that during the construction of the Centre of Contemporary Art Gallery any existing archaeological evidence would have been, disturbed, modified or destroyed.

## **ASSESSMENT STATEMENT**

The Centre of Contemporary Art, including the whole interior and setting, is of high heritage significance to the Christchurch District, including Banks Peninsula. The Centre of Contemporary Art Gallery has high historical and social significance as the home of the institution formerly called The Canterbury Society of Arts (CSA) – the oldest arts institution in Canterbury which was established in 1880, and was the first local gallery which had specific spaces to accommodate solo exhibitions rather than group shows. The Centre of Contemporary Art Gallery has high cultural significance as a well-established arts institution with the community. The current building has ensured the continuance of the oldest art organisation in the City. The Centre of Contemporary Art Gallery has high architectural and aesthetic significance as an example of modernist architecture of the period which expresses Brutalist principles, which has received an *Enduring Architecture Award* from the New

Zealand Institute of Architects. The Centre of Contemporary Art Gallery is of high technological and craftsmanship significance as an example of 1960s concrete construction techniques and finishes. The building is of contextual significance as one of a number of buildings in this part of the central city that have supported Canterbury's long tradition in arts and education and as a landmark for its use and distinctive appearance.

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"New Gallery" News. *The Journal of the Canterbury Society of Arts* No.8, July 1966.

**REPORT DATED:** 28 JANUARY, 2015    **UPDATED:** 16 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 268  
ST LUKE’S CHAPEL AND SETTING – 272 HEREFORD  
STREET, CHRISTCHURCH**



**PHOTOGRAPH: 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.*

St Luke's Chapel has historical and social significance as a chapel that was initially constructed as a funerary chapel for the Lower Heathcote Church of England Cemetery. It then became the chapel for the Jubilee Home and finally was relocated to be the chapel for the City Mission. The chapel was designed in 1888 by R. W. England as a funerary chapel for the Lower Heathcote Church of England Cemetery in Rutherford Street, Woolston. The Heathcote parish was part of the community served by the Church of St John the Evangelist in Woolston. In 1864 the Church Property Trustees purchased land on the corner of Princess (now Rutherford) Street and Garlands Road for use as a cemetery. One of the earliest cemeteries in Christchurch the Heathcote Cemetery was consecrated by the Rt Rev Harper, first Bishop of Christchurch in 1868. By the late 1940s the chapel had fallen into disrepair, through lack of use, as the nearby Heathcote cemetery was almost full. A St John's lay reader, L.R. Burgess, who conducted regular services at the nearby Jubilee Home instigated the gifting of the building by the Church Property Trustees to the North Canterbury Hospital Board and in 1947 the chapel was relocated to the Jubilee Home. However The Jubilee Home was established in 1888 as a memorial to the 50th Jubilee of Queen Victoria. It was established to care for the 'destitute and infirm'. The move was supervised by the architect R

S D Harman and most likely undertaken by traction engine. In October 1949 the chapel was dedicated to St Luke the physician. As a non-denominational chapel the St Luke's Chapel served the religious community of the Jubilee Home until 1990. In that year the Jubilee Home was closed and following an approach from the City Missioner, the chapel was gifted by the Area Health Board to the Christchurch City Mission. In April 1991, under the supervision of architect Don Donnithorne, the chapel was moved to its new site at the City Mission in Hereford Street. In 2013 consent was obtained by Wilkie and Bruce architects to move the Chapel over the road to a site adjacent to the new City Mission building. The chapel now sits on its own plot of land on the south side of Hereford Street.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

St Luke's Chapel has cultural and spiritual significance having served three distinct communities since its consecration in 1888. As a funerary chapel it was used for final services for many people buried in the Woolston Cemetery. At the Jubilee Home it was used for regular services as well as for the funeral services of some of the residents. It continues to fulfil a spiritual and cultural function as the City Mission Chapel.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

St Luke's Chapel has architectural and aesthetic significance for its Gothic Revival design by well-known Christchurch architect R W England. Born in Lyttelton in 1863, Robert England went to England for his architectural training. He returned to Christchurch and established his own practice around 1886. The chapel, designed in 1888, is among his earlier works, with later works including McLeans Mansion and the third stage of Riccarton House. His brother Edward England joined the practice in 1906, two years before Robert's death in 1908. The weatherboard chapel has a steeply pitched shingled gable roof with decorative bargeboards at each end. Lancet windows line the nave with a triple lancet window at the east end. The chapel is entered through a gabled entrance porch, with the interior being dominated by four open timber trusses. The building is constructed of kauri with some rimu finishes. The glass in the side lancets is the original glass from the 1880s. The stained glass window in the triple lancet was added in the 1950s and was the work of Roy Miller of Miller Studios Dunedin. It was designed by Miller's principal designer, Frederick V Ellis head of the School of Art at Wellington Technical College. As well as the timberwork in the building itself the altar furniture is of note. Through donations from Jubilee Home residents an altar, lectern, chair and prayer desk were commissioned for the chapel in the early 1950s. Designed by architect R S D Harman, the furniture was carved by J C Vivian, who worked closely with master craftsman, Frederick Gurnsey.

The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior evidences the use of the building for worship, as well as design, aesthetics and materials of the period in which it was built.



## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

St Luke's chapel has technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century timber construction methodologies, materials, fixtures and fittings. It has craftsmanship significance for its interior finishes such as the altar furniture designed by R S D Harman and carved by J C Vivian, who worked closely with noted master craftsman Frederick Gurnsey, the stained glass windows and decorative detail.

## **CONTEXTUAL SIGNIFICANCE**

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

The setting of the chapel consists of the immediate land parcel. It has contextual significance for its relationship to the adjacent City Mission building on Hereford Street. The removal of the building from the previous City Mission complex of buildings on the north side of the street has improved the visibility of the chapel, putting it on its own plot, directly facing the road, rather than it being hidden in amongst a complex of buildings. The chapel sits in a lawn area with parking to the rear of the site. A small building has been constructed behind the chapel to house toilets and storage.

## **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

The Chapel setting is of 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, as an early central city land parcel. However any archaeological evidence found would not relate to the chapel itself, its foundations being extant in the Rutherford Street Cemetery.

## **ASSESSMENT STATEMENT**

St Luke's Chapel, including the whole interior and setting, are of overall significance to Christchurch including Banks Peninsula as an extant example of a Victorian funerary chapel. The chapel has historical and social significance as a chapel that was initially a funerary chapel for the Lower Heathcote Church of England Cemetery, then chapel for the Jubilee Home and finally the chapel for the City Mission. St Luke's Chapel has cultural and spiritual significance having served three distinct communities since its consecration in 1888. It has architectural and aesthetic significance for its Gothic Revival design by well-known Christchurch architect R W England. The chapel has technological and craftsmanship significance for its 19<sup>th</sup> century timber construction, materials, fixtures and fittings and additional details such as the altar furniture designed by R S D Harman and carved by J C

Vivian, who worked closely with noted master craftsman Frederick Gurnsey. It has contextual significance for its relationship to the adjacent City Mission building on Hereford Street. As the Chapel has been relocated a number of times, the Chapel setting only is of 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.

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**REPORT DATED:** 28/11/2014

**UPDATED:** 16 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE 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 DISTRICT PLAN – SCHEDULED 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.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

The interior of the church features a timbered panel and beamed ceiling with associated truss and bracing structure. The interior faces of the walls have dado panelling with a dentilled dado rail, with the organ chamber featuring full panelling behind the altar. Timber detailing is used throughout the building in contrast to the lath and plaster walls, including as window tracery in the coloured leaded windows, including the rose window, and as window framing throughout the building. The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior evidences the use of the building for worship and design and materials of the period in which it was constructed as well as changes over time.

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 Rangī 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 Rangī 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 Rangī 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, including the whole interior and 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,

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**REPORT DATED:** 4 MARCH, 2014

**UPDATED:** 16 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
*RICCARTON – 12, 16, 31A AND 39 KAHU ROAD,  
CHRISTCHURCH***

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 Māori as Pūtarikamotu. For some years after the Deans settled at Riccarton (1843) Māori and European worked together to protect the bush and cultivate introduced crops.

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, with a restaurant/café. The former farm buildings have a Kahu Road frontage not far from Riccarton House.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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 Ngāi Tūāhuriri mahinga kai settlement and timber source from the 1800s, set within a wider landscape of Māori 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 Ngāi 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. Māori 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. A predator-proof fence installed in 2000 has allowed reintroduction of past native creatures.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 Māori 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 Māori as Pūtarikamotu, 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 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 Pūtarikamotu 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 Māori in this area - Pūtarikamotu- are documented prior to and during the Deans settlement. No physical evidence of Māori 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 Māori and Europeans. The bush area known as Pūtarikamotu 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 Māori and early European occupation and use.

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**REPORT DATED:** 8 NOVEMBER 2014 **UPDATED:** 16 DECEMBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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 Pūtarikamotu 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 Pūtarikamotu 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 Māori and Europeans. Māori 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 Māori significance because it is located in the area known to early Māori as Pūtarikamotu.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values 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 on the Canterbury plains. 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, linings and flooring. The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The cottage is of aesthetic significance for its simplicity, restrained proportions and detailing. The simple interior spaces, materials and lack of ornamentation evidence the way of life of early European settlers the Dean's family.

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 (pre-1845), 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 Māori at Pūtārikamotu, the attempted settlement of James Herriot et al, and the settlement at Riccarton by the Deans family.

## **ASSESSMENT STATEMENT**

Deans Cottage, including the whole interior and setting, 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 Māori 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 Māori and early colonial occupation and use.

