

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1459
PAPANUI WAR MEMORIAL AVENUES - ALPHA AVENUE,
CLAREMONT AVENUE, CONDELL AVENUE, DORMER STREET,
GAMBIA STREET, HALTON STREET, HARTLEY AVENUE, KENWYN
AVENUE, LANSBURY AVENUE, NORFOLK STREET, PERRY STREET,
SCOTSTON AVENUE, ST JAMES AVENUE, TILLMAN AVENUE,
TOMES ROAD, WINDERMERE ROAD, CHRISTCHURCH**



Photo- Christchurch City Council heritage files

The Papanui War Memorial Avenues are of overall High Significance to Christchurch and Banks Peninsula.

The Papanui War Memorial Avenues, 16 Streets with trees and plaques, are of high historical and social significance for their association with World War II, and its impact on Christchurch communities. The trees are associated with Harry Tillman, the Christchurch and Papanui Beautifying Associations and the Papanui Returned Services Association, who requested between 1943-1946 that Council plant memorial trees in a variety of species in Papanui streets as a living memorial to the memory of fallen soldiers. Council planted and agreed to maintain the trees, and residents of the Papanui District were required to contribute to the costs of the trees as well as the plaques. The local RSA also contributed to costs.

The Papanui War Memorial Avenues are of high cultural and spiritual significance as memorials to fallen servicemen from the Papanui District. Over time they have come to be identified by parts of the community as memorials to fallen servicemen from the Christchurch District. Members of the Papanui community, and the Papanui RSA have expressed their value of the memorials for the community and the city, and there are regular commemorative events associated with the avenues and trees.

The Papanui War Memorial Avenues are of architectural and aesthetic significance for their landscape values. The different species of trees were chosen by Reserves Superintendent Maurice

Barnett for their suitability for Papanui soils. The trees create a strong aesthetic for the 16 streets due to their scale, colour, texture and seasonal change. This varies street by street due to the different species planted. Bronze plaques with the inscription 'Papanui Memorial Avenue to the fallen 1939-1945' hung from simple metal brackets mark the beginning and in some cases each end of the avenues.

The Papanui War Memorial Avenues are of technological and craftsmanship significance for the range of different species of trees that are represented in the streets, specifically chosen for their physical characteristics and the soils in the area. There is also technological value evident in the planting and maintenance methods and techniques used.

The Papanui War Memorial Avenues are of high contextual significance for the groups of tree species planted in each individual street, and for the relationship of the 16 streets to one another in terms of their proximity and similarities. The streets, plaques and trees contribute to the unique identity of this part of Papanui, and are recognised local landmarks. The memorial avenues also relate to the range of housing types within the streets, some of which are consistently characteristic of a particular age and style.

The Papanui War Memorial Avenues are of archaeological and scientific significance for the potential to provide archaeological evidence relating to past landscaping methods and materials, and human activity on the site.

References – Christchurch City Council Heritage Files

REPORT DATED: 10 JUNE 2022

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE 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 1409
*KNOX PRESBYTERIAN CHURCH AND SETTING –
28 & 28A BEALEY AVENUE, CHRISTCHURCH***



PHOTOGRAPH: C. Forbes, 14/9/2016(with permission)



PHOTOGRAPH: G. Wright, CCC, 15/2/2015

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.

Knox Presbyterian Church (Knox Church) and its site are of high historical and social significance for the long history of continued use as a church site located in the central city, for its connections with the Rev. Robert Erwin and other notable ministers such as Phyllis Guthardt, and the impacts and response to the Christchurch earthquakes. Knox Church has been the home of a Presbyterian congregation for over a century and is the sole remaining place of Presbyterian worship in the central city.

Presbyterians were prominent in Christchurch from the earliest days of European settlement in Canterbury, with the arrival in 1843 by the Deans family occurring prior to the Anglican settlement by the Canterbury Association in 1850. The first Presbyterian church was built in the city in 1857. A Presbyterian congregation was formed and a church opened on the North Belt (now Bealey Avenue) site in 1880, known as the North Belt Presbyterian Church. Their first minister, Rev. David McKee, died soon after. His successor, Rev. Robert Erwin, had a 39 year association with the church, from 1883 to 1922, and was later elected third moderator of the Presbyterian Church of New Zealand. By the turn of the 20th century, the population in the North Town Belt area was increasing rapidly, and a large new church was considered necessary. In June 1901 the foundation stone for the present church was laid by the Mayor of Christchurch (A. E. G. Rhodes); the completed church was dedicated on 1 May 1902. The North Belt Church was renamed Knox Church in 1904.

Other than minor changes and refurbishment in 1990-91 the church remained largely unchanged for over 100 years. The church was located near the large homes in Bealey Avenue of the same period, the commercial buildings in Victoria Street opposite and the Carlton Hotel (demolished post-earthquakes). The site reflects the past importance of this still major intersection, and the use of Victoria Street as a principal commercial street and route north. In 1955 the parish extended roughly from Normans Road to the north to Kilmore Street in the south to Champion Street in the east, and the railway to the west. A succession of 11 ministers has been called to the church since 1880, with regular worship, weddings and community activities being carried out. Today the church promotes itself as a progressive, inclusive faith community. Other congregations, including the Durham Street Methodist church used the church as a venue for worship after the earthquakes.

The church was severely damaged in the Canterbury Earthquakes of 2010 and 2011 and, as a result, was deconstructed to a point that only the original internal timber roof form and columns remained. These were then incorporated into a new design and the church reopened at the end of 2014. The church is a visible reminder of the church's recent history following the earthquakes and, coupled with the restored interior, tells the story of the successful retention and incorporation of original fabric when so much heritage was being lost in the City.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Knox Church is of cultural and spiritual significance as it has been central to the religious, cultural and social life of both its Presbyterian congregation and members of the wider community for over a century. The Church has cultural and spiritual value for its association with the tenets and activities of Presbyterian worship

The church is a rare survivor of the Canterbury earthquakes and as such is valued by the wider Christchurch community. Following the earthquakes the building was a very visible landmark on a prominent corner site at the edge of the publicly inaccessible red zone. This was enhanced by lighting at night time which showed the interior of the church, highlighting how the damage had opened up a view into the church that had not been there previously. Its visual prominence and visible damage, coupled with the congregation's obvious determination to retain and rebuild the church, was a symbol of hope that encapsulated the wider impact of the quakes and the resilience of the community.

The value placed on the building and the efforts made to retain it were recognised when it was the Seismic Award winner at the Canterbury Heritage Awards in 2014.

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.

Knox Church is of architectural and aesthetic significance for its design and development over time.

The original brick and Oamaru stone Gothic Revival building was designed by well-known Christchurch architect R. W. England, and was characterised by its restrained detailing, simple rectangular form and multiple gables. After the Canterbury Earthquakes of 2010 and 2011 the brick walls were taken down in their entirety.

The entire building has architectural significance as an innovative response to the damage caused by the earthquakes where the restored interior has been incorporated into a new church design. The new earthquake resistant exterior was designed by Alun Wilkie of Wilkie and Bruce. Expressed through new materials of copper, glazing and concrete, the modified design references the original exterior by retaining the distinctive triple gable roofline and buttresses – now of post-tensioned concrete, rather than brick - along with large windows in each gable. The large, clear windows provide views through to the timber interior. The roof is corrugated metal as it was previously, and there is a new central entrance at the west end of the church.

In materiality and appearance the rebuilt church closely relates to Alun Wilkie's Pīpīwharauoa, The Piano, a music and arts facility on Armagh Street. This too is expressed through copper sheeting, glazing and solid columns. There is also a similarity to the restrained palette of the new buildings he designed in 2002 at St Michael's and All Angels School, consisting of zinc and unpainted concrete block.

The whole interior contributes to the significance of Knox Church because it is all that remains of the original church; it is the location of the traditions and practices of worship, activities and gatherings during its history of use and it is of architectural and aesthetic significance for its design, features, spaces and materials. Many interior features remain. The distinctive internal gabled roof structure of trusses and sarking remains in situ, supported by the original internal timber columns. The roof and columns have been incorporated into a contemporary reworking of the form of the original church. Other interior heritage features

include wall panelling and some fixtures and fittings, pews, the communion table, and the repaired Edgar Jenkins organ.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Knox Church has high technological and craftsmanship significance for the innovation and technical expertise evident in the combination of new construction and original heritage fabric.

The interior of the church evidences Edwardian construction techniques and craftsmanship, materials, fixtures and fittings. Supported by internal timber columns and braced by its trusses and sarking, the church's roof remained standing through the Canterbury Earthquakes of 2010 and 2011.

A new stained glass window has been installed in the west wall. The window features mouth-blown glass from Germany and was created by stained glass artist Graeme Stewart. It is a re-working of the Canterbury landscape theme of the 1995 stained glass window that was previously in this position and was destroyed in the Canterbury earthquakes.

The strengthened interior is supported by the new lightweight, exterior envelope on a raft foundation which extends three metres out from the edge of the building. The exterior is predominantly raised seam copper sheeting, with large scale glazing and fair faced concrete. The pre-cast and post-tensioned concrete buttresses were lifted over the roof of the church and positioned in place before being connected to the existing timber structure, which was considered to be a unique engineering achievement in New Zealand at the time.

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.

Knox Church has high contextual significance as a local landmark. It is located on a prominent corner site at the busy intersection of one of the four wide avenues, which define the central city, with the main arterial of Victoria Street/Papanui Road. The setting consists of the immediate land parcel in which the church is the primary feature of a complex that includes a 1964 annex, designed by Pascoe and Linton, comprising a hall, committee rooms, offices and associated facilities. The ancillary buildings recall the original appearance of the church in their brick cladding, while the painted vertical column features are echoed in the concrete buttresses of the new structure.

The church remains one of the most prominent buildings in an area containing a variety of eras, styles and materials, especially in the residential buildings that remain nearby. There are timber maisonettes, colonial dwellings, the 'Christchurch school' concrete block of the Dorset Street flats and the Streamline Moderne of the building known as Santa Barbara (now

commercial but previously residential). While these and Knox Church do not demonstrate any consistency of style, they all contribute to the diverse architectural and urban planning qualities of the area and the church helps to tell the story of the development, continuity and change in this part of Christchurch.

ARCHAEOLOGICAL SIGNIFICANCE

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

The site of the building and setting are of archaeological significance as they have potential to hold evidence of human activity on the site which pre-dates 1900. The line of Victoria Street was historically the route north for Ngāi Tahu to reach forests which were an important source of mahinga kai (food gathering). The first church on the site was built in 1880.

ASSESSMENT STATEMENT

Knox Church, its setting and whole interior, is of overall high heritage significance to Christchurch including Banks Peninsula.

The church and its setting are of high historical and social significance as the home of a Presbyterian congregation for over a century, as the sole remaining place of Presbyterian worship in the central city and for the connections with the Rev. Robert Erwin. Knox Church is of cultural and spiritual significance for its central role in the religious, cultural and social life of both its Presbyterian congregation and members of the wider community for over a century. The church has architectural and aesthetic significance for its design and development over time, by architects R.W England and Alun Wilkie, and the uniqueness of the way in which the Edwardian interior has been integrated with a contemporary exterior. Knox Church is considered to have high technological and craftsmanship value for what it may reveal of Edwardian construction techniques and craftsmanship, materials, fixtures and fittings, and the technologically innovative response to the retention and strengthening of the existing heritage interior within a new exterior. Knox Church has high contextual significance for its location on a prominent corner site at the busy intersection of one of the four avenues with the main northern arterial route up Papanui Road and as the centrepiece of a diverse historic residential and commercial area. The church's site and setting are of archaeological significance as they have potential to hold evidence of human activity on the site which pre-dates 1900.

REFERENCES:

Christchurch City Council Heritage Files, Knox Church, 28 Bealey Avenue

New Zealand Heritage List/Rārangī Kōrero – Review Report for a Historic Place.
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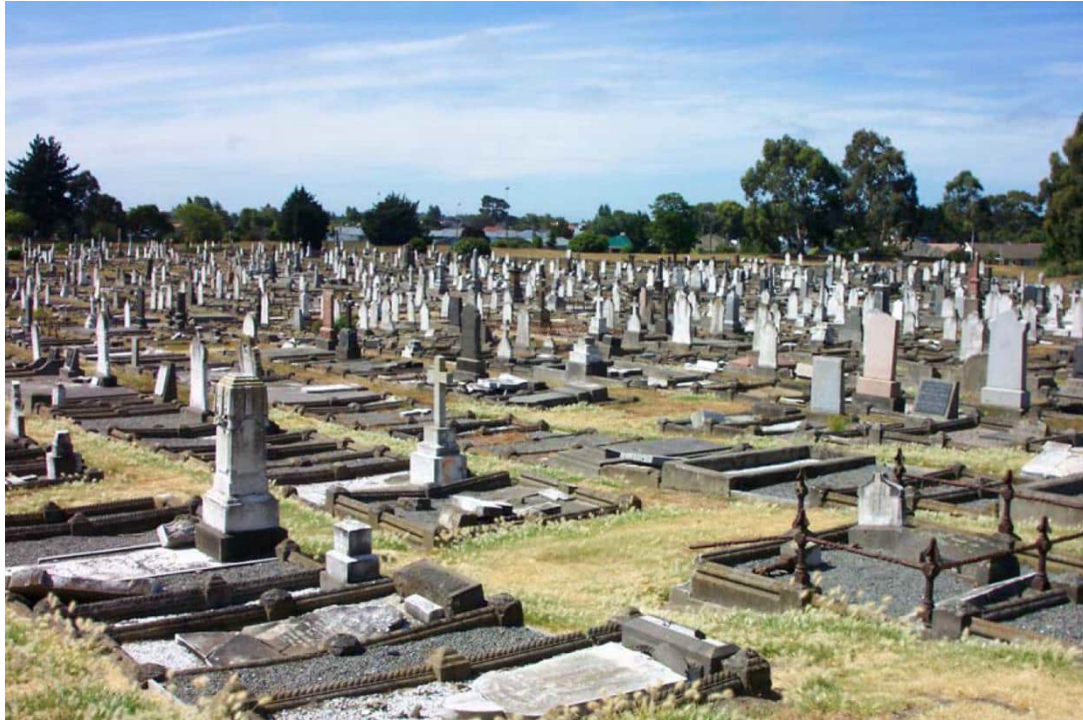
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REPORT DATED: 24 SEPTEMBER 2021

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 1406
LINWOOD CEMETERY -
25 BUTTERFIELD AVENUE, CHRISTCHURCH**



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL

HISTORICAL AND SOCIAL SIGNIFICANCE

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

Linwood Cemetery is of high historical and social significance as the first municipal cemetery located outside the urban area; as such it represents a broad range of people from the Christchurch community. It is also associated with a number of key events in local and national history. The cemetery was still open in 2021.

Linwood Cemetery is the fifth oldest surviving cemetery to be established in Christchurch. It was established in 1884 on Reserve No. 210, well outside of the Four Avenues, to serve the city and eastern suburbs and in line with the international trend by the 1880s to move cemeteries away from town centres for sanitary reasons. There was an existing tramline that went as far as Linwood Cemetery, but the Council's offered tramline hearse service was never used for its intended purpose due to public preference for alternative arrangements for transporting the deceased.

By October 1884 the cemetery was largely laid out. When the Mayor and Councillors of the Cemetery Committee visited around that time to inspect the work the 18 acres of the reserve had been fenced and ten acres of land had been levelled and laid in grass. The sexton's cottage and mourning kiosk had been completed and the sexton

was in residence. Wellingtonias and Pinus insignis had been planted with a belt of macrocarpas planted all around the cemetery a few feet from the fence.

The burials in Linwood Cemetery provide an historical record of a wide cross-section of Christchurch society. The cemetery is a resting place of some notable New Zealanders of the 19th and 20th centuries, as well as ordinary citizens of Christchurch. The first interment at the cemetery was that of Sarah Anne Freeman, the wife of the first sexton, who died on 8 July 1884 of tuberculosis and was buried two days later. Included in the notable burials in the cemetery are Nurse Sybilla Maude, the pioneer of district nursing in New Zealand; businessman, philanthropist and politician Hon J T Peacock; Bishop Churchill Julius, the second Bishop of Christchurch and later the Archbishop of New Zealand; explorer Arthur Dudley Dobson; architect Robert William England; Christchurch Mayors William Wilson, father and son James and Thomas Gapes, and Henry Thomson; Isabel Moore (also known as Bella Button), a pioneer horsewoman; *Press* editor and manager, John Steele Guthrie; Effie Cardale, an early social worker; Augustus Florance who early experimented with soil-binding plants at New Brighton; and sports journalist James Selfe (Opus, 2006).

The cemetery is associated with the 1918 influenza epidemic and the world wars - events which greatly impacted the Christchurch community. A large number of deaths recorded in the Linwood Cemetery Burial Register in 1918 show death as a result of 'influenza pneumonia'. This reflects the great loss of life locally during the the influenza pandemic of that time.

Linwood Cemetery also contains a large number of graves of those who were associated with the military. There are 50 Commonwealth burials of those who served in World War I and four from World War II, commemorated at Linwood Cemetery.

Burial sites were set aside according to religious affiliation; Linwood is notable because it has a section for Jewish burials, the only one in Christchurch. Linwood Cemetery is important to the Jewish community as a heritage site and cemetery. Sixteen burials dating from 1864 in the Jewish Cemetery in Hereford Street were relocated to one plot in Linwood Cemetery in 1943 and a monument erected to commemorate these members of the early Jewish community in Christchurch. Many members of the Hebrew Congregation buried in Linwood Cemetery contributed to the city, including a number who undertook military service; Charles Louisson, former Mayor and councillor; Hyman Marks, philanthropist; Bernhard Ballins, one of the earliest fizzy drink manufacturers in the world; and Rabbi Isaac Zachariah, senior rabbi for the New Zealand Hebrew Community for 36 years.

The cemetery suffered earthquake damage in 2010 and 2011. A make safe project was completed by the Council and in conjunction with the friends of the cemetery at the end of 2013, pieces were returned to the correct grave plots, lying stones were displayed with the inscriptions showing, and the graves were documented.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Linwood Cemetery is of high cultural and spiritual significance because its burials, practices, design and monuments encompass religious, spiritual, traditional,

commemorative, symbolic and cultural aspects and it is valued by Christchurch communities for all of these reasons.

The cemetery is the formally designated resting place for many of the community's dead. Its burials and memorials have value as commemorating individuals' lives, and are designed with traditional symbols and meanings. The designs and symbols reflect social attitudes to death and fashion in funerary ornamentation, ranging from the late 19th century, through the 20th century and into the early 21st century. It has commemorative importance to a number of families or descendants of those buried there as well as to social and historical groups commemorating certain individuals (eg the Bishop Julius grave has special meaning for a number of people for its connection with the Anglican Church in Christchurch).

Linwood Cemetery reflects a range of belief systems associated with the life-death cycle and the division of plots according to denomination and religion reflects the spiritual beliefs of the population of Christchurch over time (Opus, 2006).

The cemetery is held in high public esteem by many members of the community as evidenced by media coverage, interest by Councillors, as well as particularly notable neighbourhood and community support by the dedicated Friends of Linwood Cemetery Charitable Trust (Opus, 2006).

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Linwood Cemetery has architectural and aesthetic significance for its layout and its diverse range of monumental masonry and plantings.

The formal layout of Linwood Cemetery was combined with plantings to evoke meaning. Its trees and smaller plants combine with the headstones, paths and grassed areas to provide aesthetic values in the variety in form, scale, design, colour, texture and material of the landscape. The cemetery evokes a strong physical sense of age and history, in the patina of the monuments and dimensions of the mature trees (Opus, 2006).

Many of the graves have a degree of artistic and technical merit and represent historic fashions in funerary monuments. There are a range of designs and materials used that are notable, such as in the Thomson grave, the Fairhurst and Peacock mausolea, and the Claud Clayton grave. A number of the styles and motifs on the graves are rich in symbolism and meaning. For example: the motif of holding hands - a gesture of bidding farewell 'till we meet again'; broken columns - signifying mortality; urns (draped or undraped) signifying death; crosses (in a wide range of styles) symbolising the cross of Jesus. The Star of David is associated with the Jewish faith; the Square and Compass is associated with Freemasonry. A number of the old plantings also have symbolic meaning. The historic yew trees at Linwood Cemetery follow the English tradition and symbolise eternal life.

Specific trees that have significance in the cemetery are the yews planted on some graves, the belt of macrocarpa and pines that define the boundary and the poplars near the Butterfield Avenue entrance (Opus, 2006).

Linwood forms one of five cemeteries in the immediate area, and is one of a number of historic cemeteries in Christchurch. Its design is comparable to some 19th century European cemeteries and its grid layout bears similarities to other 19th century

cemeteries in Christchurch including Woolston, Addington, and Bromley (Opus, 2006).

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Linwood Cemetery is of technological and craftsmanship significance for the materials and craftsmanship of its grave monuments, which are representative of their period.

Many of the graves display the skills of craftspeople and a number of the techniques on display are no longer widely practised. In general the materials and methods used in the cemetery are representative of the period rather than notable, rare or unique. Craft skills evident include masonry, cast and wrought-iron work and other types of craftsmanship as fine examples of craft processes. The grave memorials represent the technical accomplishment of various Christchurch stonemasons, including CWJ Parsons, and Messrs Mansfield, Tait, Robertson, Trethewey, Hunter, Hoar, Masterton, Silvester, Fraser, Mason, Hampton, and Decra Art Ltd (Opus, 2006).

Many of the headstones are carved from marble or fashioned in highly polished granite, but there are also examples of technical skill in carving other materials, such as volcanic stone. Although most of the iron surrounds have been removed, some excellent examples of wrought and cast iron work remain in the cemetery (Opus, 2006).

CONTEXTUAL SIGNIFICANCE

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

Linwood Cemetery is of contextual significance for its prominence in the eastern suburban landscape, as a landmark in Linwood, and for its combination and arrangement of built and natural elements and features.

The site of Linwood cemetery is bounded by Butterfield Avenue, Hay Street, McGregors Road and Buckley Avenue/Bromley Park. It is situated on what was once a large sand dune, a common landscape feature of the Linwood area; thus it was sometimes referred to as the Sandhills Cemetery. Its raised position, the surrounding tall trees, the concentration of headstones visible from outside of the cemetery, and its position adjacent to Bromley Park give it landmark status in the area (Opus, 2006).

The cemetery is one of a number in the Linwood-Bromley area. As well as Linwood Cemetery, there is the Ruru Lawn Cemetery, Bromley Cemetery, Memorial Park Cemetery and Woodlawn Cemetery. Of these cemeteries, only the Linwood Cemetery was established in the 19th century; the rest date from the 20th century. Nevertheless, the cemetery has a degree of consistency in terms of type, scale, form, materials, texture, colour, style and detail with the nearby cemeteries in terms of grave materials, plantings and landscaping. The grave structures are however generally older, more decorative and have a patina of age in Linwood Cemetery.