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**REPORT DATED:** 8 NOVEMBER 2014    **UPDATED:** 16 DECEMBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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 Pūtarikamotu 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 Pūtarikamotu 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 becoming a house museum as well, 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 Māori (Pūtarikamotu) for its history of occupation and as a mahinga kai (food gathering) area for Māori 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, including structural techniques. Major restoration, repair and

strengthening work was undertaken following the 2010/11 Canterbury earthquakes, with the house reopening to the public in August 2014.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

The 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. The oaks were grown from seedlings donated by Governor Gray in 1849 and were mature enough to fell in 1900. Following the considerable restoration repair and strengthening that was undertaken following 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 Māori at Pūtarikamotu, 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 Māori (Pūtarikamotu) for its history of occupation and as a mahinga kai (food gathering) area for Māori 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 Late 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: Pūtarikamotu* (Christchurch, 1995)

Historic place # 1868 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/1868>

**REPORT DATED:** 10 NOVEMBER 2014

**UPDATED:** 16 DECEMBER 2021

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PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED 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 Māori (Pūtarikamotu) for its history of occupation and as a mahinga kai (food gathering) area for Māori 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.

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 Māori in this area - Pūtarikamotu - are documented prior to and during the Deans settlement. No physical evidence of Māori 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, was particularly fond of planting trees 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 Māori (Pūtarikamotu) for its history of occupation and as a mahinga kai (food gathering) area for Māori 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 Pūtarikamotu 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: Pūtarikamotu* (Christchurch, 1995)

Thelma Strongman 'The Garden at Riccarton' *Historic Places in New Zealand* (March 1995)

**REPORT DATED:** 10 NOVEMBER 2014

**UPDATED:** 16 DECEMBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1291  
*FORMER RICCARTON FARM BUILDINGS AND SETTING – 31A  
AND 39 KAHU ROAD, CHRISTCHURCH***



**PHOTOGRAPH: F WYKES, 2017**

**HISTORICAL AND SOCIAL SIGNIFICANCE**

*Historical and social values that demonstrate or are associated with: a particular person, group, organisation, 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 was demolished. The remaining buildings were strengthened, repaired and restored for use by the School.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

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 Pūtarikamotu, an area of considerable significance to Ngāi Tahu as an early mahinga kai area. Kaimahi (workers) from Kaiapoi worked the wetlands that once existed in this area and Pūtarikamotu was often visited by Ngāi 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 Pūtarikamotu, 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 Pūtarikamotu, an area of considerable significance to Ngāi 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 Māori 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

**UPDATED:** 16 DECEMBER 2021

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**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 377  
FORMER DWELLING AND SETTING, *FITZROY* - 24  
MCDougALL AVENUE, MERIVALE**



**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.*

*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*. The building was damaged in the Canterbury earthquakes and was vacated until repairs were completed in 2015 when it resumed its administrative role.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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, however the house has been largely reinstated to its pre-quake condition.

The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. Key elements of the interior of the house remain in-situ and have been repaired post-quake. Of particular note is the timberwork throughout the house including the main staircase with decorative carved newel posts and balustrade, timber wall panelling and decorative timber openings and bracing. Internal leadlight doors, plaster ceiling roses and a coved decorative plaster ceiling in the former ballroom are also of note. The interior reflects the use of the building over time, and materials, design and aesthetics of the period in which it was built, and changes 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.*

*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 was replicated as part of the repair programme.

### **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*, including the whole interior and setting, 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:**

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**REPORT DATED:** 18/12/14

**Updated:** 16 December 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE 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 DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 487**

***DWELLING AND SETTING, IRONSIDE HOUSE –  
381 MONTREAL STREET/32 SALISBURY 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.*

Ironside House has historical and social significance due to its varied history and association with leading members of Christchurch's medical fraternity. The house was built in 1899 on the site of the Junction Hotel for Archibald Scott, an Insurance Manager. During the early years of the first decade Walter Fox, MB, surgeon is listed in Wisers as occupant of the building. Fox had a varied medical career having been a house surgeon, medical superintendent, military registrar and consultant surgeon. In 1907 Sir Hugh Thomas Dyke Acland of the Acland family of Mt Peel Station purchased the building as a townhouse. Born in 1874, Sir Hugh Acland was a distinguished surgeon who served in a medical capacity in the South African War, and World War I and II. From 1904 to 1929 he was Honorary Surgeon at the Christchurch Public Hospital. He was knighted in 1933. Sir Hugh ran a surgery from the property now known as Ironside House for many years. From the mid-1920s Dr Arthur Charles Thomson operated a surgery from the property although he did not

purchase the building from Acland until 1944. Thomson had a large private practice which included obstetrics and anaesthetics, providing especially for Sir Hugh Acland, but devoted much of his time to those at the margins of medical practice, focusing on venereal disease, illegitimacy and crime. Thomson sold the house in 1966 to the Christchurch City Council who leased it to the Christchurch Teachers' College. The house was used for lectures and tutorials until the college moved to Ilam at which time it was converted to student accommodation. The house was named Ironside House by the college after Miss A F Ironside, a lecturer in science and women's warden of the college from 1927 until 1941. In 1982 Jan and Peter Clifford purchased the property and restored the house. They opened a cookery school on the ground floor. The present owners purchased the property in 1999.

Ironside House sustained significant damage during the earthquakes and underwent repair and reinstatement work. The building has housed popular restaurants both pre and post-earthquakes. New accessory buildings on the west side of the site include a refrigerated storage space and staff amenities.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Ironside House has cultural significance due to its association with the way of life of leading members of the medical fraternity of Christchurch, in particular the now uncommon practice of operating practices from large dwellings in the central 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.*

Ironside House has architectural and aesthetic significance as an Edwardian Free-style building by the prominent Edwardian Christchurch architectural practise of Clarkson and Ballantyne.

The two-storey weatherboard building has multiple gabled roof forms with a variety of jettied, half-timbered and shingled gable ends. Although the decorative treatment of the building is restrained, a first floor balcony with decorative bracketing enlivens the Salisbury Street facade. Oriel windows, board and batten detailing and a round arched window provide further articulation. The scale and style of the house reflects the status of the client for whom it was built.

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.

The building has been added to and altered over the years with several distinct changes of use marking its history. From early in its history it appears to have been adapted for use as a medical surgery, then teaching rooms for the Teachers College, student accommodation and a cooking training school. Today the house operates as a restaurant. Despite these changes some interior features have remain in-situ including kauri doors, panelling and skirting

boards, as well as timber detailing on the ceilings. Some of the original fire-surrounds also remain in place. The main changes that have been made to the building include dividing the first floor into two flats, and removing a dividing wall from the dining room in order to enlarge the room.

Ironside House was damaged in the 2010/2011 Christchurch Earthquakes and underwent significant repair and reinstatement work. Two brick chimneys were removed with one being replaced by a lightweight replica. Because the foundation was damaged, Ironside House was temporarily relocated while new piles and foundations were installed. The damaged sections of the house were rebuilt and remedial work was undertaken on the interior. Original timber work including doors, door and window architraves and tongue and groove flooring has been retained. The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior evidences materials, design, aesthetics and use from the period in which it was built, and changes over time in response to changes in 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.*

Ironside House has technological and craftsmanship significance due to its late 19th century timber construction and interior 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.*

Ironside House and its setting have contextual significance due to its central city location on a prominent corner site. The building is a recognised landmark at the busy intersection of Salisbury, Montreal and Victoria Streets. The building contributes to the historically mixed residential/educational character of the Montreal/Cranmer Square area. Ironside House has group significance in relation to the former Christchurch Teachers' College/Peterborough Centre, on the south boundary of the property, as it was part of the Teachers' College. Within the immediate environs of Ironside House are the scheduled Victoria Mansions and Victoria Clock Tower opposite. Ironside House is today one of the few timber buildings that have survived in this part of town. Its proximity to the street, materials, scale and design all contribute to its landmark significance. The setting consists of a rectangular section that extends along Montreal Street. The building sits at the northern end of the property addressing both Montreal Street and Salisbury Street in its corner position. The southern end of the property consists of an asphalted carpark which is accessed from Montreal Street. The perimeter of the property is planted with the northern street frontages developed in a residential garden style. Mature trees add to the streetscape qualities of this 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.*

Ironside House and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. Prior to the house being built in 1899 the Junction Hotel, dating from the 1860s, was on this site. The hotel was closed in 1894 as part of the general reduction of hotels. The hotel occupied the north-east corner of the site, with the building extending right to the footpath on both Montreal Street and Salisbury Street.

## **ASSESSMENT STATEMENT**

Ironside House, including the whole interior and its setting, has overall significance to the Christchurch District including Banks Peninsula. Ironside House has historical and social significance because of its varied history particularly in the fields of medicine and education. Ironside House has cultural significance due to its association with leading members of the medical fraternity of Christchurch in particular the now uncommon practice of operating practices from large dwellings in the central city. Ironside House has architectural significance due to its English Domestic Revival design and technological and craftsmanship significance because of its late 19th century timber construction and interior timber detailing. Ironside House and its setting have contextual significance because of its prominent central city location and its relationship to other heritage buildings in the vicinity including the former Teachers' College, Victoria Mansions and the Victoria Clock Tower. The grand domestic scale of the weatherboard building contributes to the historic mixed residential/educational character of the Montreal Street/Cranmer Square area. Ironside House and setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

## **REFERENCES:**

Christchurch City Council Heritage files *32 Salisbury Street, Ironside House*  
Obituary. Miss A F Ironside (1955, September 13) *The Press*  
Bennett, Dr F O. Obituary. Arthur Charles Thomson (1976, May 12) *New Zealand Medical Journal*.  
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Bennett, F O.(1962) *Hospital on the Avon*. North Canterbury Hospital Board, Christchurch.

**REPORT DATED:** 5 FEBRUARY, 2015

**UPDATED:** 16 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE 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 DISTRICT PLAN –SCHEDULED 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 interior retains original fabric and features notably the timberwork including fireplace surrounds, main staircase with carved balusters and newel posts, doors, architraves and skirting etc. Original plasterwork remains in the ceiling roses and several of the fireplaces retain their original cast iron registers and grates. The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior evidences the materials, design, aesthetics and use of the period in which the dwelling was built, and changes time. The veranda has been 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, including the whole interior and 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.