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 cemetery is of archaeological and scientific significance because it has the potential to provide archaeological evidence relating to past human activity on the site including that which dates prior to 1900.

The site is closely located to Te Ihutai (the Avon-Heathcote Estuary). Traditionally, a number of Ngai Tahu hapū and whānau used Te Ihutai, which was renowned for its abundance and variety of fish and shellfish. Several nearby kāinga nohoanga (settlements) took advantage of the estuary's rich food resources. (<https://www.kahurumanu.co.nz/atlas>).

The cemetery is also of archaeological and scientific significance due to its early history of colonial development. The original tram tracks are believed to lie beneath the asphalt of the main pathways. The place could provide historical information through archaeological techniques such as stratigraphic soil excavation and materials analysis (Opus, 2006).

ASSESSMENT STATEMENT

Linwood Cemetery is of high significance to the Christchurch District.

Linwood Cemetery is of high historical and social significance as the first municipal cemetery created by Christchurch City Council outside the urban area and for its association with members of the Christchurch community. It also demonstrates the local impact of key events in history, such as the 1918 influenza pandemic and the world wars. The cemetery is of high cultural and spiritual significance because its burials, practices, design and monuments encompass religious, spiritual, traditional and cultural values and it is esteemed by members of the community, including descendants of those buried in the cemetery. It has architectural and aesthetic significance for its layout and its diverse range of monumental masonry and historic plantings. Linwood Cemetery is of technological and craftsmanship significance for the materials and craftsmanship of its grave monuments, which are representative of their period. The cemetery is of contextual significance as a landmark in Linwood and for its combination and arrangement of built and natural elements and features. The cemetery is of archaeological and scientific significance because it has potential to provide archaeological evidence relating to past human activity on the site, including that which dates prior to 1900.

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Conservation Plan for Linwood Cemetery, Opus, 2006.

'THE HEBREW CONGREGATION BURIED IN LINWOOD CEMETERY'

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[HTTPS://WWW.KAHURUMANU.CO.NZ/ATLAS](https://www.kahurumanu.co.nz/atlas) 'TE IHUTAI', VIEWED 1 SEPTEMBER 2020

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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 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

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 1457
CARLTON BRIDGE AND SETTING -
HARPER AVENUE, BEALEY AVENUE, CARLTON MILL ROAD,
PARK TERRACE INTERSECTION, CHRISTCHURCH**



Photo: Christchurch City Council, 2017

The Carlton Bridge and setting are of overall Significance to Christchurch and Banks Peninsula.

The bridge and setting are of historical and social significance for its construction in 1929, which replaced an earlier timber bridge. The bridge is of historical and social significance as part of a network of historic central city Avon Bridges, built by the Council and designed not only to be functional, but also to be ornamental and provide evidence of permanency and progress. Many of the city's other early timber bridges had been replaced in the 1880s. There was a period of bridge construction in the years following a comprehensive review of the City's bridges by City Engineer Augustus Galbraith in 1928 in which the earlier Carlton Bridge was identified as being in a poor state. . An estimate to build a new bridge of 8000 pounds was arrived at, and a Roothing Loan was obtained. Carlton Bridge was the first bridge to be financed by such a loan. Tenders were called in late 1928, with Fred Williamson the successful contractor. The bridge was opened on 29 September 1929 by the Mayor J.K Archer.

The bridge and setting are of cultural and spiritual significance as an expression of the confidence and pride Christchurch's citizens took in their city in the late 1920s. The site of the Carlton Bridge has significance to tangata whenua as the Ōtākaro -Avon River was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoe and Ngāi Tahu. Ōtākaro, meaning "the place of play or a game", is so named after the children who played on the river's banks as the food gathering work was being done. The Waitaha pā of Puari once nestled on its banks. In Tautahi's time few Māori would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers). Most people were seasonal visitors to Ōtākaro. Hagley Park is of cultural and spiritual significance for tangata whenua who trace their association with the landscape back to the first Māori inhabitants of up to 1000 years ago. The Avon River/Ōtākaro which intersects the Park was an important mahinga kai and traditional travel route for Waitaha, Ngāti Māmoe and Ngāi Tahu. Little Hagley Park was an established resting and meeting place used mostly by Ngāi Tūāhuriri travelling between Kaiapoi and Banks Peninsula. Their historic use of Little Hagley Park continued throughout the 1860s, most notably in 1868 when it was used by up to 150 hapū members as a base during the Native Land Court hearings.

The bridge and setting are of architectural and aesthetic significance for its engineering design by Walter Gordon Morrison OBE (1903-1983) and its classical style. It is constructed of reinforced concrete of a single span of 50 feet and a width of 60 feet. The bridge is neoclassical in style, with urn shaped concrete balusters and dentil detailing. Morrison designed and supervised the construction of a number of bridges for the Christchurch City Council. He worked for the Lyttelton Harbour Board and the Christchurch City Council after graduation until leaving New Zealand in 1932. In 1946, having returned, he established W.G.Morrison and Partners (later Morrison, Cooper and Partners). The design was criticised at the time of its construction for the poor visibility it allowed motorists. It would appear that the design and busyness of the intersection also contributed to this perception of danger, and concerns with the road safety of the intersection and bridge were also a topical issue in the 1960s. Alterations were made to the bridge in 1960 when traffic lights were installed at the intersection – the original four standard lamps were removed. The bridge was restored in 1984 with plaster repairs and a cement wash coating. It was repaired and repainted in 2022.

The bridge is of high technological and craftsmanship significance for the quality of engineering and craftsmanship employed in the design and construction. Of particular note is the engineering design. The engineer Gordon Morrison published a technical paper on the bridge which was published by the Institute of Civil Engineers. The bridge was an early use of rigid frame design, and had to withstand heavy loading. It was constructed without expansion joints – although one had been installed on the downstream side by November 1932.

The bridge is of high contextual significance for its location at a busy intersection adjacent to Hagley Park, and Little Hagley Park. It is a highly visible landmark in its own right, and as an integral part of the Hagley Park and inner-city riverbank environment. The setting of the Bridge consists of the areas of river and riverbank, grassed areas, trees and woodland which extend to either side and provide for views to and from the bridge.

The bridge and setting are of archaeological significance for their potential to provide evidence of human activity, including by Waitaha, Ngāti Māmoe and Ngāi Tahu, and activity that related to construction and the river. European activity is recorded on the site prior to 1900, including an earlier bridge on the site.

References – Christchurch City Council Heritage Files; A City of Bridges, John Ince.

REPORT DATED: 13 JUNE 2022

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1458
HEREFORD STREET BRIDGE AND SETTING -
HEREFORD STREET, BETWEEN CAMBRIDGE-OXFORD,
CHRISTCHURCH**



Photo: A Ohs 10/6/2022

The Hereford Street Bridge and setting are of overall Significance to Christchurch and Banks Peninsula.

The Hereford Street Bridge and setting are of historical and social significance for the construction of the bridge in 1937, which replaced the earlier timber bridge dating from the 1870s. The bridge is of historical and social significance as part of a network of historic central city Avon Bridges, built by the Council and designed not only to be functional, but also to be ornamental and provide evidence of permanency and progress. Many of the city's other early timber bridges had been replaced in the 1880s. There was a period of bridge construction in the years following a comprehensive review of the City's bridges by Augustus Galbraith in 1928. The earlier Hereford Street bridge was identified as being in a poor state in 1934, but the replacement was delayed due to lack of finances. Test bores for the new bridge were done in 1936, and tenders were called in August 1937, with C.S Luney the successful tenderer. The bridge was built at a cost of 4665 pounds which was funded through a loan from the Municipal Electricity Department. The bridge was completed by March 1938 and was officially opened on 24 March by Mayoress Mrs Beanland. A bridge had been located on the site since 1859. Two tablets on the bridge mark the new bridge and the 1875 bridge. The construction of the bridge resulted in the reduction of the extent of Mill Island. The bridge incurred minor

damage in the Canterbury Earthquakes 2011, including cracking of the concrete walls. This damage was repaired in c2021.

The Hereford Street Bridge and setting are of cultural and spiritual significance as the bridge is an expression of the confidence and pride Christchurch's citizens took in their city in the 1930s. The bridge features two plaques – one acknowledging the previous bridge (its construction and dismantling) and one marking the date and key people associated with the construction and opening of the present bridge. The site of the Hereford Street Bridge has significance to tangata whenua as the Ōtākaro (Avon River) was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoē and Ngāi Tahu. Ōtākaro, meaning "the place of play or a game", is so named after the children who played on the river's banks as the food gathering work was being done. The Waitaha pā of Puari once nestled on its banks. In Tautahi's time few Māori would have lived in the Ōtākaro area itself. Those that did were known to Māori living outside the region as Ō Roto Repo (swamp dwellers). Most people were seasonal visitors to Ōtākaro.

The Hereford Street Bridge and setting are of architectural and aesthetic significance for the Moderne style of the bridge, which is executed in plastered concrete and iron. The bridge features solid curved walls at each end which integrate it into the adjacent riverbank reserves. These feature simple horizontal recessed detailing. At the South end of the bridge, freestanding walls in the same design create an entrance to the riverbank reserve. The piers are also curved on the edges. Two lighting poles are located on top of the two end piers on each side of the bridge. The span across the river is arched, and features restrained incised horizontal detailing, reflecting the Moderne style. The metal balustrade infills have a simple geometric design with squares, triangles and circles. The design, construction and materials of the bridge represents a departure from the Victorian era stone and iron bridges, in its simplicity, modernity and curved lines. City engineer A.R Galbraith is acknowledged on the plaque, however Travis M Stanton is identified as the designer for the bridge (A City of Bridges, John Ince, p.28). Stanton (1922-96) studied engineering at Canterbury University, and after graduating worked in the City engineer's department at the Christchurch City Council. In addition to the Hereford Street Bridge he designed the Barrington Bridge (1935). Stanton later taught at the Canterbury University School of Engineering, and in 1949 joined with architects Manson and Seaward to found the well-regarded firm of Manson Seaward and Stanton. The lamp globes have been replaced with a different design at some point – they were originally more rounded in design. The parapets and wings of the bridge were designed to give traffic moving towards the bridge a clear view of traffic moving towards the approaches. The new bridge was nearly twice as wide as the earlier bridge.

The bridge is of technological and craftsmanship significance for the quality of engineering and craftsmanship employed in the design and construction. Of particular note is the concrete construction with steel reinforcing and the incised horizontal detailing. The bridge was constructed of reinforced concrete of a type known as 'rigid frame' or 'square arch.' The contractor C.S.Luney is well known for executing quality construction in the city.

The bridge is of high contextual significance for its location adjacent to Mill Island which historically housed a flour mill. It is a highly visible landmark in its own right, and as an integral part of the inner-city's riverbank environment, relating particularly to its neighbouring heritage features – the Bridge of Remembrance, Mill Island and the former Public Trust building. The setting of the Hereford Street Bridge consists of the areas of river and riverbank, grassed areas and trees which extend below the bridge and to its north and south and provide for views to and from the bridge. The bridge crosses the Avon River on an east-west orientation. Cambridge Terrace runs to the west

of the bridge and Oxford Terrace to the east. The riverbank parks were landscaped around the same time as the bridge was constructed, including the low brick walls.

The bridge and setting are of archaeological significance for their potential to provide evidence of human activity, particularly that related to construction, and activities related to the river. The site of the Hereford Street Bridge has significance to tangata whenua as the Ōtākaro (Avon River) was highly regarded as a mahinga kai area by Waitaha, Ngāti Māmoe and Ngāi Tahu. European activity is recorded on the site prior to 1900.

References – CCC Heritage Files; A City of Bridges, John Ince; CCC Archives.

REPORT DATED: 10 JUNE 2022

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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 1435
*COMMERCIAL BUILDING AND SETTING -
167 HEREFORD STREET, CHRISTCHURCH***



PHOTOGRAPH: B. Smyth, 29.10.2012

HISTORICAL AND SOCIAL SIGNIFICANCE

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

167 Hereford Street has historical and social significance as one of the last remaining links with the historic development of Hereford Street, the city's former business, professional and financial hub. The building also has historic and social significance for its connection with lawyer and public figure James Flesher and his long-standing legal practise.

The land on which the present building was constructed, Town Section 748, was owned by merchant George Gould in c.1878 when Robert Wilkin, a general merchant, wool auctioneer and stock and estate agent, was the lessee. Wilkin had architect Frederick Strouts design a three storey masonry seed store for his business at the rear of the section in 1881. Strouts also designed an office for Wilkin for the Hereford Street frontage of the site but this was unrealized at the time of Wilkin's sudden death in 1886. A small weatherboard building was subsequently constructed on the site.

At the turn of the twentieth century, Hereford Street was well established as the city's financial, professional and head office precinct. As the local economy boomed in this period and demand for space grew, the district expanded eastward across Manchester Street and significant redevelopment occurred in that immediate area. The small National Bank at the northwest corner of Manchester Street, for example, was doubled in size in 1904 and,

diagonally across the intersection, the New Zealand Express Company opened what was then the country's tallest building in 1906.

Next door to the enlarged National Bank, TS 748 was subdivided by owner Gertrude Macdonald in 1907 and the southern portion was sold to barrister and solicitor James Flesher. Flesher immediately commenced a new building to house his decade-old law firm. 144-144a (later 167-169) Hereford Street was completed in early 1908. Over the next 75 years, three generations of Fleshers operated their well-respected legal practise from chambers on the first floor.

As well as being a prominent city lawyer, James Arthur Flesher (1865-1930) was a leading public figure in Christchurch in the early twentieth century – serving a number of local bodies and charitable causes in various capacities over 40 years. Notably, he was Mayor of New Brighton Borough in 1915-1917 and of Christchurch City (1923-1925). The Flesher family home was *Avebury* in Richmond, a property that has been in City Council ownership since 1951.

In 1908 when Flesher relocated from the National Mutual Life Building in Cathedral Square, he brought fellow tenants the Royal Exchange Assurance Corporation with him. This insurance company occupied ground floor premises at 167 Hereford Street for more than fifty years until the early 1960s. The other founding tenants were auctioneers and estate agents Ford and Hadfield, and coal merchant Thomas Brown Ltd (which remained until the 1940s). Another notable early tenant was well-known architectural practise the England Brothers, who moved in in 1916 and remained until dissolution of the firm in 1941.

Between 1908 and the 1980s, 167 Hereford Street was home to several lawyers and law firms – most notably J. A. Flesher & Son, and also at various times Garrick, Cowlishaw & Clifford, P. H. Alpers and Peter Dyhrberg. During the same period the building also housed several insurance companies – Royal Exchange Assurance, NZ Plate Glass Insurance, Guardian Assurance, Southern Union General Insurance and Metropolitan Life Assurance. The consistent cohabitation of these firms in the building over many years, as well as their co-location in Hereford Street with other providers of professional services, financial institutions and company head offices, serves to illustrate the close relationship between law and insurance in the early and mid-twentieth century.

In 1983 167 Hereford Street passed out of Flesher family ownership for the first time when it was sold to Industrial Holdings Ltd. J. A. Flesher & Son subsequently moved across Hereford St to Epworth Chambers. 167 Hereford Street remained as professional offices until popular café and bar Americanos opened on the ground floor in 1991. Within a couple of years it was the building's only tenant and the first floor was largely empty – which was common for many of the city's older buildings at this time.

On 30 December 1996, a deliberately-lit fire gutted the building, the extent of damage threatening the viability of the building. However in 1999, high-profile businessman Mike Pero purchased the shell and undertook a major restoration with the assistance of a Christchurch City Council Heritage Incentive Grant. The following year 167-169 Hereford Street reopened as the national headquarters for Mike Pero Mortgages. A café – Mancini's Coffee – also occupied part of the ground floor.

167 Hereford Street sustained significant damage in the Canterbury Earthquakes 2010-2011. After the major quake of 22 February 2011, the building was cleared of tenants. Having relocated his company elsewhere in 2003, Mike Pero had attempted to sell the building by auction prior to the earthquakes. The damaged building was sold in August 2011 to a local property investor who repaired and strengthened the building, completing the work in 2021.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

167 Hereford Street has cultural significance for its long association with the legal fraternity and the insurance industry. It reflects the distinctive culture, traditions and way of life of the city's professional classes as a purpose built building commissioned and designed for a multi-generational legal firm, designed to incorporate other complimentary businesses such as insurance. The building was designed to reflect the prestige and position of both the foundation law firm and the associated insurance and legal businesses that occupied the building.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

167 Hereford Street has architectural and aesthetic significance as an Edwardian commercial building. Since the Canterbury Earthquakes, such buildings have become rare in Christchurch and 167 is the sole survivor of its type and era in Hereford Street. The building is likely to be the work of little-known Christchurch architect Alfred Fielder.

The architect of the building is unconfirmed due to a lack of documentation. Alfred Fielder is a possibility as he invited tenders for a two-storey brick and stone office building on Hereford Street in May 1907 (the building was completed in 1908); the materials and elements of the style are consistent with what is known of Fielder's commercial architecture. In addition Fielder was connected with Glanville, the architect who had designed the Flesher family home, taking over the practice of Glanville, McLaren and Anderson in 1905.

Alfred William Fielder (1858-1941) studied at the Canterbury College School of Art before beginning his own architectural practice in 1893. Known designs include the Catholic churches in Halswell and Addington (both 1898), the Anglican church in Hornby (1906), Sheffield Presbyterian Church (1909), the Treleaven and Hayward office in Victoria Square (1910) and buildings at the A & P Showgrounds (1911). He also designed a large number of homes, particularly in Merivale and St Albans. In 1912 Fielder sold up and moved to Morrinsville where he worked as an architect and as a building inspector for Morrinsville Borough Council.

167 Hereford Street related to the neighbouring former Wilkin & Co seed store (Strouts, 1881) in its use of brick for the façade, and the design of the ground floor windows. The effect of this relationship was enhanced by the fact that 167 Hereford Street has two articulated facades due to its location on a lane to the west.

167 Hereford Street exhibits aspects typical of Edwardian Free Style architecture. The Free Style constituted the translation of the principles of the Arts and Crafts movement to commercial and institutional architecture. It was characterised by an eclectic combination of elements and details drawn or adapted from a variety of historical styles. 167 Hereford Street features contrasting materials (white limestone and red brick) and a variety of window forms used in combination (oriel, round and segmental arches with variegated voussoirs). This style was evident in early twentieth century central Christchurch, including in Hereford Street. Today the former Flesher's building is the only remaining building of this style in Hereford Street.

After the 1996 fire that gutted the interior, new owner Mike Pero undertook an extensive restoration and seismic upgrade during early 2000. Although this upgrade prevented collapse in the Canterbury Earthquake sequence of 2010-2011, the building again sustained significant damage. Facades bowed, parapets were loosened, and the eastern wall pulled away and was later partially demolished. After critical make-safe works were carried out in 2012, 167 Hereford Street sat unrepaired for the best part of a decade. Repair and additional seismic upgrade works were commenced in early 2020 and completed in 2021.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

167 Hereford Street has technological and craftsmanship significance because it demonstrates the high level of skill exhibited by stonemasons, bricklayers and other building crafts in turn-of-the century Christchurch. Since the Canterbury Earthquake sequence, only a handful of buildings remain in the city centre to demonstrate the craftsmanship of the nineteenth and early twentieth centuries. This building has a bluestone foundation course to align with that of the adjacent Victorian seed store while Oamaru limestone dressings provide a strong contrast with red brick walls. Two oriel windows contain coloured leadlight top-lights – a typical Edwardian flourish.

CONTEXTUAL SIGNIFICANCE

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

167 Hereford Street has contextual significance for its prominence in the streetscape and relationship to the former seed store to its rear. Its site and setting are contiguous. The building is located on the north side of Hereford Street at the corner of what is now Tramway Lane. This corner location gives the building two street frontages, which, together with its distinctiveness in terms of its materials and detailing, make it a landmark in the streetscape. 167 Hereford Street has a degree of consistency with the adjacent former Wilkin's Seed Store in Tramway Lane, a three-level masonry warehouse. This historical pairing contributes to the identity of this part of the central city, particularly in light of the small number of remaining cluster of historic buildings in the central city as a result of the Canterbury Earthquakes. The relationship between professional office and (unrelated) warehouse illustrates the intensive and diverse nature of the nineteenth and early twentieth century city centre. The block on which 167 Hereford Street stands features a number of heritage buildings, including the former Trinity Congregational Church, the relocated Shand's Building (an earlier generation of professional office), and two early-twentieth century government buildings.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

167 Hereford 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. Prior to construction in 1907-1908, documentation shows that 167 Hereford Street was the location of a modest timber building, probably built in the years following the opening of the adjacent seed store in 1881.

ASSESSMENT STATEMENT

167 Hereford Street and setting are of overall significance to the Christchurch district including Banks Peninsula.

The building has historical and social significance as one of the last remaining links with Christchurch's former business, professional and financial district; and also for its connection with James Fleisher and his long-standing law practise. The building is of cultural significance for its long association with the legal fraternity and the insurance industry. It reflects the distinctive culture, traditions and way of life of the city's professional classes as a purpose-built building commissioned and designed for a multi-generational legal firm and incorporating other complimentary businesses. The building is of architectural and aesthetic significance as a rare surviving example of an Edwardian office building designed in the Free Style, possibly

by AW Fielder. The building is of technological and craftsmanship significance as a high quality example of contemporary masonry skills. The building has contextual significance due to its design and relationship with the neighbouring former seed store building and as a landmark with two street frontages. The building is of archaeological significance because it has 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: 4 October 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 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

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

The building has cultural significance for its 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

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE 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 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 19th 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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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 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-20th 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 2nd, 3rd and 4th 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-20th century. The former CTBS building has high architectural significance as a rare surviving commercial work by one of Canterbury's most important 20th 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 19th century.

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REPORT DATED: 30 OCTOBER 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
NEW BRIGHTON BEACHFRONT - 195, 213, & 213R MARINE
PARADE & MARINE PARADE & BRIGHTON MALL ROAD RESERVE,
CHRISTCHURCH**

The New Brighton Clock Tower, War Memorial and Amphitheatre are heritage features of the historically evolved beachfront area of New Brighton. The settlement of New Brighton began in the 1860s and by the early 1870s it was recognised as a visitor destination. The 1887 opening of a tram route from Cathedral Square to New Brighton encouraged residential development and facilitated visitor access in the area. As a result the beach frontage became built up with shops and hotels. Over time, a pier and rock seawalls were added, along with changing and playground facilities which included a whale paddling pool. The current pier and library building was constructed in 1997. A new playground and replica whale pool were erected in two stages in 2017 and 2018 and Te Puna Taimoana a hot pools complex opened in 2020.