## **REFERENCES:**

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**REPORT DATED:** 3 MARCH, 2015

**UPDATED:** 16 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE 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 DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1371  
*DWELLING AND SETTING - 51 RADLEY STREET,  
CHRISTCHURCH***



**PHOTOGRAPH: G. WRIGHT 18/05/15**

**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 51 Radley Street, Woolston, has historical and social significance for its connection with builder Charles Gasson and the Gasson family, and as a home which reflects the social position and aspirations of a skilled tradesman in Edwardian Christchurch.

Charles Gasson senior (1846-1905), a builder, and his wife Harriet shifted their family from Stanley Street, Sydenham, to the newly developed Normanby Street (Radley Street from 1910), Woolston, in the 1890s.<sup>1</sup> In 1902 their son Charles James Gasson (1879-1949), a builder and prominent rugby and cricket player, purchased a section near his parents at what would become 51 Radley Street. On 20 April 1904 Charles junior married Lilla Baylis (1883-1969). A little over a month later on 7 June 1904 he drew a first mortgage on his Woolston property. This is likely to mark the construction of a family home for the newly-weds.

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<sup>1</sup> Gasson Street in Sydenham, formerly part of Madras Street, was named after the family in 1948.

The first house Charles built for his family was modestly-scaled (with the four rooms typical of a square villa), but unusually detailed. The high degree of finish evident in the house could be seen as an expression of Charles' pride in his skill (he is remembered as something of a perfectionist by his granddaughter) and in his new family, but undoubtedly also served as a good advertisement for his trade. Initially working for his father, Charles spent his career building houses - primarily in the Linwood area. In the mid-1900s he was working with Albert Love in the firm of Love and Gasson, building contractors. The partnership lasted until July 1909; thereafter Charles worked for himself. Three months after the dissolution of the firm, Charles and Lilla sold their Woolston house and moved their young family to Lilla's home town of Leeston. By 1914 however the family was back in Christchurch, where Charles plied his trade until his retirement in the late 1930s.

The next owners of 51 Radley Street after the Gassons were John Hunt, his wife Eleanor (1879-1941), and their family of four. The Hunts had been farmers in South Loburn in North Canterbury, but when they moved to Woolston, John became a labourer. After Eleanor's death, the property was sold to insurance assessor George Shearman. In 1956 he transferred it to labourer William Shearman, who lived there until his death in 1979. After passing through just two families in the seventy years since Charles Gasson sold it, the property then began to change hands at a faster pace. Over the next fifteen years 51 Radley Street was sold four times. The present owners purchased in 1995 and have raised their family there. The property sustained moderate damage in the Canterbury earthquake sequence of 2010-2011 but remained habitable.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

51 Radley Street has cultural significance for the capacity it has to illustrate the lifestyle of a skilled tradesman and his family in the early twentieth century. The formality of the house with its decorative parlour reflects the formality of Edwardian life. It could also be seen as a reflection of Charles Gasson's pride in his trade and his socio-economic aspirations in an era of when self-improvement was an admired value.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

The villa at 51 Radley Street has architectural and aesthetic significance as an otherwise conventional small Edwardian villa with a particularly high degree of ornamentation.

In plan and size, the house is a conventional small timber Edwardian square villa. There are four similar-sized rooms opening off a central hall, and a rear kitchen lean-to. Unlike many square villas built in Christchurch however, 51 Radley Street has an unconventional appearance and a high degree of architectural ornamentation and decorative finish. The front (western) elevation has twin gables with shingled and corbelled build-outs. Under each gable is a box-bay window. Between the box-bays

is a small gabled entry porch with a timber fretwork fringe and brackets. Each of the four principal rooms has a ceiling with plaster rose and coving, and a fireplace with surround and register. The corbelled chimney tops have been removed but the chimney breasts remain intact inside the house. The hall has a plaster arch. Most original interior joinery remains extant.

What makes 51 Radley Street particularly special however is the elaborately-painted ceiling in the parlour. The plaster coving is painted in alternating bands of shades of pink and green with stencilled motifs and corner bosses. Inside this frame, the ceiling is festooned with ribbons, garlands of flowers and swags of fruit. At the centre of the composition is a large plaster rose with its detail picked out in colour. Around the wall above the picture rail is a pastoral frieze with swans and cattle.

No other surviving comparable domestic decorative scheme is currently known in the city, and exactly why it features in this comparatively modest house is unknown. Wharetiki (1909), a much larger Manchester Street villa, had a not-dissimilar painted scheme but this house was destroyed in 2011. 196 Fitzgerald (1907) is a conventional small villa with an elaborately plastered (but not painted) interior. As Charles Gasson himself was not known as an artist, it has been suggested that the ceiling at 51 Radley Street was painted by (an unknown) decorator with whom he worked.

Modest alterations have been undertaken on the lean-to kitchen-living area at the rear. The house and its ceilings sustained moderate damage in the Canterbury Earthquakes in 2010-2011, but remain extant and retain a high degree of originality. Repairs have not yet taken place.

The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior reflects the materials, design and aesthetics of the period, as well as the way of life of its inhabitants and changes 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.*

51 Radley Street has technological and craftsmanship for its external architectural ornamentation and internal decorative finish, which are more extensive and of a higher quality than would normally be expected in an otherwise modestly scaled square villa in a working class suburb.

The stand-out feature in the house is the painted plaster ceiling in the parlour, which is a rare survivor in the city. The house was built by and for Charles Gasson junior, who evidently lavished considerable attention on his own home. Like nearby 37 Maunsell Street (a listed heritage item) - built by and for builder William Taylor in 1898 - 51 Radley Street would also have served as an advertisement of its owner's skill as a tradesman. The ceiling painter has not been identified.

### **CONTEXTUAL SIGNIFICANCE**

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

*colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.*

51 Radley Street has contextual significance on its site in its suburban setting. The setting of the dwelling consists of its immediate parcel, an established standard suburban section. The house is located towards the front of the section, and is highly visible from Radley Street through a period style post and wire fence. A section of the front garden was lost to road widening in the 1990s. Radley Street consists of a mix of dwelling types from the first half of the twentieth century. To the rear of the house is a garage and sleep-out built in a sympathetic style in the mid-2000s.

### **ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE**

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

51 Radley 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 section was created as part of an extensive subdivision in the late 1890s; prior to this the area was farmland.

### **ASSESSMENT STATEMENT**

51 Radley Street, including the whole interior and setting, are of heritage significance to the Christchurch District including Banks Peninsula. The dwelling has historical, social and cultural significance for its connection with east Christchurch builder Charles Gasson, and as a home which reflects the social position, aspirations and pride of a skilled tradesman in Edwardian Christchurch. The dwelling has architectural and aesthetic significance as a conventionally planned but ornate small Edwardian square villa. The dwelling has technological and craftsmanship for its external architectural ornamentation and internal decorative finish, which are more extensive and of a higher quality than would normally be expected in an otherwise modest villa in what was predominantly a working class suburb. The dwelling has contextual significance in its setting, an established suburban section. The former dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials and human activity on the site, including that which occurred prior to 1900.

### **REFERENCES:**

Pers. comm. G. Wright, A. Fox (Charles Gasson's granddaughter) 22/10/15

Certificates of Title, Deposit Plans

**REPORT DATED:** 16/11/15, REVISION 24/11/15 **UPDATED:** 16 DECEMBER 2021

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
*CHRIST’S COLLEGE – 33 ROLLESTON AVENUE,  
CHRISTCHURCH***

Christ’s College is the city’s oldest school. It was founded in Lyttelton in 1851, relocated to Christchurch in 1852 and established on its present site in 1857. This Anglican secondary school for boys was modelled on the English public school system and was considered to be an integral component of the Canterbury Association’s new settlement.

Christ’s College possesses one of the most significant groups of heritage educational buildings in the city. It is associated with a number of leading city architects, in addition to overtime significant members of the teaching staff, and many hundreds of past and present staff and pupils. Post-quake, along with junior schools such as Cathedral Grammar and St Michael’s, Christ’s College is one of the most substantial and most enduring of all the education facilities that once made up the inner-city educational facilities.

The College site at 33 Rolleston Avenue contains twelve scheduled buildings and the College’s principal open space, the Main Quadrangle, which all contribute significantly to the heritage values of the site.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 482  
*CHRIST’S COLLEGE FORMER BIG SCHOOL AND SETTING, 33  
ROLLESTON AVENUE, 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.*

Christ's College's Big School has high historical and social significance as the oldest building on the College site. Big School, so named because it once housed all of the teaching rooms at the College, was built in 1863. Earlier buildings on the site were constructed from timber and are no longer extant. JE Fitzgerald (1818-96), a leading Canterbury settler, one-time editor of the *Christchurch Press*, and an amateur architect, designed Big School in 1850 while still in England. It was funded by the Provincial Council and constructed by builder James Johnston. By the late 19<sup>th</sup> century classes were largely held in other College buildings and Big School was used variously as an assembly hall, gymnasium and theatre until it was converted for use as the school library in 1958. A substantial west wing addition undertaken in 1989-90 doubled the footprint of the building but maintained the integrity of the eastern/quadrangle elevation.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

Big School is of high cultural significance having been part of the College complex since 1863, a testament to the value the colonists placed on community culture through education and the cultural value the school places on the durability of its built fabric and school heritage. The Heritage New Zealand list entry for the building states that 'Big School may be the oldest educational building in New Zealand still in use for educational purposes' (Historic place item # 48). The panelling installed around the west side of the building in 1910 was a memorial to the South African [Boer] War. During World War I the flagpole atop the building was raised following the chapel service during which the names of Old Boys who had been killed were read out.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Big School has high architectural significance, as it is an early colonial building designed in the Gothic Revival style that was to become synonymous with the 19<sup>th</sup> century architectural heritage of Christchurch. Although an amateur architect, J E Fitzgerald took a keen interest in the architectural development of Christchurch. Even before he had set foot in New Zealand Fitzgerald envisaged his design would express the value of strength of character to the school's pupils. Fitzgerald was Canterbury's first Superintendent and he is commemorated by a statue on Rolleston Avenue near the intersection with Cashel Street. Groups of lancet windows, buttresses, a pointed arch entrance door and steeply pitched gabled roof convey the Gothic Revival style that was particularly favoured in the Church of England settlement. The gable ends feature large composite windows set within timber frames and all the windows are filled with diamond-pane leaded glass. The multi-coloured slate roof may date from c1896, the year in which two fireplaces [since removed] were installed in the building. Leading Canterbury architects have undertaken alteration to the building over time to adapt for uses as the school changed and grew. Heathcote Helmore undertook the library conversion in 1958 and Warren and Mahoney installed the mezzanine installed, 1970 and double height addition to west, 1989-90. The latter's west extension echoed the gabled roof forms and fenestration of Condell's House (now known as Selwyn House) to the south of Big School. The original Big School was constructed by James Johnston, an early carpenter/builder who provided the venue for the first Presbyterian service conducted in the city in 1853 and built the first stage of Riccarton House (1856).

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: 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 what it may reveal of nineteenth century material, fixtures, fittings and construction methodologies. Technological and craftsmanship significance of the building lies in the quality of its masonry construction,

which has weathered more than 150 years. Inside the building, the panelling dates from 1900/1910, from which time it established a precedent for the internal treatment of later additions and alterations. The building also has technological and craftsmanship significance that can be attributed to the later additions to the building and for what that may reveal of late twentieth century material, fixtures, fittings and construction methodologies.

## **CONTEXTUAL SIGNIFICANCE**

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

Big School has high contextual significance as a defining component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. Big School presents its eastern elevation to the Quadrangle and the monumentality of its steeply pitched gabled roof heightens its visibility within the Christ's College grounds.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the city's educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage 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.*

Big School 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 prior to 1900 including known evidence dating from 1857.

## **ASSESSMENT STATEMENT**

Big School and its setting are of overall high significance to Christchurch, including Banks Peninsula as a key element within one of the most well-known and highly regarded early educational architectural precincts in New Zealand. The building has high historical and social significance as the oldest building on the site; high cultural significance for its place within the school's history and identity, and high architectural significance for its design and association with J E Fitzgerald and association with one of the city's early colonial builders. The building has technological and craftsmanship significance for what it may reveal of nineteenth century material, fixtures, fittings and construction methodologies. It has high contextual significance arises from its place and prominence in the College grounds, as a



defining element of the Main Quadrangle, and as part of a recognised educational and architectural precinct. Big School 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 prior to 1900.

**REFERENCES:**

D Hamilton and R Wells *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)

Historic place # 48 – Heritage NZ List

<http://www.heritage.org.nz/the-list/details/48>

*College*, Christ's College 125 Years. Bascands Ltd.

**REPORT DATED: 3 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 475  
*CHRIST’S COLLEGE MAIN QUADRANGLE AND SETTING – 33  
ROLLESTON AVENUE, 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 Main Quadrangle has historic and social significance as the premier open space of the College, around which are arranged buildings dating from 1863. Christ's College has occupied its present site since 1857, with the earliest buildings being constructed of wood and the first masonry structure (Big School) dating to 1863. The quadrangle was defined and redefined by teaching and accommodation buildings as the school grew.

Historic photographs show the quadrangle in use for a variety of activities such as a snowball fight arena, a parade ground for the school's cadets and the setting for staff and student photographs. After the 2010/11 Canterbury earthquakes the quadrangle was filled with prefabricated classrooms while repairs could be carried out to the College's damaged buildings.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

The Main Quadrangle has cultural significance in the contribution it makes to the school's English collegiate atmosphere, which is also embodied in the organisation of the school into houses, the College uniform, and the Collegiate Gothic style of the buildings. It also has high cultural significance as an integral central form that has been highly regarded by the school over generations and defines the layout of 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.*

The Main Quadrangle has high aesthetic significance as the chief landscape feature of the College and the focal point around which the College's principal buildings are arranged. It serves as a formal unifying element at the centre of a precinct of buildings that date from 1863. The immaculate presentation of the Quadrangle's lawn, on which it is not (generally) permitted to walk, enhances the high quality aesthetic experience the College presents to masters, pupils and visitors to the school, as well as those passing by the school gates.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

There is some craftsmanship value of the Main Quadrangle lies in the simplicity of its materials, asphalt, concrete and grass, which are well maintained.

## **CONTEXTUAL SIGNIFICANCE**

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

The Main Quadrangle has high contextual significance as the centrepiece of the Christ's College site. The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage 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.*

The Main Quadrangle 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 prior to 1900 including known evidence dating from 1857.

## **ASSESSMENT STATEMENT**

The Main Quadrangle and its setting are of overall significance to Christchurch, including Banks Peninsula as a defining feature of one of the most well-known and highly regarded early educational architectural precincts in the country. The Main Quadrangle has historic and social significance as the premier open space of the College, around which are arranged buildings dating from 1863. The Main Quadrangle has high historical and aesthetic significance as the central element of the College site and a formal open space that communicates the values of the college and its commitment to a high quality built environment. The Main Quadrangle has cultural significance in the contribution it makes to the school's English collegiate atmosphere, which is also embodied in the organisation of the school into houses, The Main Quadrangle has high aesthetic significance as the chief landscape feature of the College and the focal point around which the College's principal buildings are arranged. It has high contextual significance as the centrepiece of the Christ's College site and 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 prior to 1900.

## **REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)  
ATL Collection of images: (ATL Collection, PAColl-0713-05), (ATL Collection, 1/20049641-F), (ATL Collection, 1/1-007133-G).

**REPORT DATED: 3 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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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 477  
*CHRIST’S COLLEGE CHAPEL AND SETTING – 33 ROLLESTON  
AVENUE, 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 College Chapel has high social and historical as it embodies the school's Church of England (Anglican) principles and as the second oldest masonry building at the College. The Chapel was initially built to a design by Robert Speechley (1840-84) and opened on 23 October 1867, a few weeks before the first Headmaster's House, schoolroom and dormitory were destroyed by fire on the 5<sup>th</sup> of November 1867. As the school roll increased so did the need for greater space in the chapel and additions were made in 1884 and 1957. The 1955-57 extensions included a World War II Memorial Porch, which had been the subject of considerable debate amongst the Old Boys' Association and the School Board since the late 1940s. The chapel received only minor damage in the 2010-2011 earthquakes and was used post-quake as a temporary home for worship by the Christ Church Cathedral community's evensong and Sunday services as well as weddings, baptisms and funerals until the Transitional Cathedral was opened in Latimer Square.

## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value 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 Chapel is of high cultural and spiritual significance embodying both the school's Church of England (Anglican) principles and its adherence to the English public school model, which was transplanted to Canterbury by the founders of the province. In addition to serving the school community, the Chapel is also accessed by the wider community during events such as weddings and funerals of Old Boys. The commemorative plaques within the Chapel and the World War II memorial porch are of considerable cultural and spiritual significance.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

The Chapel has high architectural significance, as it is an early colonial building designed in the Gothic Revival style that was to become synonymous with the 19<sup>th</sup> century architectural heritage of Christchurch. Its architect, Robert Speechly, had come to Christchurch from England on a five-year contract to supervise the construction of the Anglican Cathedral. The chapel was enlarged by Benjamin Mountfort in 1883-84, had an organ chamber added to it by Mountfort in 1888, and was enlarged again by Paul Pascoe in 1955-57. Both Mountfort and Pascoe are leading figures in the architectural history of Canterbury, the former known as one of New Zealand's premier Gothic Revivalists, while the latter made a significant contribution to the development of New Zealand modernism. Pascoe's addition more than doubled the size of the chapel but largely maintained the integrity of its northern elevation fronting on to the Main Quadrangle. Inside the chapel Pascoe moved the pews from inward-facing in the collegiate manner to forward-facing and lightened the interior with the use of Oamaru stone. The lead ceiling bosses were installed at the instigation of Bishop Warren.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

The Chapel has high technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> and 20<sup>th</sup> century materials, fixtures and fittings and the construction and design methodologies employed. It has craftsmanship significance for the quality of its masonry construction including the internal decorative elements and the presence of a number of notable and also commemorative stained glass windows, including the Harper window above the altar, which dates from December 1895.

## **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, 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 Chapel has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The Chapel presents its northern elevation to the Quadrangle and its obvious ecclesiastical purpose gives the building an individual and defining appearance within the Quadrangle.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage 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.*

The Chapel 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 prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

Christ's College Chapel and its setting are of overall high significance to Christchurch, including Banks Peninsula as a key element within one of the most well-known and highly regarded architectural precincts in the country. The building has high historical significance, for its early date as an integral element of the functioning of Church of England (Anglican) school and for its history of extension as the school role grew. The College Chapel is of high cultural and spiritual significance embodying both the school's Anglican principles, on which the school was founded, and its adherence to the English public school model and for its religious and commemorative and memorial functions. The Chapel has high architectural significance for its association with three well-known architects who made notable contributions to the architectural history of the province. The Chapel has high technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> and 20<sup>th</sup> century materials, fixtures and fittings and the construction and design methodologies employed and craftsmanship significance for its masonry construction, decorative detail and stained glass fenestration. The high contextual significance of the Chapel arises from its defining contribution to the College precinct. The Chapel 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 prior to 1900 including known evidence dating from 1857.

**REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)

Historic place item # 3277 – Heritage New Zealand List  
<http://www.heritage.org.nz/the-list/details/3277>

**REPORT DATED: 4 NOVEMBER 2014**

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PLEASE USE IN CONJUNCTION WITH THE CHRISTCHURCH CITY COUNCIL HERITAGE FILES.