**CHRISTCHURCH DISTRICT PLAN –SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 602
*NEW BRIGHTON CLOCK TOWER AND SETTING – 195, 213, &
213R MARINE PARADE & MARINE PARADE & BRIGHTON
MALL ROAD RESERVE, CHRISTCHURCH***



PHOTOGRAPH: M VAIR-PIOVA, 2015

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The New Brighton Clock Tower has historical and social significance for its association with the Green family and as an instance of civic philanthropy. The settlement of New Brighton began in the 1860s and by the early 1870s it was recognised as a visitor destination. The 1887 opening of a tram route from Cathedral Square to New Brighton encouraged residential development and facilitated visitor access in the area. As a result the foreshore became built up with shops and hotels. The New Brighton Clock Tower was donated by Richard Green in 1934 in memory of his father Edmund Green. Green senior was an early settler who arrived in 1859 with his family after gaining free passage to New Zealand from England in order to

establish the first electric telegraph system. He was sponsored by J E Fitzgerald, the Canterbury Emigration Agent and first Superintendent of the Canterbury Provincial Council.

Richard Green, a retired builder (1853-1938), also donated funds for the Scarborough Clock Tower and the Fitzgerald Statue on Rolleston Avenue in 1934. The foundation stone for the New Brighton clock was laid by the Mayoress of New Brighton, Miss I A M Leaver, in December 1934 and the tower was officially opened in September 1935 with a large crowd in attendance. In the 1980s the open tower base was closed in due to vandalism. In 1996 the interior and exterior underwent alterations, and the base of the tower was adapted for use as an information centre. These changes were reversed in 2000 during restoration of the tower by Christchurch City Council. The tower sustained minor damage in the 2010/2011 Canterbury earthquakes. Corrosion of the reinforcing bars and some spalling of the concrete is unrelated to the earthquakes and arises from the age of the structure.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The New Brighton Clock Tower has cultural significance as an example of the civic philanthropy that has endowed the city with a large numbers of buildings, monuments, and public artworks over many years. It commemorates the contribution Edmund Green made to the city and reflects the way of life of the Depression-era unemployment relief workers who worked on this construction project.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The New Brighton Clock Tower has architectural and aesthetic significance for its design by local architect and structural engineer B J Ager. Born in Ashburton, Benjamin Ager (1875-1959) was the son of an architect and worked for Peter Graham as a carpenter in Christchurch before going to London for several years. After returning to New Zealand he went into private practice in 1912. Ager had a long career and his oeuvre includes St Elmo Courts on the corner of Montreal and Hereford Streets (1929, demolished) and the 1928 Road Service Bus Station in Victoria Street, which was demolished to make way for the Christchurch Casino. Ager's original design for the clock tower, published in November 1934, was for a masonry tower built from random rubble stone.

The Clock Tower is in a Stripped Classical style, approximately three storeys in height with a rectangular footprint. Fluted corner piers frame the base of the tower, into which is set an arched entrance decorated with a barley-twist motif. The same motif is repeated over at the corner of the piers and at the parapet level beneath the dome. The donor himself expressed his thoughts on the clock tower's aesthetic and architectural qualities by stating '...in deciding upon a clock tower as a useful gift, I was actuated by the motive of combining beauty, permanence and utility'. A clock face is set within each elevation and from its inception it was intended the tower would be lit at night.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The clock tower has technological and craftsmanship significance for its robust reinforced concrete construction and the quality of its cast decorative embellishments. The successful tenderer for the project was the Conlyn Importing and Construction Company. A 1935 report in the *Press* noted that the clock was of the best quality obtainable and was imported from England.

CONTEXTUAL SIGNIFICANCE

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

The New Brighton Clock Tower and its setting have contextual significance for its prominent axial position on Marine Parade, in between New Brighton Mall and the New Brighton Library and Pier. It is a landmark structure by virtue of its location, height and function and makes an important contribution to the streetscape of Marine Parade. It is also part of a group of commemorative structures gifted to the city by Richard Green, along with the Scarborough Clock Tower and Fitzgerald Statue. The setting consists of the area of road reserve on which the tower stands including the viewshaft from Brighton Mall and the beach frontage on either side which includes the playground to the north and the amphitheatre and war memorial to the south. Prior to the construction of the new New Brighton Library in 1999 the clock tower had greater visual impact on the eastern/seaward side.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The New Brighton Clock Tower and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

ASSESSMENT STATEMENT

The New Brighton Clock Tower and its setting has overall significance to Christchurch, including Banks Peninsula. The Clock Tower has historical and social significance as a memorial gift in recognition of Edmund Green by his son Richard. The structure has cultural significance as an instance of civic philanthropy and for its association with the way of life of relief workers during the Depression. The New Brighton Clock Tower has architectural and aesthetic significance for its Stripped Classical design by architect B J Ager. The clock tower has technological and craftsmanship significance for its robust reinforced concrete construction and the quality of its cast decorative embellishments. It has contextual significance as a prominent landmark on Marine Parade and in relation to the New Brighton

Mall, New Brighton Library and the New Brighton Pier. The New Brighton Clock Tower and its setting is of archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred before 1900.

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REPORT DATED: 26 FEBRUARY 2015

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

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1438
*NEW BRIGHTON WAR MEMORIAL, AMPHITHEATRE, AND
SETTING - 195, 213, & 213R MARINE PARADE & MARINE
PARADE & BRIGHTON MALL ROAD RESERVE,
CHRISTCHURCH***



PHOTOGRAPH: G. WRIGHT, 1/10/2021

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 New Brighton War Memorial, amphitheatre, and setting have high historical and social significance as a monument to the significant impact of the World Wars on the community of New Brighton. The memorial is part of a network of memorials in New Zealand communities constructed in the years after World War One.

An attempt by the New Brighton Borough Council to erect a memorial for New Brighton soldiers was made in 1919, however this effort stalled as it met resistance from locals who objected to the cost

being drawn from rates. In late 1924 efforts to build a monument were revived, with the borough council deciding at a meeting on November 4 that a non-utilitarian memorial should be constructed using funds raised voluntarily from the public after an appeal by circular. Despite some public disagreement, it was decided that individual names of the fallen should not be recorded on the monument, for fear of accidentally leaving some off.

A cenotaph design submitted by Christchurch stonemason John Tait was accepted and, on ANZAC Day 1925, the foundation stone of the monument was laid by Colonel Robert Young at the top of the 'stadium' amphitheatre on the New Brighton foreshore. On November 1st 1925, with a large crowd of public and dignitaries in attendance, the monument was officially unveiled by Governor General Sir Charles Fergusson, who gave a speech celebrating the sacrifices of New Brighton soldiers and their families, as well as victory in the war.

The later inclusion of the start and end dates of the Second World War show the additional purpose of the monument as a focus for remembrance of the New Brighton war dead in this later war.

The concrete stadium (amphitheatre) of tiered seating curved around an outdoor space had been constructed in 1923 as a site for community entertainment and performances. The New Brighton beachfront area has historically been a visitor attraction for Christchurch residents, and continues to be in 2021, with a new playground and hot pool complex. The amphitheatre originally faced a band rotunda, which was removed in 1956 and subsequently replaced by a sound shell stage in 1960, although neither survives. With the construction of the monument immediately to the south of the amphitheatre, the stepped seating has since been associated with the War Memorial.

The memorial has become a fixture of the New Brighton beachfront, and continues to be used in annual ANZAC Day commemoration services. Restoration work on the monument, including the replacement of some eroded stone segments, took place in 2003. 2003 also saw the construction of a set of more easily traversable steps in the centre of the amphitheatre, and a concrete block wall around sections of the flat area surrounding the monument.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The New Brighton War Memorial, amphitheatre, and setting have high cultural and spiritual significance as a focus for the commemoration of New Brighton's war dead in both World Wars. Annual ANZAC Day commemorations at the site indicate enduring community esteem for the monument.

Although World War One resulted in victory for the Allied powers, the incredible cost in lives and suffering led to an emphasis being placed on the commemoration of sacrifice for the greater societal good. The inclusion on the monument of the names of locations in which New Brighton soldiers fought (France, Egypt, Mesopotamia, Flanders, Palestine, and Gallipoli) serves to emphasise the great distance travelled by soldiers in order to fight, and highlights the imperial nature of their service to the British Empire in such faraway locations. The Latin inscription 'PRO PATRIA', meaning 'For Country', represents the value of loyalty to nation and empire. The sculpted tomb at the top of the monument is surrounded by carved *fascis*, representing the strength to be found in unity and law.

The monument in its symbolism also reflects the Christian beliefs around death and remembrance which prevailed at the time of its construction, emphasised by the presence of the prominent Christian cross on the front face of the monument, and other traditional symbols used in service of such beliefs. A carved wreath near the base of the monument represents eternal life and the victory of the soul over death. The top of the monument takes the form of a sculpted tomb, representing the empty tombs of the absent dead. As most soldiers who were killed either had no known grave or were buried in cemeteries in the Middle East or near the Western Front of Europe, the monument could serve as a surrogate tomb at which local bereaved could mourn and mark the passing of their loved ones.

The amphitheatre was a place of activity, gathering and entertainment for the local New Brighton and Christchurch community. New Brighton beach and has community associations for the city's residents as a visitor destination historically and through to the present day. With the construction of the monument in 1925, the amphitheatre gained additional cultural importance as the location for the tradition of annual ANZAC services.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The New Brighton War Memorial, amphitheatre, and setting have architectural and aesthetic significance due to the monument's cenotaph form, materials, and decorative detailing, the design of the concrete amphitheatre, and the visual and physical relationship between the monument and the amphitheatre.

The monument takes the form of a cenotaph, with a design strongly influenced by Edwin Lutyen's well-known World War One memorial cenotaph in Whitehall, London (1920). Originally Lutyen's cenotaph was a temporary structure but it was rebuilt in a permanent fashion after a positive public reception. The design for the New Brighton monument was submitted by a well-known Christchurch stonemason, John Anderson Tait.

John Anderson Tait took over management of his father's stone masonry business in 1895, working with his son John Edward Tait. The business continues today in the Tait family and operates from Sydenham. John Anderson Tait's father James Tait (1833-98) was a Scotsman who came to New Zealand in the 1860s and established a business as a builder, contractor and monumental mason in Christchurch in c1863. Tait worked on several prominent Christchurch buildings including the Museum and part of Christ Church Cathedral.

The monument is constructed primarily of sandstone, with a granite foundation stone, set on a base of three concrete steps. The monument rises from its base in a tapering rectangular cenotaph column. A granite plaque is set at the base of the column, inscribed with the dedication: "To Our Honoured Dead – Erected by the Residents of New Brighton". Above this is a finely carved wreath. Higher on the north face is a Christian cross in relief. On either side of the cross are carved the beginning and end dates of World War One and World War Two. The inscription 'PRO PATRIA' is carved near the top of the monument. At the top of the monument is a sculpted tomb, decorated with carved bunting. Around the base of the tomb on all sides of the monument are carved images of bundled and tied wooden rods representing *fascies*.

The original stones used in the monument are of a reddish-orange hue. This was white Australian sandstone with granite foundation stone (The Star, 21 March 1925, p.25). An analysis performed in 2003 on samples taken from the monument revealed that this reddish colour did not extend far beyond the surface, and that the majority of the stone was a greyish colour, indicating that the surface of the stone has changed over time. The stone used to replace many eroded blocks in the 2003 renovation works is of a lighter greyish-white colour, which contrasts with the colour of the original stones.

In recent years the monument has been a target for graffiti. As a measure to prevent further defacement, and damage from removing graffiti paint, a plexiglass surround was erected around the monument in 2017.

The amphitheatre serves to visually emphasize the monument situated at its apex, and to raise the monument in elevation above the surrounding area. With the construction of the new pier complex in 1997, the amphitheatre was joined to the southern end of the ramp leading to the New Brighton pier and library building. Alterations were made to the stadium step seating in 2003, including the addition of railings and a central set of more easily traversable steps with banisters and railings. Sections of concrete block wall with attached seating were also erected around the flat area on which the monument is placed, which serve to clearly delineate the monument's setting from the nearby carpark.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The New Brighton War Memorial, amphitheatre, and setting have technological and craftsmanship significance for the materials of their construction and restoration, and for demonstrating the skills of highly regarded stonemason John Anderson Tait in 1925, and also later stonemason skills in 2003. The decorative stonework and lettering are finely detailed and of a high standard.

The white Australia sandstone seriously eroded in recent times. This included the wearing down of surfaces, pitting, exfoliation, and the loss of stone and detail from decorative elements. A chemical analysis of stone samples showed that a large degree of chlorination was present in the stone from the east side facing the salt-laced sea winds. In 2003, restoration work was undertaken to improve the condition of the monument. Some of the most eroded sections of original stone were removed and placed into storage. This included much of the section in the central portion of the monument as well as the wreath, which was replaced by one newly carved. The top sections of the monument were also replaced, including the tomb and the stone beneath it with the words "PRO PATRIA." The stone used in the restoration was a consolidated sandstone from Sydney. The newer, greyish-white stone is easily distinguished from the older stone, as it lacks the reddish-orange surface colour.

The amphitheatre seating is made from poured concrete, as are the newer central steps leading up to the monument. The balustrade of the central steps are also concrete, with the addition of metal railings. The sections of wall surrounding the memorial are constructed of concrete blocks.

CONTEXTUAL SIGNIFICANCE

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

The New Brighton War Memorial, amphitheatre, and setting have high contextual significance for their prominent position in an area of local community activity and landscaping on the New Brighton beachfront. The monument is a prominent visual landmark. The location and setting provide open views to the monument against the sky and also to the southern hills of Godley Head and Banks Peninsula.

The 1997 introduction of the pier and library building, and the removal of the sound shell altered the context of the monument's location – it is no longer the centrepiece of a place of dedicated public seaside entertainment, but an element of the historically evolved public beachfront area. The setting of the war memorial and amphitheatre includes the area of land behind the monument with its surrounding wall and the broader pier setting which includes the New Brighton Clock Tower, a scheduled heritage feature unveiled in 1935.

The memorial has contextual significance in relation to other war memorials in Christchurch suburbs as well as New Zealand, as many monuments were built in the aftermath of the war to commemorate victims. It has particular significance in relation to other cenotaph monuments inspired by Lutyan's Whitehall cenotaph, such as the Auckland War Memorial (unveiled in 1929).

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The New Brighton War Memorial, amphitheatre, and setting are of archaeological significance as the site has potential to provide archaeological evidence relating to past human activity prior to 1900. The monument is close to Te Karoro Karoro (South Brighton Spit), which was part of the traditional travel route for local Māori between Kaiapoi pā and Horomaka/Te Pātaka-a-Rākaihautū (Banks Peninsula). There was early settler activity in the New Brighton area, with the first European dwelling built in the 1860s, a seaside resort established in the 1870s, and a tramline completed in 1887.

ASSESSMENT STATEMENT

The New Brighton War Memorial, amphitheatre, and setting are of high overall significance to the Christchurch district, including Banks Peninsula.

The New Brighton War Memorial, amphitheatre, and setting are of high historical and social significance as a monument built in the aftermath of World War One to commemorate the war dead of New Brighton, and for the memorial's continued use as a focus of annual ANZAC Day commemorations to the present day. The New Brighton War Memorial, amphitheatre, and setting are of high cultural and spiritual significance as an expression of cultural values of sacrifice and loyalty to nation, religious beliefs surrounding death and remembrance, and for its value to the community of New Brighton as a focus for the mourning of local soldiers killed in the world wars. The New Brighton War Memorial, amphitheatre, and setting have architectural and aesthetic significance for their design, form, detailing, and visual and physical relationship. The New Brighton War Memorial, amphitheatre, and setting are of technological and craftsmanship significance for the stone used in their construction and restoration, and for evidencing the skill of well-known local stonemason John Anderson Tait in its fine detailing and decoration. The New Brighton War Memorial, amphitheatre, and setting are of high contextual significance both as a landmark in their location within the New Brighton beachfront area and for their relationship to other Christchurch memorials to the fallen of the World Wars. The New Brighton War Memorial, amphitheatre, and setting are of archaeological significance due to the presence of known human activity prior to 1900, and for their location near a traditional Māori travel route along Te Karoro Karoro (South Brighton Spit).

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REPORT DATED: 15 NOVEMBER 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 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 Waiau, 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 façade, 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 façade involved the introduction of a shear wall to the entire Oxford Terrace façade, 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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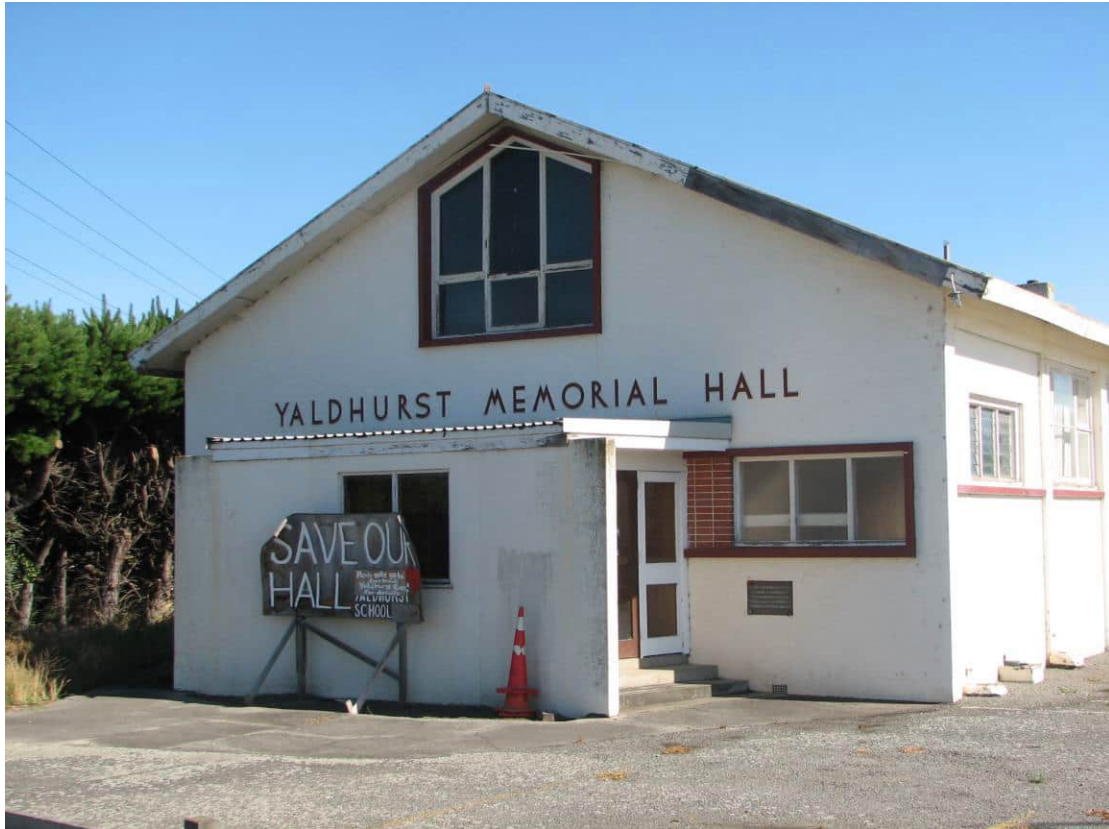
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REPORT DATED: 24 SEPTEMBER 2021

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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.¹ 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

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

J. Phillips. 'Memorials and Monuments: memorials to the Centennial and the Second World War' *Te Ara* accessed 5 February 2020 <https://teara.govt.nz/en/memorials-and-monuments>

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.*² The hall and its two rolls of honour were then dedicated by Rev. H. G. Norris, former chaplain to the 25th 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

² *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 1959.³ 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.⁴ 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.

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

⁴ 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.¹ 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

¹ 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.² In 1935 the Passmores relocated to Nelson and 35 Rata Street was eventually sold in 1941 to company manager Arthur Joseph O'Brien.³

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 1969.⁴

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

² Pers. Comm. G. Wright, C. Dewes 19 March 2020.

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

⁴ *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.⁵

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative 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 20th 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.⁶ 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.⁷ 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

⁵ Pers. Comm. G. Wright, K. Dewes 19 March 2020; <http://www.disarmsecure.org/about-us>; https://en.wikipedia.org/wiki/Kate_Dewes

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

⁷ *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 Pūtarangamotu.

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.⁸ 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 20th 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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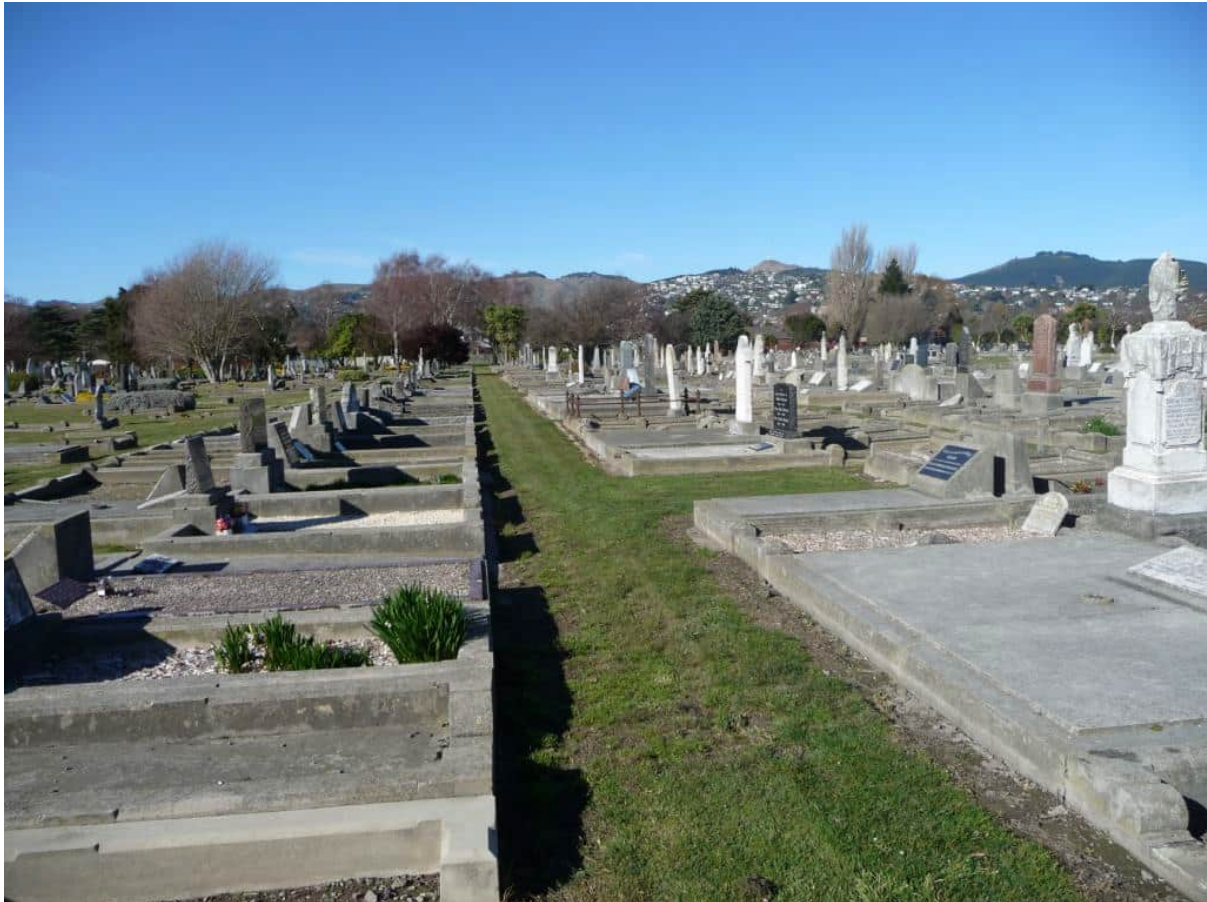
REPORT DATED: 30/9/2021

⁸ 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 1443
SYDENHAM CEMETERY -
34 ROKER STREET, CHRISTCHURCH**



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 22/01/2014

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.