**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 478  
*CHRIST’S COLLEGE FORMER CONDELL’S HOUSE AND  
SETTING - 33 ROLLESTON AVENUE, 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.*

Christ's College's Condell's House has high historical and social significance as the oldest timber building on the College site. Its association with Thomas de Renzy Condell (1848-1923), who was the first Old Boy of the school to join its staff, is particularly notable. For most of its history the building was named after Condell who was born in County Cork, Ireland and came to New Zealand as a child. He began his schooling at Christ's College at the age of 12 and enjoyed both academic and sporting success, winning scholarships and captaining the 1865-6 Cricket XI. In 1867 he was offered a post at the school as assistant master and later became the first housemaster of the building that once bore his name. In May 1879 Condell and 20 boys moved into the house, which was to become known for its cricketing success in the late 1880s. When the house closed in 1893 in response to the global depression of the

early 1890s, Condell left the school and entered the commercial world. He remained a keen supporter of the school and its Old Boys' Association. Between 1893 and 1918 the house was used as a master's residence, a role it also played in the period 1932-40 when depression once again reduced the school roll. Tommy Tohill was resident master from 1937 until he retired in 1954. In 1960 the building became a dayboy house for both Condell and Corfe Houses, overseen by two housemasters. In 2001 Corfe and Condell relocated to Gloucester Street and the building was renamed Selwyn. The building's other key contribution to the life of the school is that it houses the school bell in a tower atop one of the gables. The College porter rang the bell by hand until it was automated in 1976.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

The cultural significance of the former Condell's House lies in its embodiment of the system of school houses that is an important aspect of the English public school model upon which Christ's College was based. Preservation efforts by the school community ensured the 1878-79 section was retained when the building was remodelled in 2001-2002.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values 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 Condell's House has high architectural significance as the earliest extant example of the Collegiate Gothic style that is synonymous with Christ's College. As the only timber building overlooking the College's Main Quadrangle, Selwyn House conveys through its materials and appearance a mid-Victorian educational aesthetic. The Collegiate Gothic style is signalled by the pointed arch openings of the large first floor windows, the scale of which gives the building an institutional appearance. The building also has significance as the work of architect Thomas Cane (1830-1905), who arrived in Christchurch in 1874 and, in the following year, succeeded Benjamin Mountfort as Canterbury Provincial Architect. In 1876, with the abolition of the provincial government system, Cane was appointed Architect to the Canterbury Education Board, in which role he was also responsible for the design of Christchurch Girls' High School at the Arts Centre site (1876). Cane is also well-known as the designer of the Timeball Station in Lyttelton (1876, demolished). The builder was James Gross. Significant alterations to the building in 2001-2002 involved the demolition of the 1918 wings to the south and west, which were replaced by a four-storey block designed by Wilkie and Bruce. Some original 1878-79 spaces remain, especially 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 building technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century timber construction, materials, fixtures and fittings and the design methodologies employed at the time. It has craftsmanship significance for its internal timber detail and the

manner in which successive alterations and additions have been executed in sympathy with the original 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 Condell's House has high contextual significance as a defining component within the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's main quadrangle. The building presents its eastern elevation to the quadrangle and although it is not a large building its timber construction and dominant gable form gives it a degree of visibility and individuality within the group.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the city's educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage 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.*

The former Condell's 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 prior to 1900 including known evidence dating from 1857.

## **ASSESSMENT STATEMENT**

The former Condell's House and its setting are of overall high significance to Christchurch, including Banks Peninsula as the only survivor of the College's early timber structures and is a significant element within one of the most well-known and highly regarded architectural precincts in the country. The building has high historical significance for its association with Thomas de Renzy Condell who was the first Old Boy of the school to join its staff, and its association overtime with a considerable number of notable former pupils. It has cultural significance for its use as a boarding hostel and school house and its embodiment of the system of school houses that is an important aspect of the English public school model upon which Christ's College was based. The former Condell's House has high architectural significance for its Collegiate Gothic design and association with colonial architect Thomas Cane. The building technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century timber construction, materials, fixtures and fittings and the design methodologies employed at the time. It has high contextual significance given its contribution to the College

precinct. The former Condell's House is of archaeological significance as one of the oldest structures on the site which has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site prior to 1900.

**REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)

Historic place item # 4913 – Heritage New Zealand List

<http://www.heritage.org.nz/the-list/details/4913>

CJ Blaikie, *Towards 100, Condell's House 1879-1979*, 1979.

**REPORT DATED: 4 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 615  
*CHRIST’S COLLEGE FORMER NEW CLASSROOMS AND  
SETTING – 33 ROLLESTON AVENUE, 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 'New Classrooms', which were taken over by Harper and Julius Houses in 1931, have historical and social significance as part of the evolving complex of Christ's College. Designed in 1885 and opened in the following year, the classroom block met the need for more teaching space at a time when the college roll was increasing rapidly. The New Classrooms were '...the most substantial building the college had yet erected....' (Lochhead, p. 260). Harper and Julius, formerly known as South Town and North Town, are dayboy houses. In 1962 the last two classrooms were taken over by other house facilities but it was not until 1981 that the two houses were physically separated in the building, with their own entrances and stairs. The building was strengthened and repaired following the Canterbury

earthquakes and in October 2014 Christ's College was awarded the Supreme Award for the restoration of the Harper and Julius Houses at the Canterbury Heritage Awards.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

The cultural significance of the former New Classrooms lies in its use as teaching space for the College and after 1931 for its embodiment of the culture of school houses which are an important aspect of the English public school model upon which Christ's College was based.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

*Architectural and aesthetic values 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 New Classrooms has high architectural significance as an example of the evolution of the College's signature Collegiate Gothic style. Noted Canterbury architect Benjamin Mountfort had earlier designed the Sub-Warden's House and Somes Building (1857, 1858), the Second Master's House (1860), the Chaplain's House (1877), and the Chapel additions of 1883-4. Apart from the Chapel additions, the former New Classrooms is the only example of Mountfort's work for the College to survive. The decision to build the New Classrooms in stone and brick was approved by the College Board in October 1884 but it was another year before a design was submitted by the architect and tenders called for. The foundation stone was laid on 17 December 1885, Mr Barrett having been the successful tenderer. Those parts of the building visible from the Quadrangle were faced in stone but the rest of the walls were brick, giving the building a decidedly domestic appearance when the south wall is viewed from Rolleston Avenue. Overlooking the Quadrangle, the north wall features a cloister sheltered by a lean-to roof carried on muscular posts and a number of large windows, some having gabled dormer roofs and all capped by a Gothic arch. Tall chimneys enhance the picturesque appearance of the main elevation and the school crest reinforces the symmetry of the cross gable at the west end. Warren and Mahoney refurbished the building in 1981, adding a mezzanine and filling the chimneys with concrete as part of the then earthquake-strengthening programme. The building has undergone a repair, restoration and structural upgrade post the 2010-2011 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 building technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. It has craftsmanship significance in the quality of its masonry construction, especially in regard to the north elevation window panels.

The textures of random rubble and ashlar stone, brick and slate enhance the picturesque quality of the Gothic Revival architectural features of the building.

## **CONTEXTUAL SIGNIFICANCE**

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

The former New Classrooms has high contextual significance as a key component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The building presents its northern elevation to the Quadrangle and it has a direct architectural relationship with the 1909 School House.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> century cultural and architectural heritage 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.*

The former "New Classrooms" building 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 prior to 1900 including known evidence dating from 1857.

## **ASSESSMENT STATEMENT**

Mountfort's New Classrooms and its setting are of overall high significance to Christchurch, including Banks Peninsula as a key element within one of the most well-known and highly regarded educational architectural precincts in the country. The 'New Classrooms', which were taken over by Harper and Julius Houses in 1931, have historical and social significance as part of the evolving complex of Christ's College. Designed in 1885 and opened in the following year, the classroom block met the need for more teaching space. The cultural significance of the former New Classrooms lies in its use as teaching space for the College and after 1931 for its embodiment of the culture of school houses which are an important aspect of the English public school model upon which Christ's College was based. The building has high architectural significance due to its design and association with leading New Zealand architect Benjamin Mountfort. The building technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century masonry construction, materials, fixtures

and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The former New Classrooms has high contextual significance as a key component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The former "New Classrooms" building 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 prior to 1900

#### **REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990* (Christchurch, 1991)

IJ Lochhead, *A dream of Spires: Benjamin Mountfort and the Gothic Revival* (Christchurch, 1999)

Resource Consent Application RMA92018905, dated 20 February 2012

**REPORT DATED: 4 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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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 481  
*CHRIST’S COLLEGE SCHOOL HOUSE AND SETTING – 33  
ROLLESTON AVENUE, 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.*

School House has historical and social significance as part of the evolving complex of Christ's College. At the urging of Headmaster Rev. C H Moreland (1904-12) the Old Boys' Association subscribed almost £8,000 towards the cost of the new building. Governor-General Lord Plunket laid the foundation stone in February 1908 and the house was opened by July of the following year. D Scott and Son were the builders. In 1936 the Tripp Observatory was added to the building in honour of Charles Howard Tripp, who had gifted a telescope to the school in 1919. Until 1953 the College's Headmaster was also the Housemaster of School House. A centenary dinner was held in honour of School House in May 2009. The building was damaged in the 2010/2011 Canterbury earthquakes and has since been strengthened and 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 cultural significance of School House lies in its embodiment of the system of school houses that is an important aspect of the English public school model upon which Christ's College was based. As a boarding house it is held in particular esteem by past and present School House boarders.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

School House has high architectural significance as an example of the evolution of the College's Collegiate Gothic accepted 19<sup>th</sup> century style. In the design of School House, architect Cyril Mountfort followed the model established by his father, Benjamin Mountfort's design for the New Classrooms of 1885-6. The noted firm of Collins and Harman are identified as the co-designers of School House. C J Mountfort continued his father's practice and was also responsible for St Luke's Anglican Church in Kilmore Street (demolished post-quake). Like J J Collins and R D Harman, C J Mountfort was an Old Boy of Christ's College. School House is a three-storeyed Gothic Revival building with broad H-shaped footprint, School House has gabled roof forms, numerous groups of windows crowned by squashed Gothic arches and a ground floor cloister echoing that of the former New Classrooms. Those parts of the building visible from the Quadrangle were faced in stone but the rest of the walls were brick, just like the former New Classrooms. In the early 1980s School House was strengthened to resist earthquakes and refurbishment in 2002 included the construction of a concrete block addition at the area 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.*

School House has technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. It has craftsmanship significance for the quality of its masonry construction, especially in regard to the east elevation. The textures of random rubble Halswell stone and ashlar limestone dressings, brick and slate enhance the picturesque quality of the Gothic Revival architectural features of 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.*

School House has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. School House presents its eastern elevation to the Quadrangle and has a direct relationship with the former New Classrooms, which has influenced its design

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> century cultural and architectural heritage 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.*

School 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 prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

School House and its setting are of high overall significance to Christchurch, including Banks Peninsula as a key building that stands within one of the most well-known and highly regarded early educational architectural precincts in the country. It has historical significance for its age and association with a succession of the college's headmasters, who also served as master of School House. The building has cultural significance for its embodiment of the English public school model on which the college was based. It has high architectural significance for its association with two leading firms of the second generation of Canterbury architects. It also has architectural and aesthetic significance for the quality of its masonry construction and architectural detailing, School House has technological and craftsmanship significance for what it may reveal of 19<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. School House has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. It 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 prior to 1900.