Sydenham Cemetery is of high historical and social significance as Christchurch's second municipal cemetery, and one which has been in continual use since its establishment in 1896 to the present day. Its burials represent a cross section of cultures, religious beliefs, and social classes within Christchurch society over a period of more than a hundred years.

By the late 1880's, the Addington and Barbadoes Street cemeteries, which had historically served the southern side of Christchurch, were at capacity, and the Sydenham Borough Council determined to open a new public cemetery to cater for the nearby suburbs. While the Sydenham Borough treasurer originally announced that £2000 (accrued from interest on unspent loan money) was available for the creation of a cemetery, a group of Sydenham ratepayers opposed the use of these funds for cemetery purposes, arguing that demand for a cemetery was not strong enough to prioritise spending over other projects such as water channelling. Progress on the creation of a Sydenham cemetery was delayed after objecting petitions with more than 700 signatures presented to the Sydenham Borough Council. In the meantime, Sydenham residents were buried in Linwood Cemetery, which had opened

to the east of the city in 1885. By the time the council was able to proceed with the Sydenham cemetery, the original funds had been spent and finance for the project had to be drawn from ratepayers and a loan.

In February 1896 the Council purchased 15 acres of land from landbrokers Harman and Stevens and began preparing it for cemetery use. In April 1896 the Council advertised for a sexton, and in May it resolved to name the new cemetery Sydenham Public Cemetery. The cemetery was ready for use by the end of 1896, and in November/December a circular was sent to the heads of the religious denominations likely to use the cemetery informing them that portions of the ground had been set apart for the exclusive use of various denominations. The Church of England portion was consecrated by the Bishop of Christchurch in 1897, followed by the other denominations as the cemetery filled. A mortuary chapel was constructed in the centre of the cemetery in 1906, but it fell into disrepair in the second half of the twentieth century and was demolished in 1980. A sexton's house had been built to the right of the entrance by 1901, but this was demolished in 2000 to make room for an ashes plot. A 1908 shelter that was originally located to the left of the driveway at the entrance was relocated to the site of the sexton's cottage at this time.

Deaths resulting from the 1918 flu pandemic caused an influx of burials at Sydenham. At the height of the pandemic, it was reported that coffins were stacked three and four deep under the trees lining the entrance to the cemetery. The sexton stated that he had been continuously working for sixteen hours a day burying bodies and was unable to keep up with the load without assistance.¹

Sunnyside Lunatic Asylum (later known as Sunnyside Hospital, and currently as Hillmorton Hospital), which had opened in 1863, had patients die within their care, from conditions such as epilepsy, tuberculosis, or dementia. After the opening of the cemetery in 1896, many of these patients were interred in Sydenham; a majority were buried in sections of the cemetery marked as 'free' on the cemetery plan, in graves that are often unmarked. These 'free' areas, including a large grassy area in the eastern section of the cemetery, contain fewer grave markers than areas in which a plot needed to be purchased. Patients from Sunnyside were commonly buried in Sydenham Cemetery until the 1980's, with the total number of such burials estimated to be in the hundreds, considering 135 burials were recorded in a sample set of seven years prior to 1916.²

Sydenham Public Cemetery is the resting place of citizens from all social strata of Christchurch. Some notable figures of the late 19th, 20th, and 21st centuries buried in Sydenham include Luke Adams, who established a successful pottery works in Sydenham in 1881; Charles Allison, who was Sydenham's Town Clerk and Surveyor from 1879-1903 and later Mayor of Christchurch (1908-10); Frank Hitchings, an astronomer and builder of the 'Blackheath' block of terrace houses on the corner of Wordsworth and Durham Streets; Ishwar Ganda, city councillor and well-known member of Christchurch's Gujarati community; Kate Marsh, Ngaio Marsh's mother; Rose/Rosa Juriss, and Kate Baldwin, headmistress of the girls' department of Gloucester Street (now Christchurch East) School, a position she held from 1898. Further research is required to identify further women of note who are buried in the cemetery.

The cemetery has historical associations with the Indian community of Christchurch. Several of the workers who came from India to Christchurch in the employ of John Cracroft Wilson of Cashmere, as well as their descendants, are buried in the cemetery. Many members of the Christchurch Gujarati community have been buried in the cemetery since the 1930's, with the tradition possibly established due to the proximity of the cemetery to the suburbs where many Indians lived, such as Waltham, Central City, and Phillipstown (Pers. comms, Ashok Ganda, September 2021).

The cemetery has a long continued history of use and was still open in 2021.

¹ "The Burial Problem," *Lyttelton Times*, vol. CXVII, issue 17954, 22 November 1918, page 5.
<https://paperspast.natlib.govt.nz/newspapers/LT19181122.2.48>

² Sunnyside death & discharge registers, 1896, 1897, 1900, 1903, 1906, 1909, 1912. Note –registers post 1916 had restricted access. Archives New Zealand.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Sydenham Public Cemetery has high cultural and spiritual significance as a place reflecting community attitudes toward death and remembrance, and as a formally designated resting place for many of the community's dead. Many of the graves and memorials are still active sites of tribute used by the family members and descendants of those buried there, situated within a setting of respect and contemplation.

The cemetery reflects a range of belief systems associated with life and death. The division of the cemetery into plots according to Christian religious denomination reflects both the religious persuasions of the population of southern Christchurch in the late 19th and early 20th centuries, and the importance placed on burial within a properly designated space of co-religionists, separate from those of other persuasions. The southernmost rows, which tended to be filled later in the 20th century, are no longer marked on the cemetery plan as being separated by religion, perhaps reflecting changing attitudes towards the importance of such a distinction. Non-Christian graves, including Muslim and Hindu, are also present within the cemetery, reflecting the religious diversity present within a nominally Christian community.

The historic presence of a mortuary chapel in the cemetery demonstrated the historical importance of Christian worship associated with cemeteries, its fall into disrepair, demolition, and subsequent lack of replacement reflects changing attitudes towards such practices. The demolition of the sexton's house to make room for a dedicated ashes plots in the early 21st century shows both changing expectations towards cemetery upkeep, and a growing acceptance and use of cremation as an alternative to burial.

Many of the grave markers are rich in symbolism and meaning, displaying motifs signifying attitudes to both life and death. Some repeated motifs include holding hands signifying a farewell, broken columns signifying mortality, draped urns signifying the veil between life and death, and overtly religious iconography such as the cross of Jesus. The square and compass, representing membership of the Freemasons, is present on some graves. The graves of those who served in the Armed Forces are often marked with service symbols.

The significant variety in size and embellishment of graves and the presence of many graves without extant markers show the social realities of class and wealth disparity in late 19th and early 20th century society. Many areas within the cemetery were set aside for 'Free' burial, marking a separation between those who could afford to pay for a burial plot and those who could not. These areas also contain a disproportionate number of unmarked graves, suggesting that those who could not afford a plot were also unlikely to afford a stone grave marker. Most Sunnyside patients buried in the early decades of the cemetery's operation are within these areas.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Sydenham Public Cemetery has architectural and aesthetic significance for both the design of its layout which reflects Victorian cemetery design and the variety of visual elements present in the grave markers.

The layout of the cemetery is comparable to Christchurch's Addington Cemetery. The trees and smaller plants in the cemetery combine with the headstones, paths and grassed areas to a variety of form, scale, design, colour, texture and material of the landscape. The cemetery evokes a strong sense of age and history in the patina of its older monuments. The aesthetic significance of the cemetery is particularly enhanced by the graves that employ symbolic motifs.

The cemetery reflects Victorian cemetery design by the way it is characterised by a formal grid layout with closely spaced rows of graves. It is also characterised by large open grassed areas in which are

unmarked grave plots, perimeter tree planting, and informal tree planting within the burial area. Given the premium placed on land within a growing city, the orderly grid layout reflects a desire to use space efficiently as well as Victorian cemetery design.

The cemetery is rectangular in shape, with a small additional area of graves extending at the south-western corner. A metalled pathway leads from the entrance through the centre of the cemetery to a roughly oval shaped area which was the location of the mortuary chapel, and then on through to Somerfield Park. The central path through the cemetery to the park has long been a prominent feature and is evident on aerials photographs from the 1940s. A secondary metalled pathway leads from the entrance in a squared loop around the western side of the cemetery. A pathway extends northeast from the entrance along the northern border of the cemetery, and a grassy pathway also extends northeast from the central oval area.

The entrance to the cemetery was originally approached along a tree-lined driveway off Milton Street, however this was replaced when Simeon Street was extended south to meet the entrance. The entrance features decorative iron gates, ironwork and masonry pillars.

A small weatherboard public shelter with a hipped roof, closed in on three sides was erected to the left of the entranceway in 1908. After the demolition of the sexton's house in 2000, this was moved to the right of the entranceway, in front of the newly designated ash plots. At this time it was reoriented and one side was removed. The ashes plot contains an area in which plots are laid out in a 'swirl' design, in which four arms branch out in a radial pattern.

Boundary trees have been a landscape feature since at least the 1940s. A line of mature trees along the southern edge of the cemetery serves both to separate the cemetery from neighbouring residences and Somerfield Park and provide a visual border when looking out across the cemetery. Trees also line the eastern and western borders of the cemetery. Some tree removal has occurred as residential development in the surrounding area has been undertaken.

Several mature trees, which appear to be self-seeded, have arisen amongst the graves from the 1960s. Some of these are causing damage to grave markers. Some plots contain deliberately planted shrubs, or flowers such as daffodils.

Sydenham Cemetery also has aesthetic significance its funerary art. The variety of grave marker designs represent changing tastes and trends in markers over the course of the cemetery's existence. Many of the graves are sculptural with design values. The large variety of designs increases the overall visual interest of the cemetery space and creates a notable contrast between older and more modern forms of grave marker. Several grassy areas are notable for containing fewer grave markers, including a particularly large area in the eastern part of the cemetery. These areas correspond with areas marked 'free' on the cemetery plans and contain the graves of many who could not afford a plot or a marker.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Sydenham Public Cemetery has technological and craftsmanship significance for the methods and materials used in the creation of its grave memorials. The technical accomplishment of Christchurch stonemasons is on display in the variety of stone grave markers. The methods and materials used in the creation of graves are representative of the periods in which they were erected, and often evidence past techniques which are no longer used, such as the use of wrought-iron grave surrounds.

Materials used in the construction of grave markers and surrounds include concrete, marble, and varieties of granite including red and black.

CONTEXTUAL SIGNIFICANCE

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

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

Sydenham Public Cemetery has contextual significance as a historical open space and community landmark within the suburb of Somerfield, and for its similarities with Addington Cemetery.

The setting of the cemetery consists of the immediate land parcel. Beyond the immediate setting, the adjacent reserve relates to the cemetery in terms of its passive recreation use, and there is a prominent pathway linking the reserve to the cemetery, which is evident from historical aerials photographs dating to the 1940s (Canterbury Maps). The open space of the cemetery provides views to the Port Hills.

As the cemetery does not directly border a road, its relatively narrow entranceway at the southern terminus of Simeon Street belies its large size, which is more apparent along its border with the northern edge of Somerfield Park. The size and scale of the cemetery provides a significant contrast to its residential surroundings and the site is well used as a walking and recreation space by the local community.

The cemetery also has contextual significance in relation to other historic cemeteries in Christchurch, particularly Addington Cemetery, which is of a similar design.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The cemetery and setting are of archaeological significance because they have potential to provide archaeological evidence relating to past human activity on the site prior to 1900. The first burials in the cemetery were performed in 1896. To the southeast is the Ōpāwaho (Heathcote) river, which was an important kāinga mahinga kai (food-gathering place) for local Māori, as well as a part of an interconnected network of ara tawhito (traditional travel routes).

ASSESSMENT STATEMENT

Sydenham Public Cemetery is of high overall significance to the Christchurch district, including Banks Peninsula.

The cemetery is of high historical and social significance as the second oldest municipal cemetery in the city, for its long history of continual use across cultures and social classes, and its historical connections to the 1918 flu pandemic, the Sunnyside Lunatic Asylum, and the Indian community of Christchurch. The cemetery is of high cultural and spiritual significance as an expression of beliefs surrounding death and commemoration from the late Victorian period to the present day. The cemetery is of architectural and aesthetic significance for its formal grid layout, variety of grave styles and visual motifs, and landscape design elements. The cemetery is of technological and craftsmanship significance for the methods and materials used in the construction of grave markers. Sydenham Public Cemetery has contextual significance as a historical open space and community landmark within the suburb of Somerfield, and for its similarities with Addington Cemetery. The cemetery is of archaeological significance due the presence of known human activity prior to 1900, including human burials from 1896 and Māori food-gathering at the nearby Ōpāwaho River.

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REPORT DATED: 5 NOVEMBER OCTOBER 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 1400
FRENCH CEMETERY - 7 RUE POMPALLIER, AKAROA**



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL 2009

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The French Cemetery is of high historical and social significance as the first consecrated European cemetery in the South Island and for its connection with the Catholic and French settler history of Akaroa.

Following the arrival of the French settlers in Akaroa in 1840, land was allocated to the Catholic Mission for a church and cemetery. The Cimetière Catholique was consecrated by Bishop Pompallier in the first years of the town's settlement and as such was the first consecrated cemetery in the South Island. The French Cemetery, as it came to be known, was located on the elevated prospect of Lelievre's Hill (renamed L'Aube Hill), in close association with the priest's house and the settlement's first Catholic church (Chapel of St James and St Philip). It is unclear when the cemetery grounds were set-out or planted but the first burial is understood to have taken place in May 1842 and by August of 1843 it was described as having been 'constructed'. It is not known how many burials took place in the cemetery over the 40 years it was open for interments. A sketch of the cemetery dated to 1850 suggests up to 14 graves were located in two sections within the cemetery boundaries by that time, and 18 names are recorded on the monument plaque. Up to 50 people may have been interred and the last burial probably occurred in 1880. The cemetery is now closed.

From an early date, the cemetery was valued for its historical value and connection with the town's early French residents. Early descriptions of the cemetery landscape indicate that it was originally hedged with gorse, ornamented with willows, roses and Ranunculus, and pre-existing native vegetation, including totara. It also contained wooden crosses, chain fences and simply formed wooden headboards with short

epitaphs. The French settlers in Akaroa practised an ongoing ritual of cultivating willows (purportedly sourced from the grave of Napoléon on the island of St Helena) to stand as memorial trees in the cemetery, including one planted in 1939 associated with the Le Lievre family. A number of commemorative tree plantings have also occurred in the cemetery over time; including the royal coronations in 1911 (George V) and 1937 (George VI), Arbor Day and Girl Guiding.

The cemetery was the first in Akaroa and therefore would have had both French and English burials until the Akaroa Anglican Cemetery and Akaroa Dissenters Cemetery were opened at the opposite end of the Akaroa settlement in the 1850s and 60s. Of those listed on the memorial some are women who died in childbirth including Madame Libeau, one of 12 married women who journeyed from France. She gave birth to her third child at sea, but died, aged 42, after giving birth to her ninth child. The original grave markers that survive memorialise two French sailors who died in Akaroa. Captain Le Lievre died of "vegetable colic" a mysterious ailment afflicting the French, now thought to be a form of poisoning because their casks of Normandy cider were bound with lead. Burials were not limited to Catholics; Mrs Watkins Senr, a Protestant, is recorded as having been buried there.

From as early as the 1870s, when a new Catholic cemetery was established adjacent to the Anglican Cemetery reserve, the French Cemetery was decommissioned. After this, the upkeep of the graves became an issue and by the turn of the century the cemetery had become neglected and inscriptions and markers were lost, moved or removed. This was an issue until the 1920s, when the Department of Internal Affairs took an interest and provided financial support, and the Akaroa Borough Council took over control of the cemetery from the Church (24 March 1921). In 1924 the Department provided financial support (ninety pounds) to the council for works to the cemetery and the erection of a memorial bearing the names of those known to be buried in the cemetery.

The works involved an intensive reworking of the cemetery. All existing plant fabric and remnant grave material was cleared from the grounds for a new landscape of concrete and carpet bedding. Bodies were exhumed and reburied in a central plot and two coffin inscription plates were salvaged and included as memorial fabric mounted on a central burial feature. A wall was erected around the burial ground and a central memorial with a plaque recorded the names of the interred. The grounds were laid out by the Council gardener in 1925/26 and trees were provided by the Department of Internal Affairs. The site was renamed the Old French Burial Ground. The unveiling ceremony formed a key part of the Akaroa Borough's fiftieth jubilee celebrations on 25 September 1926 with the Hon. J. G. Anderson, Minister of Marine, presiding. Descriptions of this new landscape were not all favourable: "the dear old cemetery had been raked bare and clean and tidy" wrote one critic. Pines were said to have been planted with military precision and the surrounding fence was a 'severe' iron railing. An annual grant of ten pounds per annum to the Akaroa Borough Council was instituted on 1 April 1928. The cemetery is owned by the Roman Catholic Diocese and the Ministry of Culture and Heritage look after the structures and pay the Council a grant towards maintenance.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The French Cemetery is of high cultural and spiritual significance because its burials encompass religious, spiritual, traditional, commemorative and cultural aspects and it is valued by the Christchurch and Banks Peninsula communities for all of these reasons.

The cemetery is associated with the French settlement of Akaroa, as well as with commemorative events relating to Catholicism in Akaroa and the South Island (e.g. Catholic centennial ceremony, 1940; 1990 restoration for sesquicentennial of Akaroa).

The esteem in which the place is held by the community is evidenced by its history of community interest in its maintenance and condition, and efforts to care for and restore it over time. The ongoing role of the Ministry of Cultural and Heritage in its care evidences a national level of esteem and commemorative value for the cemetery.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The French Cemetery has architectural and aesthetic significance for its layout, monument, plaques and plantings.

The layout of the original cemetery is no longer visible and there are no remaining headstones as they were removed in the 1926 clean-up of the cemetery.

The 1926 wall, railings, monument and plaques have a simplicity in their design which accords with a modern 1920s aesthetic. Construction is concrete for the low walls and monument with metal railings and black granite plaques. The concrete posts of the wall and the central monument are square with pyramidal tops.

Originally the cemetery provided good views down to the township and the waterfront, which is very different to the enclosed feeling the cemetery has today surrounded by established trees and dense shrub vegetation. This enclosed feeling contributes to the current aesthetic and sense of place of the cemetery.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The French Cemetery is of technological and craftsmanship significance for the materials and craftsmanship of its structures, which are representative of their period.

Sylvester and Co completed the work in 1926. One historic bronze plaque remains and is inserted in the wall (Edouard Le Lievre, May 1842). Granite plaques on the memorial and the wall are finely engraved.

CONTEXTUAL SIGNIFICANCE

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

The French Cemetery is of contextual significance for its relationship to the Akaroa township and the L'Aube Hill Reserve, and the background of mature trees which surround the memorial structures and create a feeling of enclosure. The reserve in which it is located provides a backdrop to Akaroa, and in particular Rue Lavaud.

The cemetery is located on the hill to the south east of St Patrick's Catholic Church

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The French Cemetery is of archaeological and scientific significance because it has potential to provide archaeological evidence relating to past human activity on the site including that which dates prior to 1900, and which relates to French and Catholic burial practices.

Akaroa harbour is of interest to Ōnuku Rūnanga as a mahinga kai and is the location of a Ngāti Māmoē urupa at 25 Rue Lavaud, Akaroa (St Patrick's Church).

ASSESSMENT STATEMENT

The French Cemetery is of high significance to the Christchurch District. The French Cemetery is of high historical and social significance as the first consecrated European cemetery in the South Island and for its connection with the Catholic and French settler history of Akaroa. The French Cemetery is of high cultural and spiritual significance for the high esteem in which it is held by the community and because of religious, spiritual, traditional, commemorative and cultural aspects its burials encompass. The French Cemetery has architectural and aesthetic significance for its layout, monument, plaques and plantings and is of technological and craftsmanship significance for the materials and craftsmanship of its structures, which are representative of their period. The French Cemetery is of contextual significance for its relationship to the Akaroa township and the L'Aube Hill Reserve; the background of mature trees which surround the memorial structures and create a feeling of enclosure. The French Cemetery is of archaeological and scientific significance because it has potential to provide archaeological evidence relating to past human activity on the site including that which dates prior to 1900, and which relates to French and Catholic burial practices.

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REPORT DATED: 27 September 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 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- 20th 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 modified¹ 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.

¹ 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

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1427
*BACH AND SETTING - 5 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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.

Bach 5 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early twentieth century New Zealand; for its association with different owners over time including local identity Dave Kingsland, and long-established bay family, the Roberts; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

In late 1925 Randal Crowley applied for and was granted a hut site in Boulder Bay by the Sumner Borough Council.¹ Crowley secured a position as a fitter with the Christchurch Tramway Board from 1913, where he remained until his retirement in 1939. A number of Tramway Board employees maintained baches at Taylor's Mistake during the community's early years.

In December 1934 Randal transferred Bach 5 to his son from his first marriage, Athel Crowley. In August 1939 Athel applied for permission to sell Bach 5, but with the outbreak of World War II those plans appear to have been put on hold.

¹ Press 11/08/1925

After the war, the Crowleys passed² their bach to family member M. 'Lofty' Watson who then sold it to Charles 'Charlie' Greenland and his wife Edna in c1950. After about a decade, the Greenlands sold their bach to Dave Kingsland. Dave Kingsland was one of the well-known personalities of Taylor's Mistake and was one of the semi-permanent population who lived out at Boulder Bay during the depression years.

After the war, Kingsland began working for William 'Bill' Thoms' St Asaph Street glass and mirror business. Bill Thoms later purchased Bach 8 and married Dave's sister. After his retirement in 1963, Dave settled permanently back in his new bach in the bay and led a somewhat self-sufficient lifestyle. Dave left the bay in 1986 and gave his bach to acquaintance Gordon Thomas in 1987. Bach 5 was sold in the 1990s to Richard Roberts (also owner of Bach 1). Roberts passed it on to his brother Brian and friend Sidney 'Sid' Fergusson. The Roberts family continue to use the bach today.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 5 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 5 is valued by its owners, and has been in the same family for over 20 years. Kingsland's time at the bach demonstrates a particular way of life.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 5 has architectural and aesthetic significance as an example of what is now considered a distinctive type of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches across New Zealand in the early decades of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and

² No record of a sale or change of ownership has been found.

generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 5 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and material. Bach 5 is a gabled hut form, built from poured concrete and then stuccoed on the exterior. Concrete construction was unusual at Taylor's Mistake and Boulder Bay at the time when most baches were timber. Boulder Bay later became particularly notable for its stone and concrete baches. Baches 9, 31 and elements of 32 were built in a similar fashion in later decades. Windows are small and simple and framed in timber. The compact interior consists of two principal rooms (living and bedroom) and a store room entered through a separate door. Original joinery remains. The bach has been little altered in the century since construction and retains a high degree of integrity and authenticity.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 5 has technological and craftsmanship significance as a vernacular building in poured concrete. The employment of concrete in this remote context is unusual as it is a labour-intensive method of construction that required the transport to the bay of materials from outside the area. At this time it was normally used for domestic buildings in residential areas. The novelty of the material is highlighted by the fact that most baches at Taylor's Mistake in this period were timber-fronted caves or lightly-framed board and batten-clad huts. The bach can be understood however as a response to place given gravel for the concrete was readily available from the beach, which was not the case elsewhere at Taylor's Mistake. This is also reflected in the employment of boulders in the construction of Baches 1 and 2, and concrete for Bach 9.

CONTEXTUAL SIGNIFICANCE

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

Bach 5 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. Bach 5 is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay. A small shed/boathouse is located to the north. The bach overlooks the stony beach, and across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 5 relates strongly to this group in terms of its design, form, materials and location and is a key contributor to the group. The group of baches of Boulder Bay are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

Bach 5 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 19th century.

ASSESSMENT STATEMENT

Bach 5 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand, for its association with different owners over time including local identity Dave Kingsland, and long-established bay family, the Roberts; and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as a notably intact example which typifies bach design of the early decades of the 20th century. The bach has technological and craftsmanship significance as a vernacular building in poured concrete. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches, of which it is a key contributor. Bach 5 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

J. Abbott *At the Bay* 2016

Taylor's Mistake Association files

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 2021

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PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1426
*BACH AND SETTING - 7 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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.

Bach 7 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand; for its associations with well-known early 20th century historian and cultural figure Johannes Andersen, lighthouse keeper Hughie Yardley, market gardener Bill Matthams, fireman Murray Jamieson, and as part of the Taylor's Mistake bach community – well-known in Christchurch.

Bach 7 - the first at Boulder Bay – is likely to have been built by Johannes Carl Andersen in c.1914. The Danish-born Andersen arrived in Christchurch in 1874. He served as a clerk with the Lands and Survey Department in the city from 1887 until 1915 when he became an assistant at the General Assembly Library in Wellington. In 1919 Andersen was appointed first librarian at the Alexander Turnbull Library, in which capacity he served until retirement in 1937. As a poet, ethnologist, librarian and historian, Andersen was a prominent cultural figure in early 20th century New Zealand. A prolific writer, he edited scientific journals and published more than thirty books on a wide variety of topics – most notably on Māori culture and New Zealand birds.

On leaving Christchurch in 1915, Andersen sold his bach to Hughie Yardley. Hugh Yardley (1883-1949) grew up in Richmond and served in World War I. In 1918 he returned to Christchurch after suffering a severe head wound. On his return Yardley resumed work as a driver. Yardley's association with Taylor's Mistake began in the early 1900s when he started

visiting the area for holidays. He joined the Taylor's Mistake Life Saving Club soon after its foundation in 1916. In c1927 Yardley built himself a new bach – *Stone End* (now Bach 1) and moved to Boulder Bay on a permanent basis. He also secured a position at the Godley Head Lighthouse as emergency man and fog signaller. He resided at *Stone End* until his death at the age of 66 in 1949.

When Yardley built *Stone End*, Bach 7 was bought by former land broker Alfred Allard and his wife Iris. Following the Allard family, Bach 7 was owned during the late 1930s and 1940s by Francis and Ada Pope, and then by Frederick and Julia Black. By the late 1940s it was in the possession of William (Bill) Matthams and his wife Cecilia. Bill Served in World War 2 and after the war he opened a green grocers at the corner of Colombo and Brougham Streets where he sold early spring daffodils from the bay. In 1969, Bill and Cis sold their bach to fireman Murray Jamieson. The bach has remained in the ownership of the Jamieson family for 50 years, and the family still holiday at Boulder Bay in Bach 7.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 7 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership which is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

The current owners of the bach, the Jamieson family, value their bach highly and have looked after it for the last 50 years. The longevity of family ownership displayed with this bach is also a cultural characteristic of several of the other baches in the wider Taylor's Mistake group and more especially of Boulder Bay. In Boulder Bay the shortest amount of time a bach has been owned by one of the current families is 20 years or so, and the majority of the baches have been with their current families for between 50 and 80 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 4) is a frequent connection with surf lifesaving. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 7 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the twentieth century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 7 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It is a simple gabled timber structure with a 'catslide' corrugated iron roof and rusticated weatherboard cladding on some sides. In the mid-20th century, an entry porch was filled in, larger casement windows were fitted and the seaward side was clad in flat iron sheet. More recently the large chimney on the north elevation was removed following damage sustained in the Canterbury Earthquake sequence of 2010-2011. An aluminium box window was fitted to the eastern elevation to replace an existing window about the same time. Many baches across Taylor's Mistake underwent modernisation in the post-war decades as expectations changed and new lower maintenance materials became available. Otherwise the bach has been little altered since construction and is also in reasonable repair. It therefore retains a moderate degree of integrity and authenticity.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 7 has craftsmanship significance as a vernacular building, constructed of a variety of materials. The use of timber and tin is comparable with the majority of baches built at Taylor's Mistake at this time, and reflects what was affordable and easily transported or readily available. The materials are similar to many other baches around New Zealand and the wider Taylor's Mistake area. Tin was a practical and inexpensive material often employed for cladding where weathering was an ongoing issue, as it required little maintenance. There are examples of its use in Lyttelton, and on Banks Peninsula buildings.

CONTEXTUAL SIGNIFICANCE

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

Bach 7 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. Bach 7 is located on the beachfront in the midst of the small sheltered

sweep of Boulder Bay. It overlooks the stony beach, and across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 7 relates strongly to this group in terms of its design, scale, form, materials, texture, colour and location and is a key contributor to the group. The group of baches of Boulder Bay are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 7 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 7 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of changing patterns of recreation and leisure in early 20th century New Zealand, for its association with nationally well-known historian and cultural figure Johannes Andersen, its long and ongoing association with the Jamieson family, and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership which is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological and craftsmanship significance for its use of materials and construction which was characteristic for baches. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches, of which it is a key contributor. Bach 7 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

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J. Abbott; *At the Bay* 2016.

Taylor's Mistake Association files

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 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 1425
*BACH AND SETTING - 8 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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.

Bach 8 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand; for its associations with a succession of families over time, including long term owners the Thom family who have spent their holidays at the bay for more than half a century; and as part of the wider Taylor's Mistake bach community – well-known in Canterbury.

Research to date suggests that Bach 8 was built by Stanley Peryer in the early 1920s. He had become a member of the newly founded Taylor's Mistake Surf Life Saving Club (TMSLC) around 1916/1917. In the mid-1930s, the Boulder Bay bach was sold to James Poland.

After the war, Bach 8 was sold to Mr and Mrs E. Russell. They in turn sold it to the Wendelken family in the mid-1950s. After the Wendelkens applied for but failed to get permission from the City Council to build a new holiday home between baches 5 and 6 (the council ceased granting permission for new baches after WWII), they on-sold Bach 8 to William (Bill) Thom in the late 1950s. Bill Thom and his wife Joan owned a successful glass and mirror business in St Asaph Street. The large Thom family still holiday at Bach 8, continuing a tradition of more than 50 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.

Bach 8 has cultural significance for the manner in which it signifies the informal do-it-yourself self-sufficient bach way of life of the early and mid-20th century, for the generational family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation.

The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 8 is valued by its owners, the Thom family, who have looked after it for the last 60 years. The longevity of family ownership displayed with this bach is also a cultural characteristic of several of the other baches in the wider Taylor's Mistake group and a particular characteristic of Boulder Bay. In Boulder Bay the shortest amount of time a bach has been owned by one of the current families is 20 years or so, and the majority of the baches have been with their current families for between 50 and 80 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 8) is a frequent connection with surf lifesaving. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 8 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code

requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 8 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It appears to have begun life as a simple gabled structure with a cat-slide roof – not dissimilar to the adjacent Bach 7. Before World War II, a low-pitched addition was made to the front. During the 1960s and 1970s, Bill Thom modernized and upgraded the bach to accommodate his large family with assistance from neighbours Lance Robertson (Bach 6) and Dick Bain (Bach 4). The original board and batten cladding was removed and replaced with Polite, and the wooden windows replaced with aluminium. Many baches across Taylor's Mistake underwent modernisation in the post-war decades as expectations changed and new lower maintenance materials became available. The bach still retained its chimney in 2017. The bach is in reasonable condition given that it sustained some damage in the Canterbury Earthquake sequence of 2010-2011, which has not been repaired.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 8 has craftsmanship significance as for its vernacular construction, reflecting the building techniques and materials of the early and mid-20th century. The choice of materials – initially board and batten and timber, and latterly Polite board with aluminium joinery, reflect what was affordable, easily transportable and readily available at the time of construction, and is comparable with many of the baches constructed in New Zealand and the wider Taylor's Mistake area.

CONTEXTUAL SIGNIFICANCE

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

Bach 8 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. It is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay and overlooks the stony beach across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 8 relates strongly to this group in terms of design, scale, form, materials, texture, colour and location and is a key contributor to the group. The baches of Boulder Bay are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

Bach 8 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 8 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of changing patterns of recreation and leisure in early 20th century New Zealand, for its associations with a succession of families, in particular the Thom family who have spent their holidays at the bay for over half a century; and as part of the well-known Taylor's Mistake bach community. The bach has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological and craftsmanship significance for its use of materials and construction which was characteristic for baches. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches, of which it is a key contributor. Bach 8 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

J. Abbott *At the Bay* 2016

Taylor's Mistake Association files

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1424
*BACH AND SETTING - 9 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 9 FEBRUARY 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.

Bach 9 in Boulder Bay has historical and social significance as a reflection of changing patterns of recreation and leisure in early 20th century New Zealand; for its 80-year association with the Storey family; and as part of the wider Taylor's Mistake bach community – well-known in Canterbury.

Bach 9, *The Stone Jug*, was one of the last baches to be built at Boulder Bay. The first owner started building it in the early to mid-1930s, pouring the walls, but sold it before completion to Frederick Storey (Fred), an electrician from Phillipstown.¹ Fred then went on and finished the build with the assistance of a group of friends. Building supplies were rowed around from Sumner by Fred. During the 1930s, Fred was Club Captain of Te Hapu Koa (later The Christchurch) Tramping Club. In 1937 the club ran a trip to Taylor's Mistake which visited his newly-completed bach. Later Fred married fellow club member Gwladys Mitchell. Their family still holiday at the bach making them the family with the longest unbroken connection to a bach in Boulder Bay.

¹ The first owner may have been Athel Crowley, whose father Randal built Bach 5. Athel was granted a hut permit in October 1930, but had his license fees written off in December 1932 – suggesting the hut had not been completed. He took his father's bach over in December 1934. SBC Minute Books.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 9 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation.

The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 9 is valued by its owners, the Storey family, who have owned and looked after it for the last 80 years. The longevity of family ownership displayed with this bach is also a cultural characteristic of several of the other baches in the wider Taylor's Mistake group and a particular characteristic of Boulder Bay. No other individual baches in Boulder Bay have a connection this long with one family. The shortest amount of time a bach has been owned by one of the current families is 20 years or so, and the majority of the baches have been with their current families for between 50 and 80 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches is a frequent connection with surf lifesaving. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 9 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated

in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 9 reflects the typology and characteristics of the 'kiwi' bach in its simple forms, lack of embellishment, and material used. It is a simple boxy form with a hipped corrugated iron roof. The poured concrete construction method was unusual at Taylor's Mistake at the time when most baches were timber. Baches 5, 31 and elements of 32 were built in a similar fashion. The form and diminutive scale of Bach 9 remain as built, but the fenestration has been altered. Originally the bach had a central door with windows either side; the door has since been closed off and the northern window replaced with French doors. The original timber windows have also been entirely replaced in aluminium. Despite this change, the bach still retains a moderate degree of authenticity.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 9 has technological and craftsmanship significance for its vernacular construction in poured concrete completed by its owner Fred Storey with materials that he boated to the site. The employment of concrete in this remote context is unusual as it is a labour-intensive method of construction that required the transport to the bay of materials from outside the area. At this time it was normally used for domestic buildings in residential areas. The novelty of the material is underlined by the fact that most baches at Taylor's Mistake in this period were timber-fronted caves or lightly-framed board and batten-clad huts. The bach can be understood however as a response to place given gravel for the concrete was readily available from the beach, which was not the case elsewhere at Taylor's Mistake. This is also reflected in the employment of boulders in the construction of Baches 1 and 2, and concrete for Bach 5.

CONTEXTUAL SIGNIFICANCE

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

Bach 9 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the neighbouring baches of Boulder Bay - similarly small scale and informally-built dwellings forming an isolated and distinctive settlement within the larger Taylor's Mistake area. Bach 9 is located on the beachfront in the midst of the small sheltered sweep of Boulder Bay and overlooks the stony beach across to Whitewash Head, Christchurch and the Southern Alps.

The baches in Boulder Bay are located close to the shore along the small bay characterised by rocky boulders. They are commonly single storey, small, with simple forms and low gabled roofs clad in with corrugated iron. Many have chimneys. Walls are clad in Fibrolite or with boulders, or plastered concrete. The baches are characteristically painted light colours for walls, such as greens, blue and red. Window forms are small and simple, with timber framing, and glazed doors are common.

Bach 9 relates strongly to this group in terms of design, scale, form, materials, texture, colour and location and is a key contributor to the group. In particular bach 9 relates to the other

concrete baches in the group. The group of baches of Boulder Bay are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Bach 9 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 9 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of changing patterns of recreation and leisure in early 20th century New Zealand, for its long association with the Storey family who have spent their holidays at the bay for 80 years; and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the generational family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological and craftsmanship significance for its use of poured concrete construction and construction which was unusual at the time but became characteristic for some baches in the group. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches, of which it is a key contributor. Bach 9 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

Papers Past website

Births, Deaths and Marriages website

J. Abbott; *At the Bay* 2016.

Taylor's Mistake Association files

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (CCC files).

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1445
*BACH AND SETTING - 34 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 34 in Rotten Row has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-twentieth century New Zealand; for its association with long-standing bach owners Thomas Malloy and the Meers family; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. By 1920 there were a dozen baches in this location. Bach 34 is located in the middle of the Row.

Bach 34 was built by Thomas (Tom) Malloy before 1920 - the exact date of construction is unknown. Malloy was from Ireland and served in the Royal Naval Reserve for twenty years. In the early 20th century Malloy settled in Lyttelton and became a watersider. In their leisure time, Lyttelton's port workers would walk over the hills to Taylor's Mistake to enjoy the shooting and fishing opportunities that the area had to offer. A number of watersiders established baches in the bay during the first wave of construction around World War I, such as Henry Eastwick (Bach 42) and Tom Malloy. In an early image of Rotten Row (c1930), the

name *Awarua* can be seen spelt out in large whitewashed stones across the bank in front of the bach.¹

After Tom's death in 1941, his bach passed to Ernest (Stan) Meers and his wife Ethel. The couple had a son called Ron. The bach remained in the Meers family for over 60 years. During World War II Bach 34 was one of the baches requisitioned by the army and occupied by soldiers. During a machine gun exercise, it is recorded that Bach 34 was damaged by six bullets. After the war the Meers family resumed holidays at Bach 34. Stan shot rabbits and fished. Ron and his cousins Martin and George Rowland (who later owned Bach 17) trapped and ferreted. Ron and his wife Gwenyth took the bach over in the 1970s, but less use was made of it. The present owner purchased the bach from Ron in c2004.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 34 has cultural significance for the manner in which it signifies the informal do-it-yourself self-sufficient bach way of life of the early and mid-20th century, for the longevity of family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. The length of time the bach remained in the ownership of one family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 34 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to

¹ *Awarua* may be a variant of *Awaroa*, the Maori name for Godley Head.

adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 34 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It was built by Thomas Malloy in c1918; like most of the first generation of baches at Taylor's Mistake it consisted of a modest skillion-roofed weatherboard hut with rooms accessed externally. Research to date suggests that Tom's bach was constructed at least in part from dunnage washed up on the coast. Most Rotten Row baches were extended and modernized in the relatively prosperous post World War II decades, but Bach 34 essentially retains its pre-1930 appearance. Some alterations have been made by the present owner.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 34 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early 20th century. The choice of materials, timber and tin, is comparable with the majority of baches built at Taylor's Mistake at this time, and many other baches around New Zealand, such as Rangitoto and Tongaporutu River. Research to date suggests that Tom's bach was constructed at least in part from dunnage washed up on the coast.

CONTEXTUAL SIGNIFICANCE

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

Bach 34 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The majority of baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 34 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. It is located towards the northern end of Rotten Row. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 34 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 34 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-20th century New Zealand; for its association with long-standing bach owners Thomas Malloy and the Meers family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of the family ownership associated with it and for its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological significance as a vernacular building, reflecting the building techniques and materials of the early 20th century, particular to bach construction, which included found materials. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

Papers Past website

Births, Deaths and Marriages website

Research notes provided by Janet Abbott, 2018

Taylor's Mistake Association files

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 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 1422
*BACH AND SETTING - 35 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 35 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-twentieth century New Zealand; for its association with long-standing bach owners the Roberts family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 35 is located in the middle of the Row.

Bach 35 was in place by 1920. The first positive identification of the bach in the historical record is the transfer of an unidentified bach from L. Agassiz to C. W. Smith in January 1930.¹ Research to date suggests Lewis Agassiz (also owner of adjacent Bach 36) owned Bach 35 from its construction and it was in his possession for approximately 10 years. It was not

¹ Sumner Borough Council Minute Books.

unusual for bach owners to have owned multiple baches at various points in Taylor's Mistake's history.

C. Smith was listed as the owner of Bach 35 in the earliest surviving comprehensive record of Taylor's Mistake bach owners, compiled in 1932.² A. Smith transferred Bach 35 to its next registered owner – Julia Roberts - in April 1941.³

Mrs Roberts of Breezes Road, Aranui, was the mother of Frank Roberts. Like many early Taylor's Mistake bach holders, Frank was a railways employee, working initially as a guard, and then in the yards at Lyttelton and Woolston. He was also a good friend of Ronald McKinlay whose family owned Bach 43. In the early years of World War II, Frank purchased Bach 35 with the assistance of a 25 shilling loan from McKinlay's mother but the bach was entrusted to his parents (William and Julia) and registered in Julia's name as he had just enlisted. Eight months later Bach 35 was one of many baches requisitioned by the army for billeting soldiers.

Following the war Frank settled back in at his bach.⁴ In 1947 he married Viola Hobson who was a Hobson of Hobson's Bay, and grew up staying at Bach 63. She was also a member of the Taylor's Mistake Surf Life Saving Club's inaugural women's team in 1948. At the bottom of the bank in front of Bach 35 was the 'Foxhole' (the name reflecting the military experience of many); a seating area that constituted the social centre of the 'Row' in the post-war decades. This was where the adults at the Bay would gather to socialise.

Frank continued to use the family bach for about ten years after Viola's death in 1983, but eventually leased it to the extended family of his old friend Ronald McKinlay. The McKinlay family then purchased it from Frank's daughter Sue following Frank's death in 2000.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 35 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of family ownership that is part of its history and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. The length of time the bach remained in the ownership of one family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 35) is a frequent connection with surf lifesaving. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these

² Sumner Borough Council records (Sumner Museum)

³ SBC minute book. Op cit.

⁴ Press 31/01/1991 p 19. Quoted in Abbott.

paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 35 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 35 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It began life before 1920 as a modest skillion-roofed weatherboard hut. The beach elevation featured a central door framed by two small windows. In early photographs of the 1920s and '30s, it was painted a dark colour with light trim. In the late 1930s, this bach was extensively altered or replaced with the present building, a larger gabled structure clad in ferro-cement sheet, reflecting the changes in approaches to bach building at the time. The beach elevation was later altered (as were many in the post war decades) with a lean-to bay and French doors.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 35 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The choice of original materials – timber and tin – is comparable with the majority of baches built at Taylor's Mistake at this time, along with many other baches around New Zealand. The alterations carried out in the late 1930s followed the then trend of baches being constructed of more substantial structures, using ferro-cement sheet and being of an increased size.

CONTEXTUAL SIGNIFICANCE

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

Bach 35 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. Most baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 35 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is located towards the northern end of the linear group known as Rotten Row, which faces the beach and the bay with the hills behind. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 35 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 35 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-20th century New Zealand; for its association with long-standing bach owners the Roberts family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, the longevity of single family ownership, its connection with surf lifesaving and for its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. It has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

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R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

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Taylor's Mistake Association files (privately held)

Pers. comm. Janet Abbott

Papers Past website

Births, Deaths and Marriages website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 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 1421
*BACH AND SETTING - 36 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 36 in Rotten Row has historical and social significance as a reflection of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the Eastwick family; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 36 is located towards the northern end of the Row.

The present bach 36 was constructed in 1967 by brothers Kenneth and Noel Eastwick. Their father Henry (Ernie) Eastwick and his brother Hector had purchased the earlier bach on the site in 1960. The Eastwick family have been involved in Taylor's Mistake since Ernie and Hector's father (also Henry) began camping at the bay in the first decade of the 20th century. Henry senior later built Bach 42, which was inherited after his death in 1963 by Ernie and Hector's sister Connie Peak. Many of the Eastwick family have been members of the Taylor's Mistake Surf Life Saving Club. The present bach has had a lot of use by the Eastwick family, with the extended family spending weekends and holidays there over time to the present day.