**REFERENCES:**

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College History, available at <http://www.christscollege.com/>

Resource Consent Application RMA92018418, dated 20 July 2011.

**REPORT DATED: 4 NOVEMBER 2014**

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 476  
*CHRIST’S COLLEGE FORMER HARE MEMORIAL LIBRARY  
AND CLASSROOMS AND SETTING – 33 ROLLESTON AVENUE,  
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 Hare Memorial Library and Classrooms have high historical and social significance as a part of the evolving complex of Christ's College. The first stage of the building was erected as a memorial to Canon Francis Augustus Hare, who was the College Chaplain for 35 years until his death in 1912. Hare was Headmaster of the College in the period 1889-93 and was Acting Headmaster when he died. He also founded the *Christ's College Sports Register* in 1884 and was well known as a cricket coach. The Old Boys' Association responded to Hare's death by establishing a memorial fund in his name and had raised over £2000 by July 1913.

Construction began in mid-1915 and the noted local carver Frederick Gurnsey worked with architect Cecil Wood on the building. Although the Old Boys evidently favoured a ground floor library, Wood located the prefects' room and masters' common room here and installed the library above it. In the library a Latin inscription over the fireplace is dedicated to Hare. Two classrooms behind the library, one upstairs, one downstairs, were added by Wood to his original design and completed in 1916. Five years later another two classrooms and a science wing in the same style had been added by Wood. In 1958, having become too small to serve as the College Library, the library became the Music Room and then later a History Room. The four 1916/1921 classrooms were gradually taken over by the Maths Department. The 1921 science classrooms and laboratories became the home of the English Department in 1977 when the Tothill Science Block was completed. The building was damaged in the 2010/2011 Canterbury earthquakes and has since been strengthened and 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 Hare Memorial Library has high cultural and spiritual significance as a memorial to Canon Francis Augustus Hare, who was the College Chaplain for 35 years until his death in 1912. The 1916/1921 classrooms and labs have cultural significance for the role and contribution they have made to the College's culture with regard to educational programme and facilities of the College over 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 Hare Memorial Library and Classrooms has high architectural significance as the work of noted Canterbury architect Cecil Wood (1878-1947) and as an example of his early use of the Edwardian Free Style. Wood's design is in sympathy with the predominant Collegiate Gothic style of the other pre-1915 buildings around the Quadrangle but the principal elevation stands out due to its picturesque asymmetry and Tudor oriel window. The combination of grey Halswell stone, white Oamaru limestone and red Redcliffs stone enlivens the façade, which overlooks the western perimeter of the Main Quadrangle. The two-storey building was the first Wood design to be built at the College, of which the largest and best known is the 1925 Dining Hall. Classroom extensions in 1916 and 1921 resulted in a long rectangular footprint, and at one time it was thought the west end would form the southern boundary of a second quadrangle. Following the precedent of the New Classrooms and School House, Wood's Memorial Library and teaching block was clad in stone where the walls could be seen from the Main Quadrangle and brick with stone facings elsewhere. The link between the Memorial Library wing and School House features a Tudor arch and a clock. Inside the former library space timber panelling, half-timbering and exposed trusses carried on corbels carved as stone angels are further evidence of Wood and Gurnsey's commitment to the Arts and Crafts philosophy. This approach to interior detailing is also found on the ground floor which features timber panelling and in the two ground floor offices timber panel fire place surrounds with decorative brick facings. The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior reflects the materials, design and aesthetics of

the period in which it was constructed, and also the educational use and changes to this 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.*

The Hare Memorial Library and Classrooms has high technological and craftsmanship significance for what it may reveal of 20<sup>h</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. It has high craftsmanship significance for the quality of its masonry and timber construction and decorative elements, in particular the ornamental carving of Frederick Gurnsey.

### **CONTEXTUAL SIGNIFICANCE**

*Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, 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 Hare Memorial Library and Classroom block has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The former Memorial Library presents its eastern elevation to the Quadrangle where its architectural style and central location make it one of the College's landmark buildings.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage 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.*

The former Hare Memorial Library and Classroom block 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 prior to 1900 including known evidence dating from 1857.

## ASSESSMENT STATEMENT

The former Hare Memorial Library and Classrooms, including the whole interior and setting, are of overall high significance to Christchurch, including Banks Peninsula as a key element within one of the most well-known and highly regarded early educational architectural precincts in the country. The building has high historical significance for its place in the college's building programme and its association with Canon F A Hare and the Old Boys' Association response to Hare's death by establishing a memorial fund in his name. It has high cultural and spiritual significance as a memorial to Canon Francis Augustus Hare, who was the College Chaplain for 35 years until his death in 1912. The 1916/1921 classrooms and labs have cultural significance for the role and contribution they have made to the College's culture with regard to educational programme and facilities of the College over time. The building has high architectural significance for both its styling and association with noted architect Cecil Wood and as an example of his early use of the Edwardian Free Style. The Hare Memorial Library and Classrooms has high technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The high craftsmanship significance of the building derives from the quality of its construction, particularly the decorative work of leading Canterbury carver Frederick Gurnsey. The building also has high contextual significance for its distinctive contribution to the architectural quality of the Main Quadrangle. The former Hare Memorial Library and Classroom block 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 prior to 1900

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Resource Consent Application RMA92019066, 2012.

**REPORT DATED:** 4 NOVEMBER 2014

**Updated:** 16 December 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 479  
*CHRIST’S COLLEGE MEMORIAL DINING HALL AND SETTING  
– 33 ROLLESTON AVENUE, 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 Christ's College Memorial Dining Hall has high historical and social significance as a memorial to those Old Boys who died during World War One and as a part of the evolution of the Christ's College site. In 1917 the Board resolved to establish a shared dining room to relieve each House from having to cater for the increasing number of boarders attending the school. The temporary dining hall created was evidently the subject of a letter to the Board, signed by 134 boarders in December 1919, complaining of the poor quality food being served. At the same time, the Old Boys' Association was desirous of erecting a memorial to the Old Boys who had died serving in World War One. By the time the new Dining Hall was opened the Old Boys' Association had subscribed £23,000 out of the total cost of £27,500 for the hall.

Initially the proposed site for the hall was on the north side of the Quadrangle but the Old Boys agreed to the Rolleston Avenue site and Cecil Wood was chosen to be the architect. The foundation stone was laid on 30 November 1922 by the Governor General, Lord Jellicoe. The Hall was opened on its completion in 1925 by Archbishop Julius. The Barker Memorial Fireplace of 1873 to Dr A C Barker, was rescued from the College offices and library [when they were demolished to make way for the Hall and later installed in the Tutors' Dining Room. The building was strengthened in 1987-8, at the same time as the Administration Building was built against its north wall to a design by the firm of Warren and Mahoney. The building was damaged in the 2010/2011 Canterbury earthquakes and has been further strengthened and 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 high cultural and spiritual significance of the Dining Hall lies in its memorial function and the contribution it makes to the communal life of the school. Functional memorials were less common in New Zealand after World War I than ornamental features. In contrast to Christ's College Dining Hall, for example, Christchurch Boys' High School erected a memorial shrine in 1926 to former pupils who died during World War I.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

The Memorial Dining Hall has high architectural significance as the work of noted Canterbury architect Cecil Wood and as an accomplished example of the Collegiate Gothic style. Wood had earlier designed the Hare Memorial Library (1915-16) in the Edwardian Free Style but the Dining Hall is a more formal building with a strong emphasis on the verticality of its Gothic Revival influenced design. Wood was familiar with the Collegiate Gothic style in both its British and American contexts. The Hall has a rectangular footprint and features a crenelated parapet with finials on the Main Quadrangle (western) elevation, leaded glass windows with Perpendicular Gothic tracery, buttresses and two double height bay windows. Internally the dining hall is modelled on traditional public school dining halls with its heavily panelled timber walls, portraits, timber floor, roof trusses and decorative detail. Wood also designed the tower linking the Dining Hall to Mountfort's New Classrooms. In 1987-88 the addition of an Administration Building to the north wall of the Dining Hall was made to designs by the firm of Warren and Mahoney that follow Wood's original Dining Hall aesthetic.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

The Memorial Dining Room has high technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship

significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The high craftsmanship significance of the building lies in the quality of its masonry and timber construction, particularly in regard to the ornamental carving of Frederick Gurnsey. Wood used Halswell, Oamaru and Redcliffs stone, as he had done in the Hare Memorial Library, and the constructional polychromy of the exterior creates an aesthetic link between the two buildings across the Quadrangle. The panelling and hammer-beam roof are notable features of the interior, which was outfitted with furniture also designed by the architect.