The 1967 bach replaced an earlier bach on the site - a diminutive timber hut built by Lewis Agassiz before 1920. This earlier bach was occupied during World War II from 11 December 1941 until 18 April 1943, and subsequently owned by Norman Forward.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 36 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of individual family ownership that is part of its history and for the public esteem in which the area is held, as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. The length of time the bach has remained in the ownership of the Eastwick family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 36) is a frequent connection with surf lifesaving. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 36 has architectural and aesthetic significance as an example of what is now considered a sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code

requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 36 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It is a typical mid-century fibrolite bach. The bach is two storied, with a deck extending over part of the ground floor, accessed from the second storey via glazed doors. The roof is mono pitched, only very slightly angled. The form is boxy and simple. Windows are timber framed, and a mix of smaller openings with two sets of larger groups of windows meeting on one corner. This results in a high percentage of glazing on the upper floor of the front façade. Stained timber balustrading of the deck appears to be a later addition.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 36 has technological significance as a vernacular building designed and constructed by owners the Eastwick family to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20th century. The rebuild in 1967 followed the trend of building more substantial baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite enabled larger constructions at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s¹, and is not found in later alterations to baches.

CONTEXTUAL SIGNIFICANCE

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

Bach 36 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The majority of baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 36 relates strongly to this group in terms of its design, form, materials, texture and location and is a key contributor to the group. It is differentiated by its two stories but still retains a small scale. It is located towards the northern end of the linear group of baches known as Rotten Row which faces the beach and the bay with the hills behind. The ground rises immediately behind the bach to a row of large macrocarpas. The group of baches of

¹ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 36 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 36 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. Bach 36 has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the Eastwick family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. The bach has cultural significance for the manner in which it signifies the informal do-it-yourself self-sufficient bach way of life of the early and mid-20th century, for the longevity of individual family ownership that is part of its history, for its connections with the TMSLC and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the style of larger and more permanent vernacular dwellings commonly built to serve as baches in the middle years of the 20th century. It has technological significance as a vernacular building designed and constructed by owners the Eastwick family to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

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Pers. comm. Janet Abbott

Papers Past website

Births, Deaths and Marriages website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 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 1420
*BACH 37 AND SETTING, ROTTEN ROW, TAYLOR’S
MISTAKE, CHRISTCHURCH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 37 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with long-standing bach owners Bill Shanks and the Bell family; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of nineteen baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 37 is located in the middle of the Row.

Bach 37 was built by William Shanks in c1920, who lived in Spreydon and was a machinist with New Zealand Railways. A number of baches at Taylor’s Mistake were established by railway employees. Shanks maintained his little bach at the Bay for more than 50 years.

In the mid-1970s Shanks sold Bach 37 to his Spreydon neighbours Maurice Bell and his wife Shirley. Maurice Bell was a primary school teacher - serving as the deputy principal of Somerfield School before becoming principal of first Christchurch East and then Addington Schools. The Bell's daughter Roslynne (Ros) has fond memories of summers spent at the bach and she spent much time there as a university student. In 2007 Maurice passed the bach on to Roslynne as a wedding present.¹

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 37 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, the longevity of individual family ownership that has been part of its existence and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. The length of time the bach has remained in the ownership of the Shanks, and then the Bell family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 37 has architectural and aesthetic significance as an example of what is now considered a sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

¹ Pers. comm. Roslynne Bell & Janet Abbott, 2018

Bach 37 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Constructed c1920, the first part of Bach 37 was a diminutive weatherboard hut with a skillion roof. Before 1930 this had been extended to the east by one room and given a gabled roof – which resulted in a symmetrical 'cottage' appearance. In 1967 a lean-to addition was made to the front with larger windows. The exterior was also reclad in fibrolite at this time, giving the bach its present appearance. An early railway carriage door on the adjacent outhouse is a reminder of the first owner's workplace.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 37 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. Bach 37 has technological significance as a vernacular building designed, constructed and altered over time by the Shanks family to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20th century. The changes over time followed the trend of building more substantial baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s² and is not found in later alterations to the baches, so the bach is very much a product of its 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.

Bach 37 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The bach is located towards the centre of the linear group of baches known as Rotten Row.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 37 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

² <https://teara.govt.nz/en/ephemera/38658/fibrolite>

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.

Bach 37 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Maori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 37 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with long-term owners Bill Shanks and the Bell family; and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of individual family ownership that is part of its history and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites, and adapted over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century built and adapted by the owner Shanks family to meet their changing requirements over the years. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

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Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 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 1419
*BACH AND SETTING - 38 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 38 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the St John Ambulance Association and long-standing bach owners the Stewart family; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 38 is located in the middle of the Row.

The origins of Bach 38 are uncertain; early photos of Rotten Row (1920-1930) appear to show a very small building on the site, but no owner or function has been determined. In late 1934 the Mayor of Sumner Borough arranged for the site to be granted to the St John Ambulance Association for five years without charge, for the use of their cadets.¹ The license

¹ SBC Minute Book p 395 – 26 November 1934 (Archives New Zealand)

fee exemption continued for the duration of the Association's presence in the Bay. The Association built the hut in c1935.

During World War II many baches were requisitioned by the army and occupied by soldiers; however, Bach 38 was one of the few that was not, and research to date suggests that it was used as a first aid post during this time. St John's maintained its bach until 1949/1950, and then sold it to Mrs Russel of Addington. In the late 1950s, Mrs Russel transferred the bach to Herbert Powell, a dentist from Burwood.

In 1958 David Stewart, wife Betty, and their family rented Bach 38 for a holiday. They stayed again on a number of occasions through to about 1964, but by this time 38 was too small, and they relocated elsewhere at the Bay for a period. In 1966 Powell extended his bach, and the Stewart family resumed renting it annually until the opportunity to purchase it arose in 1978. Betty's brother Noel Chambers also owned Bach 30 in the same period. Dave and sons Graeme and Paul were members of the Waimairi Surf Life Saving Club, and Graeme and Paul would surf in the Bay. The Stewart family continue to holiday at their bach.²

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 38 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, the longevity of individual family ownership that has been part of its history and the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 38 is valued by its owners for more than 40 years. The length of time the bach has remained in the ownership of the Stewart family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 38 has architectural and aesthetic significance as an example of what is now considered a sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated

² Pers. comm. Janet Abbott with Graham & Paul Stewart, 2018

in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 38 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Constructed for St John's in c1935, Bach 38 began as a small hut with a mono-pitch roof. Before the end of the 1950s, it was extended length-wise. The building took on its present appearance when another space was added across the full length of the frontage in 1966. This is characteristic of the period, with a wide sliding glazed door, extensive windows and a deck. The building has a low pitched gable roof.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 38 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. Bach 38 has technological significance as a vernacular building constructed and altered over time by its occupants to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20th century. The changes over time followed the trend of building more substantial baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s³, and is not found in later alterations to the baches, so the bach is very much a product of its time. Part of the building is clad in corrugated iron.

CONTEXTUAL SIGNIFICANCE

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

Bach 38 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The majority of baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 38 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is located towards the middle of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 38 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 38 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its connection with the St John Ambulance Association and long-standing bach owners the Stewart family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, the longevity of family ownership associated with it, and for the areas frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

Sumner Borough Council files (Sumner Museum)

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Taylor's Mistake Association files (privately held)

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Paul Thompson *The Bach* (1985)

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REPORT DATED: 14 OCTOBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1418
*BACH AND SETTING - 39 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 39 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with long-standing bay families, the Hazletons, Campbells and Scotts; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 39 is located in the middle of the Row.

Evidence suggests that Bach 39 was constructed by Alexander Hazleton and his brother-in-law Walter Campbell in c1919 using the timber from a demolished colonial homestead in Waltham. Alex was a foundation member of the Taylor's Mistake Surf Life Saving Association (TMSLC) in 1916, and served on the committee until he was transferred to Wellington in the

early 1920s. In the early 1930s Alex retired from the civil service and returned to Christchurch to take up a position in his wife's family business, John Brightling Ltd, cartage contractors.

Alex appears to have retained his bach at the Bay until about 1941, when it was transferred to May and Walter Campbell, who had also been using it since the 1920s. Walter was a participant in the first recorded rescue at Taylor's Mistake on Boxing Day 1915 and was also a foundation member of the TMSLC.

During World War II Bach 39 was one of the baches requisitioned by the army. Walter died soon after regaining the bach in December 1942. May assumed ownership and retained and used Bach 39 for another 20 years. The bach was also borrowed by their good friends Margaret and Barbara Carter (known collectively as 'The Girls') who became Taylor's Mistake identities, living together at Bach 33 for over 50 years. Bach 39 was little used in later years and fell into some disrepair. In 1963 it was transferred to Ian and Sarah (Sadie) Scott, who had family connections with the Rotten Row baches. Ian and Sadie had a large family and undertook substantial additions and alterations in 1965, with Ian, the building supervisor at Maurice Carter Homes, carrying out the work himself.

Four of the Scott brothers took over the bach from their parents, and sold it to the present owners in 2013, who are involved with the TMSLC and the Taylor's Mistake Association.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 39 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, the longevity of family ownership that has been part of its history and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 39 is valued by its present owners who have owned it for nearly a decade, while the length of time it remained in the ownership of the Scott family is a cultural characteristic of several of the baches in the wider Taylor's Mistake group.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 39) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 39 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 39 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Built in c.1919, Bach 39 began (as did most the Rotten Row baches) as a diminutive lean-to weatherboard hut of one or two rooms, constructed of salvaged materials. Until the Scott family took over in the 1960s, the red-painted bach was virtually unaltered – and after 45 years, in poor condition. The Scotts altered and enlarged the bach significantly in 1965, adding a large gabled beach-facing living room at right angles to the original hut – a design strategy pursued by a number of Rotten Row bach owners. This more than doubled the bach's floor area. The whole building was clad in fibre-cement panel at this time. The roof is corrugated iron and the windows are timber framed. The bach sustained some damage in the Canterbury Earthquake sequence of 2010-2011, and has been subsequently re-clad like-for-like.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 39 has technological significance as a vernacular building constructed and altered over time by its occupants to meet their requirements, and for its reflection of the building techniques and materials that were being used for baches in the mid-20th century. The changes over time followed the trend of building more substantial baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s¹ and is not found in later alterations to baches. The re-cladding of the bach following the Canterbury earthquakes has used a modern, safe version of this cladding material. The timber windows and corrugated iron roof are standard materials for baches 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

¹ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 39 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 39 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is in the middle of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 39 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 39 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-twentieth century New Zealand; for its connection with long-standing Bay families the Hazletons, Campbells and Scotts; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for the longevity of individual family ownership within its history, connection with surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

- J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.
- R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*
- P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*
- B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998
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- Sumner Borough Council files (Sumner Museum)
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- Taylor's Mistake Association files (privately held)
- Pers. comm. Janet Abbott
- Births, Deaths and Marriages* website
- Papers Past* website
- Te Ara Encyclopaedia of New Zealand* <https://teara.govt.nz>
- Wises Street Directories (accessed via Ancestry website)
- Paul Thompson *The Bach* (1985)
- Kevyn Male's *Good Old Kiwi Baches* (2001)

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1417
*BACH AND SETTING - 40 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 40 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with long-standing bay families, the Langes and Goldsmiths; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 40 is in the southern end of the Row.

Bach 40 was built in c.1919 by Charles Lange, with assistance from his cousins Phillip and Carl Kortegast. Charles Lange worked as an hotelier, and from 1920 ran a tobacconist shop. In 1916 or 1917 Lange became an early member of the Taylor's Mistake Life Saving Club (TMSLC), serving as secretary in 1917 and vice-president in 1919. Research suggests this was Lange's second bach in the Bay and that he had previously owned a hut on a different site. During World War II when many of the baches – including 40 - were requisitioned by the

army several baches sustained damage during a live firing exercise. Bach 40 was tabulated as '1 window broken, 1 shrapnell (sic) mark'. Lange regained his bach in mid-1943.¹

After the war, Charles Lange transferred² his bach to Henry (Harry) Goldsmith. The Goldsmith family came to Auckland from Sydney in 1933. In 1936 they moved down to Christchurch. Harry had been a member of the North Bondi Surf Life Saving Club, and on arriving in Christchurch he joined the CUSC and the TMSLC, where he quickly made a mark. While still an active member of the TMSLC as both a competitor and life saver, Goldsmith took up administration at club and provincial levels, serving as club captain (1945-1948), club president (1960-1967) and Canterbury Surf Life Saving's treasurer (1945-58). He was awarded with life memberships of the TMSLC (in 1966) and the CSLS, and received a Distinguished Award for his contribution from Surf Life Saving New Zealand. When Harry passed away at the age of 94 in 2013, he had been a TMSLC member for 77 years.

Before the war, Harry worked as a book keeper with brewers and soft drink manufacturers Ballin Bros, who figure large in the early history of the TMSLC. After the war, Harry went to work for Charles Lange, the previous owner of Bach 40. As well as being an acquaintance of Lange's from both the CUSC and the TMSLC, Harry had been best friends with his nephew Stan Kingdon and married Stan's sister Pearl. Harry and Pearl's children and grandchildren have continued the family involvement with the TMSLC, and still holiday at Bach 40.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 40 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of individual family ownership throughout the bach's history and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 40 is valued by its present occupants, whose family have had a connection with it since it was constructed nearly a century ago.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 40) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's

¹ Taylor's Mistake Hut occupation records, NZ Army (held by TMA).

² Formal application was made to the Sumner BC for changing ownership in the form of a 'transfer' – it is unknown whether money changed hands.

Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 40 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 40 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Built in c1919, Bach 40 began (as did most the Rotten Row baches) as a diminutive lean-to hut of one or two rooms. Between 1930 and 1940, the bach appears to have been extended at least twice: firstly an additional space to the east (side) under an extension of the skillion roof; and then an additional room on the north (front). Finally in 1963, a gabled room was added at right angles to the original bach. The whole building was clad in fibre cement sheet at this time. Further alteration was undertaken in 1969.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 40 has technological and craftsmanship significance as a vernacular building constructed and altered over time by its occupants to meet their requirements, and for its reflection of the building techniques and materials of the early and mid-20th century. The changes over time followed the trend of building more substantial baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s³ and is not found in later alterations to baches.

CONTEXTUAL SIGNIFICANCE

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

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 40 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 40 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. It is located towards the southern end of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 40 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 40 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its connection with long-standing Bay families the Langes and Goldsmiths; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of individual family ownership, its strong connection to surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1416
*BACH AND SETTING - 41 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 41 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-twentieth century New Zealand; for its association with World War I veteran Edward Lewis and long-standing bay families, the Steads and the Turpins; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 41 is located towards the southern end of the Row.

Evidence suggests that the first part of Bach 41 was built by Edward Lewis at some point between 1910 and 1915. Lewis was born in Wales and emigrated to New Zealand around the turn of the century. He served on the Western Front during 1917, but was discharged early in 1918 due to illness. On his return to Christchurch, he was given a 'hearty reception' by his Sumner and Taylor's Mistake friends.¹ He died at Diamond Harbour in 1960. Lewis was still the owner of Bach 41 in 1932, but by World War II it was in the possession of Myrtle Forward.

¹ *Star* 19 March 1918.

Mrs Forward was the mother of motor dealer Norman Forward who owned Bach 64 at this time, and who later had Bach 30.

In the 1950s Mrs Forward sold her bach to Frederick Ward who in turn sold the bach in the early 1960s to Leo Stead and his wife Lily. The Steads became involved with the TMSLC. Two sons served as club captains – Peter (1956-1960) and John (1964-1969) - and were instrumental in the development of the club's surf boating wing.

By the 1970s the Steads were using Bach 41 less, and it was frequently let to TMSLC stalwarts Jim Turpin and Brian Rattray. When Mrs Stead decided to sell the bach in 1976, she offered it to Jim and Brian, and Jim purchased it. The Turpin family have been closely involved with the TMSLC since its inception in 1916 - Jim's Uncle Ollie was a foundation member. Jim himself is a life member, having been a member since the 1950s, and serving variously as president, treasurer (for 30 years), and (currently) club patron. Jim's wife June won several national surf life-saving titles and has also made a significant contribution to the club over the decades. The Turpins continue to holiday at their bach.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 41 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for the longevity of family ownership that is part of its history, and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 41 is valued by its owners whose family have looked after it for over 40 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 41) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 41 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular

dwelling commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 41 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. The first Bach 41 – built by Edward Lewis around WWI – was a small skillion-roofed weatherboard hut. This was extended on several occasions over the next fifty years, into a structure with a pitched roof and a small monopitch section to the front, creating an L-shaped structure. It was reclad in Fibrolite. As a consequence, Bach 41 is an archetypal mid-century bach. There have been no substantive alterations since the 1970s.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 41 has technological significance as a vernacular building built and subsequently altered by its owners as needs dictated and means allowed, and reflecting the building techniques and materials of the early and mid-20th century. The changes over time followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s² and is not found in later alterations to the baches, meaning this bach is very much a product of its 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.

Bach 41 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The bach is located towards the southern end of the linear group of baches known as Rotten Row. The ground rises immediately behind the bach.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This

² <https://teara.govt.nz/en/ephemera/38658/fibrolite>

group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 41 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 41 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 41 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with WWI veteran Edward Lewis and long-standing bay families, the Steads and the Turpins; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of individual family ownership associated with it, for its connection with surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, more permanent than their predecessors but still individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

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Papers Past website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 2021

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

**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1415
*BACH AND SETTING - 42 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 42 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the long-standing bay family, the Eastwicks; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 42 is located towards the southern end of the Row.

The first part of what would become Bach 42 was a small hut built around the time of World War I by Lyttelton port worker Henry Eastwick and his friends. The group had previously spent their weekends camping in a disused cow shed on the site at the edge of the sand dunes. In 1932 the bach was held in the name of R. W. Evans but by the end of the decade Henry and wife Rosina had assumed ownership, and the Eastwicks were holidaying there regularly.

During World War II when many baches – including 42 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 42 had three windows broken.

Henry and Rosina had a large family with five children and many grandchildren. Many of the family have been members of the Taylor's Mistake Surf Life Saving Club (TMSLC) through the years – grandson Ken and brother Noel were in the first intake of 'midgets' (or juniors) in 1949. To ease the overcrowding at 42, Ken and Noel's father Henry and his brother Hector bought Bach 36 in c.1961. Bach 42 was consequently left to daughter Ivy (known as Connie) and her husband Ronald Peek on Henry's death in 1963. After Connie Peek's death in 1996, the bach was sold to John McKeown, a stalwart of the New Brighton Surf Life Saving Club. After the Canterbury earthquake sequence of 2010-2011, John sold it in turn to Kenneth Jones, a long-standing TMSLC member and recent president. Ken's sister and brother-in-law Rayleen and Darryl Neate also own Bach 55, demonstrating the interconnected family ownership that is prevalent in the Taylor's Mistake community.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 42 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the length of time it was owned by one family, for its demonstration of the interconnectedness of family ownership within this bach community and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 42 is valued by its owners whose family have a lengthy relationship with the area.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 42) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 42 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 42 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. The first Bach 42 – built by Henry Eastwick and companions around WWI – was a small weatherboard hut. This was enlarged and altered substantially during the 1930s, and then again in 1964 after the Peeks took ownership, when a large gabled addition was made to the front elevation. Windows are large and timber framed, and there are glazed doors. A small concrete porch is located within the L shape of the two wings. Unlike many other baches in the row that were altered around this time, the building has continued to be clad in weatherboards, rather than one of the commercially available alternatives of that time. There have been no substantive alterations since the 1960s.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 42 has technological significance as a vernacular building built and subsequently altered by the members of the Eastwick family as needs dictated and means allowed, and reflecting traditional building techniques and materials of the early and mid-20th century. The changes over time followed the trend of building more permanent baches. The use of weatherboards materials may have been a response to building regulations, and their retention rather than subsequent replacement in light weight Fibrolite (as was common for many baches) may be a reflection of their quality and condition, as well as the owner's material preferences.

CONTEXTUAL SIGNIFICANCE

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

Bach 42 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The bach is located towards the southern end of the linear group of baches known as Rotten Row. The ground rises immediately behind the bach to a row of large macrocarpas.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are

characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 42 relates strongly to this group in terms of its design, scale, form, materials and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 42 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 42 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with long-standing bay family, the Eastwicks; and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the length of time it was owned by one family, for its demonstration of the interconnectedness of family ownership within this bach community, its connection with surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, more permanent than their predecessors but still individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting traditional building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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Taylor's Mistake Association files (privately held)

Pers. comm. Janet Abbott

Births, Deaths and Marriages website

Papers Past website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1414
*BACH AND SETTING - 43 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 43 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-20th century New Zealand; for its century-long association with the McKinley family; and as part of the Taylor's Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor's Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 43 is located in the middle of the Row.

Bach 43 was built by James McKinley, a storeman and commercial traveller, in the early 1920s. After visiting Taylor's Mistake with friends McKinley joined the infant Taylor's Mistake Surf Life Saving Club (TMSLC), which he served as both a competitor and official for over 30 years. In order to be able to overnight at the bay, James built a small lean-to hut. This was initially located at the back of Rotten Row on privately-owned farmland, but when ownership

of the farm changed, he slid his bach forward onto the narrow strip of public land shared by the Row's other baches. Neighbouring bach 44 did the same. During World War II when many baches – including 43 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 43 had a window broken. The McKinley bach was returned in mid-1943.

McKinley and his wife Ada had four children (Lois, Laurence, Wilda and Ronald) who grew up enjoying life at the family bach. In the 1950s the time came for the bach to be passed on to the next generation however, none of the children were in a position to accept it. James and Ada therefore sold it to Ada's nephew R. J. Columbus, with the proviso that it be offered back to the McKinley family if he no longer wanted it. When in 1975 that circumstance arose, Ronald took up the offer.

Ronald McKinley was – like his father and older brother – an active member of the TMSLC. On his death in 2001, the bach was taken over by his sons Owen and Phillip, although Phillip died in 2002.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 43 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its retention for the entirety of its existence by one family, for its demonstration of the interconnectedness of family ownership within this bach community and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 43 is valued by its present custodians, whose family have owned it for almost a century.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 43) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 43 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 43 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. Built in the early 1920s, it began (as did most Rotten Row baches) as a diminutive lean-to hut of one or two rooms. By 1930 this had been altered to or replaced by a more substantial gabled structure. Before 1940 this had been dragged forward on its site to remove it from private land, the porch infilled, and a partial lean-to added to the front elevation. The bach took on its present appearance during the ownership of Jack Columbus, between the late 1950s and the early 1970s. It is currently clad in corrugated iron. The bach is unusual at Taylors Mistake in that it has decorative geometric panels applied to the front wall. The beach frontage is substantially glazed, including French doors. The roof is clad in corrugated iron and the windows are timber framed. Concrete steps and a small landing lead up to the French doors.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 43 has technological and craftsmanship significance as a vernacular building, built and subsequently altered as required over time. It reflects the building techniques and materials of the early and mid-20th century. The enlargement over time followed the trend of building more permanent baches. The corrugated iron cladding is a retention of one of the earliest bach cladding materials used at Taylor's Mistake. Metal cladding can be seen on earlier buildings in other bach communities in New Zealand, such as Rangitoto or Upper Selwyn Huts.