## **CONTEXTUAL SIGNIFICANCE**

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

The Memorial Dining Hall has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The Hall presents its western elevation to the Quadrangle where its architectural style and central location make it one of the College's landmark buildings. As the building stands on the Rolleston Avenue boundary it also makes an important contribution to the inner-city streetscape.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre (former University of Canterbury), which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage 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.*

The Memorial Dining Hall 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 prior to 1900 including known evidence dating from 1857. The Synod Hall, College Library and Office (1873) stood upon this site until they were demolished to make way for the Dining Hall.

## **ASSESSMENT STATEMENT**

The Christ's College Memorial Dining Hall and its setting are of overall high significance to Christchurch, including Banks Peninsula as a defining element within one of the most well-known and highly regarded early educational architectural precincts in the country. The Memorial Dining Hall has high historical significance for its place within the college's growth

and development and as a Memorial to those Old Boys killed in WWI. In 1917 the Board resolved to establish a shared dining room to relieve each House from having to cater for the increasing number of boarders attending the school. Following complaints about the established temporary dining Hall the current Memorial dining Hall was built and opened in 1925. It has high cultural and spiritual significance due to its memorial purpose to those Old Boys who fell in WWI. It is also tangible evidence of the culture of the Old Boys Association in raising or donating funds for College buildings. The high architectural significance of the Dining Hall is due to the Collegiate Gothic aesthetic employed in its design and association with noted architect Cecil Wood and later administration additions by Warren and Mahoney. The Memorial Dining Room has high technological and craftsmanship significance for what it may reveal of 20<sup>h</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The Dining Hall has high craftsmanship significance in regard to its construction and architectural detailing and association with carver Frederick Gurnsey. The building has high contextual significance for its location on the western periphery of the Main Quadrangle and therefore as an interface between the College grounds and public thoroughfare of Rolleston Avenue. The Memorial Dining Hall 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 prior to 1900 including known evidence dating from 1857.

#### REFERENCES:

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.

Historic place # 3276 – Heritage New Zealand List

A Crighton and M Stocker, 'Gurnsey, Frederick George' and RM Helms, 'Wood, Cecil Walter', *The Dictionary of New Zealand Biography*, available at [www.TeAra.govt.nz](http://www.TeAra.govt.nz)

Resource Consent Application RMA92018905, dated 20 February 2012

**REPORT DATED: 4 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 CHRISTCHURCH CITY COUNCIL HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 617  
*CHRIST’S COLLEGE DINING HALL TOWER AND HOSPITAL  
AND SETTING – 33 ROLLESTON AVENUE, 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 Christ's College Dining Hall Tower and Hospital has historical and social significance as an example of the College's provision for the physical needs of its pupils, and as a part of the evolution of the development of the Christ's College site. When the decision was made to locate the College's new Dining Hall on the Rolleston Avenue site, the 1873 Synod Hall, Library and Office was demolished and it became necessary to link in some way the Hall to the New Classrooms (later Harper-Julius Houses). Following the 1918 flu epidemic the College was also in need of more suitable hospital accommodation. Like the Dining Hall, the 1925 tower and hospital block was designed by Cecil Wood. It contained service rooms for the Dining Hall, kitchens, sculleries and the like, along with domestic staff accommodation, sick rooms and a flat for the Nursing Sister. The building was damaged in the 2010/2011 Canterbury earthquakes and was subsequently strengthened and 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 cultural significance of the Dining Hall Tower and Hospital lies in the contribution it makes to the well-being of the College's pupils, particularly to fostering the culture of the communal and community nature of the life of the College as well as addressing the needs of those pupils who boarded at 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.*

The Dining Hall Tower and Hospital has high architectural significance as the work of noted Canterbury architect Cecil Wood who was responsible for a number of other buildings within the College complex. It is also significant for the way in which it 'marries' Wood's Dining Hall with the earlier New Classrooms built to the design of Benjamin Mountfort in 1885-6. Wood had earlier designed the Hare Memorial Library [1915-16] in the Edwardian Free Style and the Dining Hall Tower block follows this aesthetic. The Tower block added one bay to Mountfort's teaching block and repeats the crenelated parapet of the Dining Hall, thereby referencing both buildings in order to bring them together. It has been finished with random rubble stonework which complements other buildings around the Main Quadrangle. The external detail and decorative elements include gargoyles by the carver, Frederick Gurnsey and a small oriel window.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

The Dining Hall Tower and Hospital has high technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The craftsmanship significance of the building lies in the quality of its masonry construction and architectural detailing. The random rubble stonework enhances the family resemblance of the tower block to the other buildings around the Main Quadrangle, while the detailing of the gargoyles and small oriel window illustrate the skilled craftsmanship of the architect, the builder and the carver, Frederick Gurnsey.

## **CONTEXTUAL SIGNIFICANCE**

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

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

The Dining Hall Tower and Hospital and its setting have high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. The Tower block presents its north-western elevations to the Quadrangle, where its height and architectural style complement the Dining Hall but do not seek to overwhelm Mountfort's New Classrooms. As the building addresses Rolleston Avenue it also makes a contribution to that part of the inner-city streetscape.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage 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.*

The Dining Hall Tower block 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 prior to 1900 including known evidence dating from 1857. The Synod Hall, College Library and Office (1873) stood upon this site until they were demolished in 1921 to make way for the Dining Hall.

## **ASSESSMENT STATEMENT**

The Christ's College Dining Hall Tower and Hospital its setting are of overall high significance to Christchurch, including Banks Peninsula as a key element within one of the most well-known and highly regarded early educational architectural precincts in the country. The Christ's College Dining Hall Tower and Hospital has historical and social significance as an example of the College's provision for the physical needs of its pupils, and as a part of the evolution of the development of the Christ's College site. The cultural significance of the Dining Hall Tower and Hospital lies in the contribution it makes to the well-being of the College's pupils, particularly to fostering the culture of the communal and community nature of the life of the College. The high architectural significance of the building is due to its association with Cecil Wood and the way in which its design successfully marries the Dining Hall and Mountfort's Victorian Gothic Revival New Classrooms. The Dining Hall Tower and Hospital has high technological and craftsmanship significance for what it may reveal of 20<sup>h</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has 21<sup>st</sup> technological and craftsmanship significance for what it may reveal about conservation and restoration methodologies, seismic strengthening and detail employed to bring it to the current building code. The Tower block has high contextual significance for its contribution to the south-east perimeter of the Main Quadrangle and also

the streetscape of Rolleston Avenue. The Dining Hall Tower block 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 prior to 1900 including known evidence dating from 1857.

**REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.

A Crighton and M Stocker, 'Gurnsey, Frederick George' and RM Helms, 'Wood, Cecil Walter', *The Dictionary of New Zealand Biography*, available at [www.TeAra.govt.nz](http://www.TeAra.govt.nz)

Resource Consent Application RMA92019998, dated 28 June 2012.

**REPORT DATED: 5 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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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 480  
*CHRIST’S COLLEGE JACOBS HOUSE AND SETTING – 33  
ROLLESTON AVENUE, 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.*

Jacob's House has high historical and social significance as part of the evolving complex of Christ's College. The present building was a replacement for the west end of the Headmaster's House and Somes Building (Robert Speechley, c.1868), which was demolished in 1929 to make way for the new building. From 1910 until 1919 the early timber building had been Flowers' House, thereafter it was home to Jacobs' House. The need for a new boarding house was recognised by the College in the later 1920s and architect Cecil Wood was commissioned in 1929 to design it. The foundation stone was laid on 16 January 1930 by Governor-General Sir Charles Fergusson and the house was ready for occupation

at the start of the following school year. It was named for the Rev. Henry Jacobs, the College's first Headmaster who later became the Anglican Dean of Christchurch. Jacobs died in 1901 and his funeral cortege was attended by the masters, pupils and Old Boys of the College. The fireplace in the house library commemorates Guy Spencer Bryan-Brown, College Chaplain, who was killed during World War I.

### **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

The cultural significance of Jacobs' House lies in its embodiment of the system of school houses that is an important aspect of the English public school model upon which Christ's College was based. As a boarding house, one of four at the College, it is held in particular esteem by past and present Jacobs' House residents. It has cultural and spiritual significance for its commemorative status being named after the Rev. Henry Jacobs, the College's first Headmaster, the commemoration in the house library of Guy Spencer Bryan-Brown, the College Chaplain, who was killed during World War I.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

Jacobs' House has architectural significance as an example of the evolution of the College's Collegiate Gothic style. Cecil Wood, one of New Zealand's noted inter-war architects, had earlier designed the Hare Memorial Library and the Dining Hall at the College. For the design of Jacobs' House he created an amalgam of the Collegiate Gothic and Georgian Revival styles so that the building fits within the architectural vocabulary of the Main Quadrangle and contributes a more domestic appearance to the south bank of the Avon River. Those parts of the building visible from the Main Quadrangle are faced in stone but the river frontage is brick, as is the case with a number of other buildings that address the Main Quadrangle. With the later construction in the 1990s of the Old Boys' Theatre, the archway at the east end of the façade was finally completed. Originally the intention had been to connect Jacobs' House via this archway to another boarding house, as part of a master plan devised by Cecil Wood for the College in March 1929. The House was refurbished in 2003 and the concrete block addition at the rear of the House was constructed 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.*

Jacob's House has high technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. It has craftsmanship significance in the quality of its masonry construction, especially in regard to the south elevation. The building's textures of random rubble Halswell stone, ashlar limestone dressings, slate and brick enhance the picturesque quality of the Collegiate Gothic and Georgian Revival architectural features of

the building. The fine art carving of Frederick Gurnsey is evident in the detailing of the façade overlooking the Main Quadrangle.

## **CONTEXTUAL SIGNIFICANCE**

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

Jacobs' House has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. Jacobs' House presents its southern elevation to the Quadrangle and its northern elevation overlooks the River Avon.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage 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.*

Jacobs' 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 prior to 1900 including known evidence dating from 1857.