CONTEXTUAL SIGNIFICANCE

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

Bach 43 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The bach is located in the middle of the linear row of baches known as Rotten Row.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of

fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 43 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates strongly to its neighbour Bach 44 in terms of the corrugated iron cladding. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 43 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the late 19th century.

ASSESSMENT STATEMENT

Bach 43 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its century-long connection with the McKinley family; connections with the TMSLC and as part of the Taylor's Mistake bach community – well-known in Christchurch. The bach has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its retention for the entirety of its existence by one family, for its demonstration of the interconnectedness of family ownership within this bach community, its connection with the surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, built and subsequently altered over time, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

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Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

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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 1413
*BACH AND SETTING - 44 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 44 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-20th century New Zealand; for its long associations with prominent Taylor’s Mistake families including the Roberts, Le Crens and Hills; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 44 is located towards the west end of the Row.

Research suggests that Bach 44 is likely to have been built by Frank Houselander in the mid-1920s. Frank was a tram motorman (driver) in the early 20th century, and later when he built his bach, he was working as a storeman for the Buick Sales Company in Woolston. He married Leonora Erskine in 1902 and the couple had one daughter, Nancy. Unusually the bach was listed under Nancy Houselander’s name in 1932 – one of a very small number of female bach ‘owners’ at this time. Nancy herself was living in Wellington by early 1934.

Baches 43 and 44 were originally located at the back of Rotten Row on privately-owned farmland, but after ownership of the farm changed in the 1930s, the two bach owners slid their huts forward onto the narrow strip of public land shared by the Row's other baches.

By the early years of World War II, Bach 44 had been transferred to Julia Roberts. During the war Bach 44 was one of many Taylor's Mistake baches requisitioned by the army for billeting soldiers.

In around 1950 Bach 44 was sold to Keith Le Cren and his wife Irene. After the war Keith worked as a maintenance engineer at Marathon Rubber Footwear – part of the Skellerup Rubber Group – at Woolston. Irene (known as Rene) had lifesaving and Taylor's Mistake connections. She was the daughter of Lewis Agassiz who is associated with Bach 36. Rene herself was a competitive swimmer with various Christchurch clubs and was a member of the Sumner Surf Life Saving Club for much of the 1920s and 30s.

After the Le Crens purchased Bach 44 they became actively involved with the Taylor's Mistake Surf Life Saving Club (TMSLC). Keith served as president between 1955 and 1960, and Rene supervised the young female club members who were regularly accommodated in Bach 44 and its neighbours. Geoff Le Cren, their son, was a prominent competitor, coach and administrator for many decades, and was created a life member in 2001.

After his mothers' death in 1965, Geoff lived in Bach 44 for a couple of years before selling it to Peter Hill and his wife Joanne in 1968. Peter was a member of the New Brighton SL. Peter and Jo's sons David and Bruce became members of the TMSLC in the late 1970s, and David has served as Club Captain (1990-1992) and President (2005-2007). David, an architect, has been a persistent advocate for the retention of the baches. His sub thesis for his degree, *Living on the Queen's Chain*, was an early study of the history and typology of the traditional New Zealand coastal bach. He and his partner are the current owners of Bach 44.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 44 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its demonstration of the interconnectedness of family ownership within this bach community and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 44 is valued by its current owners, whose family have owned it for 50 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 44) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible

subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 44 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century. These were always individual and particular to their sites, with design and style reflecting the notions and needs of their owners.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 44 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1920s, Bach 44 was a small gabled hut of probably one room. Around the time it was relocated forward on its site in c1940, the building was extended to the east. Photos of the bach in its early decades show shutters on its small windows. Soon after Keith Le Cren purchased the bach in 1950, he extended the front elevation out by around three metres. The large sliding timber casement window was also put in at this time. A few years later the rear elevation was extended to accommodate a shower and to bring the outhouse indoors. The next owners, the Hill family did not alter its external appearance further. The building is presently clad in 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.

Bach 44 has technological and craftsmanship significance as a vernacular building that was built and subsequently altered as required over time. It reflects the building techniques and materials of the early and mid-20th century. The enlargement over time followed the trend of building more permanent baches. The corrugated iron cladding is a retention of one of the earliest bach cladding materials used at Taylor's Mistake. Metal cladding can be seen on earlier buildings in other bach communities in New Zealand, such as Rangitoto or Upper Selwyn Huts.

CONTEXTUAL SIGNIFICANCE

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

consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Bach 44 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 44 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates strongly to its neighbour Bach 43 in terms of the corrugated iron cladding. The bach is located towards the west end of the linear group of baches known as Rotten Row. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch walkers as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 44 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 44 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its long associations with prominent Bay families the Roberts, Le Crens and Hills; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its demonstration of the interconnectedness of family ownership within this bach community, its connection with surf lifesaving and for its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have

the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

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Taylor's Mistake Association files (privately held)

Pers. comm. Janet Abbott

Births, Deaths and Marriages website

Papers Past website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 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 1412
*BACH AND SETTING - 45 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 45 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its associations with Taylor’s Mistake identities the Hodge brothers and long-standing bay family the Gilpins; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 45 is located towards the western end of the Row.

Bach 45 was constructed by brothers James and George Hodge for James in the mid-1930s. James Hodge emigrated to Christchurch from London with his wife Lavinia and six children in 1920. They lived in Sydenham, and James was council employee. Research to date suggests that James was granted the vacant plot (45) formerly owned by C. Peters, in 1934, around the same time as his brother was granted adjacent plot 46. Rather than construct new baches from scratch on their sites, the Hodges purchased a redundant railway carriage (A60)

from New Zealand Railways at auction for £20. This was not an unusual undertaking in the mid-20th century, as the conversion of redundant tram cars and railway carriages became quite frequent. Concentrations of these conversions can still be found in places like the Coromandel Peninsula. After A60 was bought by the Hodge brothers, running gear was removed and the carriage split in two. The two segments were then transported on two flatbed trucks to the carpark at Taylor's Mistake and then carried across the beach. The task is said to have taken them six months. Once the two segments were in position, each brother adapted them to suit their particular requirements.

Around 1940 both Hodge carriage baches were put on the market. Bach 45 was sold to Malcolm Gilpin and his wife Elsie in January 1941. During World War II when many baches – including 45 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 45 had two windows broken.

Later Bach 45 passed to Malcolm and Elsie's son Malcolm Gilpin and his wife Rosaleen. During the 1960s, the carriage was known to Taylor's Mistake residents as 'the party bach'. The bach is currently owned by the fourth generation of the Gilpin family.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 45 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within one family, for its demonstration of the interconnectedness of family ownership within this bach community and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 45 is valued by its owners whose family have looked after it for over 70 years.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 45 has architectural and aesthetic significance as an unusual local example of a converted railway carriage and as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically built to serve as baches in the early decades of the 20th century.

Baches were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre

cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements.

The conversion of redundant railway carriages and tram cars to baches was a common phenomenon in mid-20th century New Zealand, and numbers still remain in coastal and river mouth hut communities like Taylor's Mistake. A particular concentration of tram car baches (some 80-90) remain around the Coromandel Peninsula; the 23 at Waikawau are recognized in the Thames Coromandel District Plan as an Historic Area.

Bach 45 reflects the typology and characteristics of the 'kiwi' bach, in that it was formed from half an Edwardian railway carriage in the mid-1930s by its owner builder. After relocating it to its new site, James Hodge added a gabled roof, a porch and additional rooms, but the carriage origin of the bach is still clearly visible in the linear form of the building and surviving elements of detail such as doors, benches, windows and the pressed tin ceiling. The building has been little-altered since its initial adaptation more than 80 years ago.

Between 1904 and 1908 the Wellington and Manuwatu Railway Company manufactured 12 carriages at their depot in Thorndon, following the design of a batch of their carriages built by Jackson and Sharp of Philadelphia in 1902. These carriages were built using timber – mainly Kauri - salvaged from the wooden trestle viaduct that previously bridged the Belmont Valley near Johnsonville. It would appear that the carriage used by the Hodge brothers is one of these locally-built WMR carriages; the number suggests it dates from 1907 or 1908, and would therefore be one of the last to roll off the production line. Control of the WMR passed to NZR in December 1908, and its carriages were dispersed across the country.¹

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 45 has technological and craftsmanship significance as an early and little-altered example of the conversion of a carriage (or tram) to a dwelling. The carriage was domesticated with additional spaces and a neatly bracketed porch, but its origins are unmistakable in the many carefully-crafted carriage features that remain including doors, windows and bench seats. Many trams were similarly converted to baches following the closure of the nation's tramway systems in the 1950s and 1960s.

CONTEXTUAL SIGNIFICANCE

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

Bach 45 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the

¹ Merrifield

baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 45 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates to neighbouring Bach 46, also a converted carriage bach in terms of its form, details and materials. The bach is located towards the western end of the group of baches known as Rotten Row. Rotten Row is a linear group which faces the beach and the bay with the hills behind. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 45 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it is likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 45 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its associations with Taylor's Mistake identities the Hodge brothers and long-standing bay family, the Gilpins; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family, for its demonstration of the interconnectedness of family ownership within this bach community and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings built from converted railway carriages to serve as baches in the middle years of the 20th century. The bach has technological and craftsmanship significance for the materials and detailing of the carriage that remain intact. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

J. Abbott; *The Baches of Taylor's Mistake: Rotten Row* Boulder Bay Press, 2018.

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Births, Deaths and Marriages website

Papers Past website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

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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 1411
*BACH AND SETTING - 46 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 46 in Rotten Row has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its associations with Taylor’s Mistake identities the Hodge brothers and long-standing bay family, the Pratleys; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

The largest single concentration of baches at Taylor’s Mistake is so-called Rotten Row, a string of 19 baches arrayed along the shore on the eastern side of the bay. The first bach in the Row was constructed in 1913 by blacksmith William Stevens. Research to date suggests that this was an early iteration of Bach 32. By 1920 there were a dozen baches in this location. Bach 46 is located towards the western end of the Row.

Bach 46 was constructed by brothers James and George Hodge in the mid-1930s for George. George Hodge followed his younger brother to Christchurch from London in the 1920s. He became an engineer with the Christchurch Tramways Board, serving as Permanent Way Superintendent (responsible for track work) from 1928 until his retirement. Sanitary inspector Francis Rogerson originally owned the vacant plot 46, which George was granted for a hut in 1934 by the Sumner Borough Council. Research to date suggests that brother James purchased the adjacent plot (45) at the same time.

Rather than construct new baches from scratch, George and James purchased a redundant railway carriage (A60) from New Zealand Railways at auction for £20. This was not an unusual undertaking in the mid-20th century, as the conversion of redundant tram cars and railway carriages became quite frequent. Concentrations of these conversions can still be found in places like the Coromandel Peninsula. After A60 was bought by the Hodge brothers, running gear was removed and the carriage split in two. The two segments were then transported on two flatbed trucks to the carpark at Taylor's Mistake and carried across the beach. The task is said to have taken them six months. Once the two segments were in position on their respective plots, each brother adapted them to suit their particular requirements.

Around 1940 both Hodge carriage baches were put on the market. George remained at the bay and built a new Bach 32 for himself in c1945. Bach 46 was transferred to Lionel Gordon Pratley and his wife Rose in February 1941. The Pratley family only had use of their new bach for a year, and then World War II intervened. During the war when many baches – including 46 - were requisitioned by the army several baches sustained damage during a live firing exercise. Bach 46 had six windows broken.

Following the war Lionel and Rose's older son Graham Gordon joined the Taylor's Mistake Life Saving Club – one of only two juniors competing at that time. Gordon became a club stalwart – competing, coaching, and serving as Club Captain (1949-1956) and President (1967-1972). He was made a life member in 1972.¹ Bach 46 remains in the Pratley family.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 46 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within one family and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 46 is valued by its owners whose family have looked after it for over 70 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 46) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure

¹ Carpinter & Tutty pp 105, 122

has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 46 has architectural and aesthetic significance as an unusual local example of a converted railway carriage, and as an example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings that were typically served as baches in the early decades of the 20th century.

Baches were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

The conversion of redundant railway carriages and tram cars to baches was a common phenomenon in mid-20th century New Zealand, and numbers still remain in coastal and river mouth hut communities like Taylor's Mistake. A particular concentration of tram car baches (some 80-90) remain around the Coromandel Peninsula; the 23 at Waikawau are recognized in the Thames Coromandel District Plan as an Historic Area.

Bach 46 reflects the typology and characteristic of the 'kiwi' bach, in that it was formed from half an Edwardian railway carriage in the mid-1930s by brothers James and George Hodge for George. After relocating it to its new site, the Hodges added a gabled roof and additional spaces, and clad most elevations in weatherboard. Initially Bach 46 closely resembled James' adjacent 45, with an open bracketed porch. Later – probably in the 1960s – this was enclosed. Although no elements of the carriage remain visible on the exterior, the height and linear form of the building convey its origins. Inside many original details remain, including windows, panelling and the pressed tin ceiling.

Between 1904 and 1908 the Wellington and Manuwatu Railway Company (MWR) manufactured 12 carriages at their depot in Thorndon, following the design of a batch of their carriages built by Jackson and Sharp of Philadelphia in 1902. These carriages were built using timber – mainly Kauri - salvaged from the wooden trestle viaduct that previously bridged the Belmont Valley near Johnsonville. It would appear that the carriage used by the Hodge brothers is one of these locally-built WMR carriages; the number suggests it dates from 1907 or 1908, and would therefore be one of the last to roll off the production line. Control of the WMR passed to NZR in December 1908, and its carriages were dispersed across the country.²

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated 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 Merrifield

Bach 46 has technological and craftsmanship significance as a vernacular building and an early example of the conversion of a carriage (or tram) to a dwelling, reflecting the building techniques and materials of the early and mid-20th century. The carriage was domesticated with additional spaces, a gabled roof and weatherboard cladding, but its origins are visible in the carriage features that remain including windows, panelling and the pressed tin ceiling. Many trams were similarly converted to baches following the closure of the nation's tramway systems in the 1950s and 1960s.

CONTEXTUAL SIGNIFICANCE

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

Bach 46 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake. The bach is located towards the western end of the linear group of baches known as Rotten Row.

Rotten Row is a linear group of baches located on the sandy foreshore behind the Taylor's Mistake beach close to the foot of the steep hills behind and oriented towards the beach and the bay. The baches in this group are single storied, with small footprints. They are characterised by simple roof and window forms, flat/smooth wall cladding (flat sheets of fibrolite) and usually no decorative elements. The baches are additive in nature with gabled roof or skillion roof forms, commonly with lean-tos and flat or skillion roofed additions. This group are commonly clad in Fibrolite, weatherboard or corrugated iron, with iron roofs. Paint colours range from neutral beige and brown to green and vibrant blues. Windows usually make up a large proportion of the principal facades to maximise light and views, and are timber framed. Glazed French doors are also common. Raised up above the beach, the baches are usually accessed via steps. Many of the baches feature small uncovered decks and concrete porches. There are generally open grassed areas and low informal gardens to the front, which include shrubs, succulents and cabbage trees.

Bach 46 relates strongly to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. In particular it relates to neighbouring Bach 45, also a converted carriage bach in terms of its form, materials, details and scale. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 46 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but the area was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 46 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its associations with Taylor's Mistake identities the Hodge brothers and long-standing bay family, the Pratleys; and as part of the well-known Taylor's Mistake bach community. It has cultural significance for the

manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family, its connection with surf lifesaving and for the area's frequent artistic representation. The building has architectural and aesthetic significance as a converted railway carriage, and as a representative example of the small dwellings commonly built to serve as baches in the middle years of the 20th century, and adapted over time. The bach has technological and craftsmanship significance for the materials and detailing of the carriage that remain intact. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as Rotten Row, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

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Taylor's Mistake Association files (privately held)

Pers. comm. Janet Abbott

Births, Deaths and Marriages website

Papers Past website

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1446
*BACH AND SETTING - 48 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 48, West End, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its long association with just two families (the Peters/Woodhouse and Rowe families) over the last century and as part of the Taylor's Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor's Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson's Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 48 is built on the sand and is the eastern-most of these baches.

The origins of Bach 48 are uncertain, but research to date suggests that it was built in the years around World War I. Evidence suggests that the builder was Charles Peters. Peters was an upholsterer and in 1919 he set up as a cabinet maker. In 1923 Peters' 'Oak Furniture Company' went bankrupt and he attempted to sell his bach to settle some of his debts, but it

was seized by a Mr Balkind, one of his creditors.¹ He recovered it and research suggests that Peters dwelt there more or less permanently during the 1930s.

During World War II Bach 48 was one of many Taylor's Mistake baches requisitioned by the army for billeting soldiers. It was returned to Peters in September 1942. Peters died in 1943 and after his death, Bach 48 passed to his sister Rosina Woodhouse. In 1944, a year after Rosina and her husband John received Bach 48, they also purchased Bach 28. The family apparently used Bach 48 as their own holiday home, and 28 was let. Both baches were sold following John's death in 1964. Bach 48 was purchased by Trevor Rowe and his wife Ivy.

Ivy Rowe was a daughter of John Hobson who built the first bach (68) with his family in Hobson's Bay in c1907. The extended Hobson family occupied nearly all the dozen baches in Hobson's Bay. Ivy represented New Zealand in baseball in the 1940s, and encouraged her daughters to pursue sporting activities such as swimming. Her daughter Sandra joined the Taylor's Mistake Surf Life Saving Club (TMSLC), and her father is remembered as a lifelong supporter of the Club and the Bay.² Ivy's husband was also president of the Bach Owners Association for a period. Bach 48 is now jointly owned by their three daughters; many of their children are also involved with the TMSLC.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 48 has cultural significance for the manner in which it signifies the informal do-it-yourself self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within only two families, for its demonstration of the interconnectedness of family ownership within this bach community and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 48 is valued by its current owners whose family have owned it for over 50 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 48) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The Taylor's Mistake Surf Lifesaving Club (TMSLC) was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

¹ *Press* 17 March 1923.

² Carpinter & Tutty p. 278

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 48 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 48 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, it was a small gabled weatherboard hut of probably one room, sitting side-on to the sea, well out on the sands. In the mid-1920s it was either rebuilt or rotated on its site so that the gable faced the sea. The front door was relocated to the side elevation and a new window placed in the front elevation. The bach remained in this form until after its purchase by the Rowe family. A fibrolite lean-to extension (a bunkroom) was added to the rear in 1967, giving the building an 'L' shaped footprint. A larger window was also inserted in the front elevation. The bach sustained some damage in the Canterbury Earthquake sequence of 2010-2011, and the chimney was removed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 48 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The enlargement over time followed the trend of building more permanent baches. This bach began as a small weatherboard bach, with a bunkroom extension constructed of fibrolite in the late 1960s. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s³ and is not found in later alterations to baches meaning the alterations are specific to their 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.

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 48 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the sandy foreshore behind the Taylor's Mistake beach, in the area known as West End. The baches at the West end are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows and doors. Most of the baches are single storied, with one a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 48 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are well-known Christchurch landmark as they are a prominent feature of the bay and the popular coastal walk there.

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.

Bach 48 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 48 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of patterns of recreation and leisure in mid-20th century New Zealand; for its long association with only two families; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within only two families, for its demonstration of the interconnectedness of family ownership within this bach community and for its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the group of baches known as West End. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

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R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Taylor's Mistake Association files (privately held)

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Pers. comm. Janet Abbott

Births, Deaths and Marriages website

Papers Past website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 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 1447
*BACH AND SETTING - 51 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 51, West End, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with prominent Taylor's Mistake Surf Life Saving Club (TMSLC) personality Norman Batchelor and the MacDonald family, and as part of the Taylor's Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor's Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson's Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 51 is the western-most of those built on the beach.

The origins of Bach 51 are uncertain, but in accordance with the history of most Taylor's Mistake baches, it is likely to have been built in the years around World War 1. Research to date suggests that the builder was Albert Andrews. Andrews was born in London, emigrated to New Zealand in c1912 and settled in Lyttelton where he worked for the Railways and as a watersider. A number of watersiders established baches in the bay during the first wave of hut construction around World War I. In addition to Andrews, these included Henry Eastwick (Bach 42) and Tom Malloy (Bach 34). Andrews died in 1935.

After Andrews' death, his bach passed to Norman Batchelor. Batchelor was a leading figure in the TMSLC in the inter-war years as a competitor, instructor and administrator (including a term as Club Captain 1927-1929). Batchelor won national titles in backstroke and freestyle between 1921 and 1924. Bach 51 was one of the baches requisitioned by the army during WWII. The key was returned to the Batchelors in December 1942. In 1950 Batchelor and his family moved to Auckland.

When the Batchelors left Christchurch, their bach passed to Charles Jackson and his wife Elizabeth. When the Jacksons died within a few months of each other in 1961, their bach passed to John C. MacDonald. The bach remained in the MacDonald family until 2015 when it was sold to builder Dave Louw. Louw also owns Bach 62 in Hobson's Bay.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 51 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family until recently, and for its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 51) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's Mistake have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 51 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century.

Baches were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit

owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 51 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, Bach 51 was a small gabled weatherboard hut of probably one room, sitting side-on to the sea. In the middle years of the 20th century, the bach was extended by the addition of two lower-gabled sections at either end. Research to date suggests that the building was clad in fibrolite at this time, and French doors inserted in the north elevation. The roof is corrugated iron and windows and glazed doors are timber framed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 51 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The enlargement in the mid-20th century and the cladding of the bach in fibrolite followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s¹ and is not found in later alterations to baches meaning the bach is very much of its 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.

Bach 51 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the sandy foreshore behind the Taylor's Mistake beach, in the area known as West End. The baches at the West end are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows and doors. Most of the baches are single storied, with one a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 51 relates to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-

¹ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

known landmark in Christchurch walkers as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 51 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 51 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with prominent TMSLC figure Norm Batchelor, and long association with the MacDonald family; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its association with surf lifesaving and for its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as the West End, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

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B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Pers. comm. Janet Abbott

Norman Batchelor biography *Geni* website

Births, Deaths and Marriages website

Papers Past website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

Wises Street Directories (accessed via Ancestry website)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 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 1448
*BACH AND SETTING - 52 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 52, West End, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with prominent Taylor's Mistake Surf Life Saving Club (TMSLC) personality and early Olympic representative Len Moorhouse, and as part of the Taylor's Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor's Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson's Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 52 is located in an elevated position at the southern end of the Point.