## **ASSESSMENT STATEMENT**

Jacobs' House and its setting are of overall significance to Christchurch, including Banks Peninsula as part of one of the most well-known and highly regarded early educational architectural precincts in the country. The building has high historical significance for its place within the building programme of the College and for being named after the Rev. Henry Jacobs, the College's first Headmaster who later became the Anglican Dean of Christchurch. It has cultural and spiritual significance for its embodiment of the culture of the 'house' system at the school and for its commemorative status being named after the Rev. Henry Jacobs, the College's first Headmaster, the commemoration in the house library of Guy Spencer Bryan-Brown, the College Chaplain, who was killed during World War I. Jacobs' House has architectural significance for its association with noted architect Cecil Wood and for the way in which its design is responsive to both the architectural language of the Main Quadrangle and the domestic function of the building. Jacob's House has high technological and craftsmanship significance for what it may reveal of 20<sup>n</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. The high

contextual significance of the building is due to its place within the northern 'wall' of the Main Quadrangle and location overlooking the River Avon. Jacobs' House has archaeological significance due to the continuous use of the site by the college since 1857.

**REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.

College History, available at <http://www.christscollege.com/>

**REPORT DATED: 5 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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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 483  
*CHRIST’S COLLEGE OPEN-AIR CLASSROOMS AND SETTING  
– 33 ROLLESTON AVENUE, 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 Open Air Classrooms at Christ's College have historic and social significance as a part of the evolution of the Christ's College complex. The first open-air classrooms in New Zealand were opened at Fendalton Primary School in 1924 and the 1929 resolution by the College Board to build six open-air classrooms was therefore an indication of the speed with which this new approach to educational buildings was adopted. A further four classrooms were added to the east end in 1950-1. Alterations by Sir Miles Warren in 1987 resulted in the enclosure of the classroom balconies, meaning that the classrooms are no longer open-air. The building was damaged in the 2010-2011 Canterbury earthquakes and has since been strengthened and 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 cultural significance of the Open Air Block lies in the contribution it makes to the learning environment of the school and its embodiment of a modern 1920s educational philosophy that pupils benefitted from greater access to fresh air and sunlight.

### **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

The Open Air Classrooms have architectural significance because they were designed by noted Canterbury architect Cecil Wood. With a rectangular footprint, hipped roof and dormers, and large north-facing windows, the classroom block design is largely utilitarian in appearance. An annex on the west end, looking slightly apsidal in appearance, was evidently intended to use all of the available space and enhance the architectural value of the building. Wood's successor R C Munro was commissioned to design the 1950-1 extension of the building to the east. Running the length of the building a half-basement created space for a carpenter's workshop and the school tuck shop. At the same time the half-basement also elevated the two floors of teaching rooms so as to ensure they were well lit even in midwinter. Alterations by Sir Miles Warren in 1987 resulted in the enclosure of the classroom balconies, meaning that the classrooms are no longer open-air.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated with: 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 block has technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. The technical and craftsmanship significance of the building lies in the quality of its concrete, glass, brick and slate construction, which is typical of the period and was designed in a manner intended to harmonise with the other buildings on the site.

### **CONTEXTUAL SIGNIFICANCE**

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

The Open Air Classrooms have contextual significance as a component part of the Christ's College complex. The Classrooms overlook the sports field at the rear (west end) of the site and help to define its southern boundary.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre [former University of Canterbury], which is synonymous with the city's 19<sup>th</sup> and early 20<sup>th</sup> century cultural and architectural heritage 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.*

The Open Air Classrooms are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site prior to 1900 including known evidence dating from 1857.

## **ASSESSMENT STATEMENT**

The Open Air Classrooms and its setting are of overall significance to Christchurch, including Banks Peninsula as part of the development of, and response to designs for educational buildings at Christ's College over time. The open-air classrooms have historical and social significance for their contribution to the College's building programme and the early response by the College Board in 1929 to new design approaches for educational building design. They have cultural significance for their embodiment of the inter-war open-air design philosophy for educational buildings. The classrooms have architectural significance for their association with architects Cecil Wood and Robert Munro and technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century masonry construction, materials, fixtures and fittings and the design methodologies employed at the time. The open-air classrooms have contextual significance for their contribution to the complex overlooking the sports field at the rear (west end) of the site and help to define its southern boundary. The Open Air Classrooms are of archaeological significance because they have the potential to provide archaeological evidence relating to human activity on the site prior to 1900.

## **REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.

NZ Historic Places Trust Register of Historic Places, Item # 3282.

RM Helms, 'Wood, Cecil Walter', *The Dictionary of New Zealand Biography*, available at [www.TeAra.govt.nz](http://www.TeAra.govt.nz)

Resource Consent Application RMA92019810, dated 1 July 2011.

**REPORT DATED: 5 NOVEMBER 2014**

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 616  
*CHRIST’S COLLEGE ADMINISTRATION BUILDING AND  
SETTING – 33 ROLLESTON AVENUE, 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 Christ's College Administration Building has historical and social significance as a part of the evolution of the Christ's College complex. As an administration building it has social historical significance for the need for the provision of accommodation for the College Board, Bursar and administrative staff. It was built against the north wall of the Memorial Dining Hall in 1986-88, thereby bringing to a close the long-running discussion about a Memorial Gateway at the entrance to the school. The building houses the Bursar's Office and Headmaster's Study, as well as the College Board Room. The building was not damaged in the 2010-2011 earthquakes and for some time post-quake the Boardroom housed the Dean of the Christ Church Cathedral and staff.



## **CULTURAL AND SPIRITUAL SIGNIFICANCE**

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

The cultural significance of the Administration Building lies in the contribution it makes to the running of the school and its part in the college philosophy of maintain the architectural qualities of its site.

## **ARCHITECTURAL AND AESTHETIC SIGNIFICANCE**

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

The Administration Building has architectural significance as the work of noted Canterbury architect Sir Miles Warren, an old boy of the College. It is a late 20<sup>th</sup> century response to the school's Collegiate Gothic style. Having begun his training in the office of Cecil Wood, Warren acknowledged both the Hare Memorial Library [1915-16] and the Memorial Dining Hall [1925] in his design. Warren and Mahoney were the College architects from the late 1970s. The four-level Administration Building is a reinforced concrete structure clad in stone and with slate detailing. The gabled roof form terminates the long wing of the Dining Hall at the main entry to the College and echoes the cross-gable and oriel window motif of the Hare Memorial Library directly across the Main Quadrangle.

## **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

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

The Administration Building has technological and craftsmanship significance for what it may reveal of 20<sup>h</sup> century construction, materials, fixtures and fittings and the design methodologies employed at that time. It has technological and craftsmanship significance in the quality of its reinforced concrete construction, which lends its seismic strength to that of the Memorial Dining Hall. The stone and slate detailing of the north, east and west elevations is also notable. The former was undertaken by Dooley Stonemasons of Oamaru.

## **CONTEXTUAL SIGNIFICANCE**

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

The Administration Building has high contextual significance as a component part of the Christ's College precinct, in which a number of notable architectural elements are arranged around the school's Main Quadrangle. As the building stands on the Rolleston Avenue boundary it also contributes to the inner-city streetscape.

The wider setting of Christ's College extends along Rolleston Avenue, between the River Avon in the north and Canterbury Museum and the former Robert McDougall Art Gallery in the south. The school grounds and playing fields adjoin the Christchurch Botanic Gardens on the western boundary. The College as a whole contributes significantly to the educational and cultural precinct, centred upon the Museum and Arts Centre (former University of Canterbury), which is synonymous with the city's 19<sup>th</sup> and 20<sup>th</sup> century cultural and architectural heritage 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.*

The Administration Building 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 prior to 1900 including known evidence dating from 1857.

### **ASSESSMENT STATEMENT**

The Christ's College Administration Building and its setting are of overall significance to Christchurch, including Banks Peninsula as part of the development of, and response to designs for, educational buildings at Christ's College over time. The building has social historical significance for its place within the College's building programme. As an administration building it has social historical significance for the need for the provision of accommodation for the College Board, Bursar and administrative staff. The cultural significance of the Administration Building lies in its use which with regard to the running of the school and its part in the College's cultural philosophy of maintaining the architectural qualities of its site. The Administration Building's architectural significance is due to its association with architect Sir Miles Warren and the way in which its design responds to the architectural heritage of the Main Quadrangle. The Administration Building has technological and craftsmanship significance for what it may reveal of 20<sup>th</sup> century construction, materials, fixtures and fittings and the design methodologies employed at that time. It has high contextual significance for the contribution it makes to the Main Quadrangle and Rolleston Avenue streetscape. The Administration Building is of archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site prior to 1900.

### **REFERENCES:**

D Hamilton and R Wells, *The Buildings of Christ's College 1850-1990*, 1991.  
*Architecture New Zealand* Jan/Feb 1991.

**REPORT DATED: 5 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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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE**  
**HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE**  
***NGAIO MARSH HOUSE AND GARDEN - 37 VALLEY ROAD,***  
***CASHMERE***

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.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 522  
*FORMER DWELLING AND SETTING, NGAIO MARSH HOUSE -  
37 VALLEY ROAD, CASHMERE***



**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.

The whole interior of the building has heritage significance including the layout and spaces, structure and linings, fixtures, hardware, materials and finishes. The interior remains largely intact as a house museum. In line with the bungalow style of the original dwelling the interior features extensive timber work with wall panelling, built-in furniture and timber detailing predominant in most rooms. Further features include a brick and a marble fire surround and the kitchen with stainless steel sink bench, built in cupboards and clothes rack on pulleys. The later Donnithorne addition continued the use of timber as a wall and floor finish in a modern form. The interior evidences Ngaio Marsh's way of life and the materials, design and aesthetics of the period in which it was built, along with later changes.

### **TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE**

*Technological and craftsmanship values that demonstrate or are associated 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), including the whole interior and setting, 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    **UPDATED:** 16 DECEMBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE  
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE  
HERITAGE ITEM NUMBER 1283  
*NGAIO MARSH HOUSE GARDEN - 37 VALLEY ROAD,  
CASHMERE***



**PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 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:**

Christchurch City Council Heritage File: Ngaio Marsh House, 37 Valley Road

**REPORT DATED:** 09/09/2014

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