The origins of Bach 52 are uncertain, but research to date suggests that it is likely to have been built in the years around World War I. It was in-situ by the beginning of the 1920s. The first owner or owners have not been determined, but by 1932 it was owned by Len Moorhouse.

Leonard Moorhouse took up competitive swimming at the age of 18 with the Christchurch Amateur Swimming Club (CASC). As reigning New Zealand backstroke champion he

competed in the 100M backstroke event at the 1928 Amsterdam Olympics. He was also selected for the inaugural British Empire Games in Canada in 1930, but was unable to attend. At around the same time that he joined the CASC, Len also joined the New Brighton Surf Life Saving Club, but moved to the Taylor's Mistake SLSC, supported by Jim Ballin, the presiding president of the TMSLC and boss of Ballin's Brewery – where Len worked as an accountant. Moorhouse was a force within the TMSLC through until the late 1930s.

Moorhouse passed his bach onto an A. Wakelin; a fellow Ballin's employee, in the late 1930s.¹ Along with other baches in Taylors Mistake bach 52 was requisitioned during the war and was not returned to Wakelin until mid-1943.

After the war, Wakelin sold his bach to Horace and Emily Chapman. Horace was a fitter with NZ Railways. The Chapman family had been holidaying at Taylor's Mistake for some years in rented baches before 52 was purchased. In the mid-1980s, the Chapman bach came under threat when the Drainage Board proposed siting a sewer pipeline through the property, but this did not eventuate. After his parents passed away in 1986 Horace and Emily's son Ron sold Bach 52 to present owners Lynn and Tim Cook.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 52 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, and as part of the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 52 is valued by its present custodians, whose family have owned it for over 30 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 52) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

¹ Moorhouse resumed bach ownership at Taylor's Mistake for a short period after the war with the much larger Bach 54 (now destroyed).

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 52 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the early and middle years of the 20th century.

Baches were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 52 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, Bach 52 was a small skillion-roofed weatherboard hut of probably one room like most of the earliest baches at Taylor's Mistake. In the middle years of the 20th century, the bach was extended substantially to the south, effectively tripling its size. Unlike many other baches in the area that were altered around this time it retains its weatherboard cladding and lean-to roof and consists primarily of one main structure with a small section extending out to the rear. Rather than a timber deck it has concrete paths and areas to the north east and south east.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 52 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. The changes over time followed the trend of building more permanent baches. The choice of timber as the main construction material is comparable with the majority of baches built at Taylor's Mistake at this time, and many other baches around New Zealand, such as Rangitoto and Tongaporutu River. It is notable in this context though that the mid-20th century extension did not use the cheaper fibrolite of the time as other baches in the area did, but retained its original material. The building is constructed on an area supported by retaining walls with a flight of steps required to access it, necessitating some engineering ingenuity by the original builder. That it survived the Canterbury earthquakes is evidence of the care taken in the construction of its base.

CONTEXTUAL SIGNIFICANCE

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

Bach 52 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the hillside behind the Taylor's Mistake beach, in the area known as West End. The baches at the West End are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows and doors. Most of the baches are single storied, one is a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 52 relates to this group in terms of its design, scale, form, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 52 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but the area was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 52 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with prominent TMSLC figure and early Olympic representative Len Moorhouse; and as part of the Taylor's Mistake bach community well-known in Christchurch. The building has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its connection with surf lifesaving and for the frequent artistic representation of the group of baches. It has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites and altered over time.. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century, along with some ingenuity relating to its position on a base supported by retaining walls. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the landmark group of baches known as the West End, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

Sumner Borough Council files (Sumner Museum)

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (CCC files).

Taylor's Mistake Association files (privately held)

World War I Military Personnel Files (Archives New Zealand)

Marlborough Express *Len's Big Splash Honoured* 15/05/2013

Pers. comm. Janet Abbott

Births, Deaths and Marriages website

Papers Past website

Wises Street Directories (accessed via *Ancestry* website)

Len Moorhouse Wikipedia

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 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 1449
*BACH AND SETTING - 55 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 55, Shangi-La, has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with prominent Taylor’s Mistake Surf Lifesaving Club (TMSLC) personality Daryl Neate, and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

West of the group of baches at Taylor’s Mistake known as Rotten Row, between the Surf Club Pavilion and the rocky outcrop of Hobson’s Point is an area known as West End. This contains a number of baches; some built on the sandy foreshore and others on the steep rock of the Point. Bach 55 is located in an elevated position at the southern end of the Point.

The origins of Bach 55 are uncertain, but it was in-situ by the beginning of the 1920s. The first owner or owners have not been determined, but by 1932 it was owned by R. Carpenter. Research to date suggests this was Ronald (Ron) Carpenter, a motor cycle mechanic and competitive motor cycle racer of the late 1920s and 1930s.

During World War II when baches were requisitioned by the army for billeting soldiers bach 55 was not – research to date suggests that this may have been because it was serving as a

dedicated 'Surf Club Hut' at the time.¹ After the war, Bach 55 passed into the possession of Herman Dunlop. Dunlop was the son of a publican and was briefly a licensee himself before joining the police force in the late 1930s. Like Ron Carpenter, he was also a motor cycle racer in his youth. When Dunlop relinquished his bach around 1950, it passed briefly to Mr P. Smith before being purchased by car dealer Victor Neate and his wife Zella in c1955. Their son Daryl joined the TMSLC as a 'nipper' in the late 1950s, and became one of the club's (and indeed New Zealand's) most successful competitors. During a 40 year career he won 35 gold, 22 silver, and 21 bronze medals at National Championships, and represented New Zealand twice (in South Africa in 1973 and Australia in 1974). Away from competition, Neate served the TMSLC as a patroller and coach, and was Club Captain 1971-1974. He was inducted into the NZ Surf Life Saving Hall of Fame in 1985, and was made a Life Member of the TMSLC in 2017. Bach 55 remains in the Neate family.²

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 55 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within one family, its direct connections with the TMSLC and as part of the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment. Bach 55 is valued by its present custodians, whose family have owned it for over 60 years.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 55) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's Mistake have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 55 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings

¹ Army – Hut Owners List, c1942 (TMA archive)

² TMSLC website – Life Members

commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 55 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. When constructed in the mid-1910s, Bach 55 was a small skillion-roofed weatherboard hut of probably two rooms. In the middle years of the 20th century, the bach followed the growing trend of the time and was rebuilt into a substantial fibrolite dwelling, making it the largest of the Taylor's Mistake baches. The bach sits on a substantial concrete base which creates a deck area extending across the beach frontage. Windows are timber framed, and dominate the beach frontage. The name is spelt out on a sign attached to the fascia board.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 55 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. The enlargement followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s³.

The building is constructed on an area supported by retaining walls necessitating some engineering ingenuity by the original builder which has been updated over time. This has ensured it survived the Canterbury earthquakes.

CONTEXTUAL SIGNIFICANCE

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

Bach 55 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on the hillside behind the Taylor's Mistake beach, in the area known as West End. The baches at the West end are tucked in to the cliff, with bush and scrub behind – either located directly on the beach, or up on the cliff. They are commonly timber weatherboard or fibrolite construction, with corrugated iron roofs and timber framed windows

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

and doors. Most of the baches are single storied, with one a mix of single and two storied sections. Roof forms are gabled or mono pitched, or a mix of the two where there are later additions. Colours are predominantly light or dark tones. The baches located up on the cliff feature retaining walls and access stairs. Forms are generally rectangular and horizontal, extending across in line with the cliff.

Bach 55 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 55 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 55 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of patterns of recreation and leisure in mid-20th century New Zealand; for its association with prominent TMSLC figure Daryl Neate; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, its direct connections with the surf lifesaving, for its longevity of ownership within one family, and for the area's frequent artistic representation. The building has architectural and aesthetic significance as an example of the vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape and bay, and for its shared physical characteristics with the group of baches known as West End. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016* B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoep, 1993 (CCC files).

Taylor's Mistake Association files (privately held)

World War I Military Personnel Files (Archives New Zealand) *Births, Deaths and Marriages* website

Papers Past website

Te Ara Encyclopaedia of New Zealand <https://teara.govt.nz>

'Life Members' Taylor's Mistake Surf Lifesaving Club website

Wises Street Directories (accessed via Ancestry website)

Pers. comm. Janet Abbott

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1450
*BACH AND SETTING - 58 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 58 has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its connection with the earlier history of the Taylor’s Mistake Surf Club; for its connection with sportsman and caterer Alec Thompson; and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

Bach 58 is perched on a terrace at the nose of the ‘The Point’ which divides the West End of the ‘Big Bay’ at Taylor’s Mistake from Hobson’s Bay. The present bach dates from 1936.

The earliest history of Bach 58 – like that of many of the Taylor’s Mistake baches – is uncertain, but it was in-situ by 1921. By 1932 it was owned by Alexander (Alec) Thompson. Thompson took up the sport of boxing, becoming a successful welter-weight fighter in the city during the 1920s. After retiring from the ring, he became a trainer and operated his own gymnasium during the 1930s. In 1936 he helped found the Marist Old Boys Boxing Club, and in 1939 he was on the committee of the Christchurch Boxing Trainers Association. In addition to boxing, Alec Thompson also joined the Taylor’s Mistake Surf Life Saving Club (TMSLC) in the 1920s and became a regular competitor. In the early 1930s Alec leased his bach to a

group of young TMSLC members known collectively as the 'The Bashful Boys'.¹ He then applied to the Sumner Borough Council for permission to build a new hut on the former tearooms site, close to the surf club pavilion. This was denied on the basis of a 1923 council decision that no further baches be permitted in this locality because of the impediment they posed to public access to the beach.² Subsequent to this decision Thompson returned to Bach 58, which he rebuilt in 1936.³

During World War II the new Bach 58 was occupied from 11 December 1941 until April 1943; a period for which the Thompsons were paid £44/2/2 in rent.

The Thompsons retained their bach for 40 years until the late 1970s, when it was sold to Mrs Claydon, proprietor of the Marine Service Station in Sumner. The present owners acquired it in the 1990s.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 58 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its links with the TMSLC, its longevity of ownership within one family, and the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 58) is the connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's Mistake have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 58 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings

¹ Tutty and Carpinter p 63.

² Sumner Borough Council minutes 09/12/1930.

³ Ibid 29/01/1936

commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 58 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. No clear images of the first Bach 58 have been sighted, but it appears to have been a small lean-to structure. By 1930 this had either been replaced or altered and had a gabled roof. The bach as it stands today is the larger rusticated weatherboard hip-roofed building that Alec Thompson built or rebuilt in 1936. Subsequent alterations include new windows inserted in the 1960s or 1970s. In terms of the evolution of bach design at Taylor's Mistake, it marks the transition between the simple lean-to's of the 1910s and 1920s and the more substantial fibrolite dwellings of the post-war period.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 58 has technological and craftsmanship significance as a vernacular building, reflecting traditional building techniques and materials of the mid-20th century. The changes over time followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above.

CONTEXTUAL SIGNIFICANCE

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

Bach 58 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is prominently located on the toe of 'The Point' separating the West End of Taylor's Mistake's 'Big Bay' from Hobson Bay. Low cliffs fall to the sea in front of the building. The four baches at The Point are closely co-located. Rocky or concrete retaining walls and steps provide support and access. Decks are a common feature of these baches. They are predominantly light in colour, although one is painted dark tones. Window and doors are timber framed, with some later windows in aluminium. Roofs are clad in corrugated iron, and are mono pitched or low pitched hipped forms. Cladding is in weatherboard, corrugated iron or fibrolite and is sometimes mixed. Bach forms are boxy and rectangular.

Bach 58 relates strongly to this group in terms of its design, form, scale, materials, texture and location and is a key contributor to the group.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its a popular coastal walk.

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.

Bach 58 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 58 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula.

The bach has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its connection with the earlier history of the Taylor's Mistake Surf Life Saving Club; for its links with sportsman and caterer Alec Thompson; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, its longevity of ownership within one family, connections with surf lifesaving and the area's frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century baches in New Zealand. It has contextual significance on its site and within its setting, for its prominent location on The Point between Hobson's Bay and West End, and for its shared physical characteristics with baches in the immediate and wider area. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

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Pers. comm. Janet Abbott

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Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 7 OCTOBER 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 1451
*BACH AND SETTING - 60 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 60 has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its association with Matthew Wilson and subsequent owners, and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

Bach 60 is perched on a terrace at the foot of the steep hillside at the eastern end of Hobson Bay, above the concrete steps which provide the principal access to the bay. The site of Bach 60 was initially the location of the hut belonging to early Taylor’s Mistake identity ‘Uncle’ Cooper. Uncle - as everyone knew him – settled at Taylors Mistake in about 1913. An American, Uncle’s origins and personal history are otherwise uncertain. His hut was known as ‘Uncle’s Halfway Tavern’ as it was reputedly halfway between Sumner and the Godley Heads lighthouse.¹ Uncle died at the beginning of World War II.

In 1940, Matthew Wilson was granted permission by the Sumner Borough Council to build a new hut on Uncle’s ‘old site’. He also undertook to create steps over the brow of the hill to

¹ P. Carpinter; K. Tutty *Taylor’s Mistake - Over the Hill for 100 Years: a history of Taylor’s Mistake Surf Life Saving Club 1916-2016* pp 86-87.

enable better public access to Hobson's Bay, and to sell his previous hut.² During the 1930s Wilson was a member of the Taylor's Mistake Surf Life Saving Club (TMSLC). During World War II the new Bach 60 was occupied from 1 December 1941 until April 1943; a period for which the Wilsons were paid £44/2/2 in rent.

When Wilson died in 1962, Bach 60 passed to his wife. In the mid-1960s it was transferred to a Mr K. O'Keefe – who appears to have been resident in the Waikato. By the early 1970s it was owned by L. M. Reynolds of Papanui, and then by E. J. Little of Parklands. By the late 1970s, it had been purchased by Oliver and Juliana Brauer, the proprietors of the Sumner Pharmacy. After the Canterbury earthquake sequence of 2010-2011, it was sold to its present owners.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 60 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its association with the TMSLC, and for the area's frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 60) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families through multiple generations has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 60 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings

² Sumner Borough Council Minute Books 23 September 1940. The location of Matthew Wilson's previous hut has not been established, but it may have been between today's baches 62 and 63, which as 55 belonged to a Mrs L. Wilson in 1932, but does not appear in any later lists.

commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 60 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It appears to have begun life in 1940 as a single-level weatherboard building of a couple of rooms. Later a fibre-cement first floor was added – accessed via an external stair and terrace. Research to date suggests that this would have been around 1966 when alterations were made to the bach, although exactly what they were is not known. As it stands today, the building fits the typical modernist mid-century bach typology, with its larger windows, mono-pitch roof and commercial materials. Windows are timber framed. The tight site encouraged the addition of a second floor; and a tall narrow form. In this regard it resembles its neighbours and contemporaries Baches 49 and 64. The bach was damaged during the Canterbury Earthquake sequence of 2010-2011 when the retaining wall in front gave way and was unoccupied for a period. The wall and building have been subsequently repaired.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 60 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. The enlargement followed the trend of building more permanent baches and was constructed from fiber-cement rather than the original weatherboard. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials, which is demonstrated in the upper storey of this bach. Fibrolite fell out of favour in the 1970s and 80s³ and is not found in later alterations to baches.

The building is constructed on an area supported by retaining walls necessitating some engineering ingenuity by the original builder which has been updated over time. Although this has required rebuilding after the Canterbury earthquakes it has been able to be repaired and the building has been retained.

CONTEXTUAL SIGNIFICANCE

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

³ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

Bach 60 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The bach is located on a terrace at the foot of the steep slopes at the eastern end of Hobson's Bay, and set into the cliff face. The baches at Hobson's Bay are a mix of single and two stories, clad in Fibrolite, with some weatherboard. There are some two storied baches which are narrow and boxy in form. Conversely the single storied baches are strongly horizontal in form which is commonly emphasized by the balustraded decks along the frontage. Baches are set high into the rocky cliff faces or are perching on rocky outcrops. Some are set within the bush and scrub of the cliff. Their locations in the landscape often require steps up, retaining walls and thin support poles for the baches. Roof forms vary from gables to flat or mono pitched. Paint colours are generally neutral and light. Roofs are clad in corrugated iron, and windows are largely timber framed. The baches are spread out across the bay, separated by areas of scrubby cliff face.

Bach 60 relates strongly to the group of baches in Hobson's Bay and in particular to the other two storey baches nearby in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The retaining walls and stepped access are a key part of the setting of this bach as they are a reflection of the construction of the bach directly within the cliffscape and are a feature of this section of the larger bach group, as are the more neutral colours blending with the surroundings.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 60 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 66 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand, for its connection with Matthew Wilson and other owners, and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for the longevity of the family ownership associated with, its connection with surf lifesaving and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as it typifies bach design of the early decades of the 20th century, and the common adaptation and alteration of baches over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape, cliffside and bay, and for its shared physical characteristics with the group of baches in Hobson's Bay, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

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B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

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Wises Street Directories (accessed via Ancestry website)

Pers. comm. Janet Abbott

Taylor's Mistake Association files (privately held)

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 13 OCTOBER 2021

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**CHRISTCHURCH DISTRICT PLAN – SCHEDULED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1452
*BACH AND SETTING - 69 TAYLOR'S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 69 has historical and social significance as a reflection of patterns of recreation and leisure in early and mid-20th century New Zealand; for its associations with the early history of the Taylor's Mistake Life Saving Club, publican Alfred Barrett, his daughter and her family, and as part of the Taylor's Mistake bach community – well-known in Christchurch. It is also of historical significance for its connection with military defence history.

Bach 69 is located on a former pillbox beneath the cliffs of Hobson's Bay. It is the second bach on the site and dates from 1957.

Research to date suggests that the first Bach 69 was built by Alfred Barrett in the years around World War I. Barrett was publican at the New Zealander Hotel in St Asaph Street (1923-1930 and 1934-1943), with a period at the Hororata Hotel (1931-1933) in between. He was an inaugural member of the Taylor's Mistake Life Saving Club (TMSLC) in 1916 and served as first club captain and as an early instructor and patrolman. Barrett was closely involved with the construction of the first pavilion and was one of two club delegates who represented Taylor's Mistake at the first meeting of the Canterbury Surf Life Saving Association. Although his active involvement with the club appears to have wound down in the early 1920s Barrett later served as club patron for two periods (1943-1946 and 1947-1956) and maintained a bach at the Bay for another three decades.

During World War II Bach 69 was first occupied by troops between December 1941 and late 1942. Around 1941 a substantial pill box (also described as a gun emplacement) was constructed in front of Bach 69 to provide covering for machine gun fire across Hobson's Bay in case of a possible landing.

In about 1947 the bach was destroyed by a slip. Barrett subsequently purchased nearby Bach 64, which he retained until his death in 1957. The site of Bach 69 sat vacant for a decade until Mrs and Mr Dorreen (Mrs Dorreen was Barrett's daughter) of Sumner built a new Bach 69 on top of the redundant pillbox in 1957. The Dorreen children were involved with the TMSLC. After 50 years with the Dorreen family (and 90 years of family association with the site), Bach 69 was sold to Damon Hagaman in c.2009. A property investor and company director, Hagaman is a son of the late Earl Hagaman, owner of the Scenic Hotel Group.

The bach is unusual in the bay in that it came through the earthquakes undamaged and remains occupied. The only other Hobson's Bay bach that did so is Bach 70 which is built higher up on the hillside.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 69 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family, for its association with early surf lifesaving and for the public esteem in which the area was held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

One particular aspect of the kiwi bach way of life represented by many of the Taylor's Mistake baches (including Bach 69) is a connection with surf lifesaving – a recreation which has played a pivotal role in fostering beach and bach culture. The TMSLC was formed in 1916 in the first wave of surf club establishment that followed the Edwardian enthusiasm for sea bathing, and has been one of the strongest clubs in New Zealand ever since. The club's biggest annual event is the Kesteven Cup, held regularly since 1918. The baches at Taylor's Mistake have always played a big part in the success of their local surf club, providing a pool from which members are drawn and through which memberships are maintained. The fact that many baches have been owned by the same families for long periods of time, as with Bach 69 has contributed to a distinct family culture at the TMSLC. While the baches have contributed to the well-being of the TMSLC, the relationship has been two-way, and the club has also provided an on-going community focus for bach owners over the last century.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 69 has architectural and aesthetic significance as an example of what is now considered a distinctive sub-group of New Zealand architecture, the vernacular dwellings commonly built (and often subsequently altered) to serve as baches in the middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 69 reflects the typology and characteristics of the 'kiwi' bach in its simple forms, materials and the way in which its construction made use of a pre-existing feature. Built in 1957, with its mono-pitch roof, fibre-cement cladding and large timber framed windows, Bach 69 is an exemplar of the mid-century bach. It is (unusually) located on top of a pillbox/gun emplacement constructed in c1941 from concrete but camouflaged with local stone. This retains the gun openings. The deck of the bach is jettied out over the rocks from the pillbox, supported on metal poles.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 69 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century, and also illustrating military concrete pillbox construction. The construction of the bach in 1957 followed the trend of building more permanent baches. The use of bought (rather than found) materials may have been a response to building regulations, as noted above, and the availability of materials such as fibrolite, which could be easily flat packed and carted, enabled construction at less cost than more traditional materials. Fibrolite fell out of favour in the 1970s and 80s¹ and is not found in later alterations to baches. The building is constructed on the previously built pillbox, and then jettied over the rocks supported on metal poles, demonstrating clever use of the existing structure and some ingenuity on the part of the builders.

CONTEXTUAL SIGNIFICANCE

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

Bach 69 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The baches at Hobson's Bay are a mix of single and two stories, clad in Fibrolite, with some weatherboard. There are some two storied baches which are narrow and boxy in form. Conversely the single storied baches are strongly horizontal in form which is commonly

¹ <https://teara.govt.nz/en/ephemera/38658/fibrolite>

emphasized by the balustraded decks along the frontage. Baches are set high into the rocky cliff faces or are perching on rocky outcrops. Some are set within the bush and scrub of the cliff. Their locations in the landscape often require steps up, retaining walls and thin support poles for the baches. Roof forms vary from gables to flat or mono pitched. Paint colours are generally neutral and light. Roofs are clad in corrugated iron, and windows are largely timber framed. The baches are spread out across the bay, separated by areas of scrubby cliff face.

The bach stands alone on a terrace on the steep hillside above the cliffs at the far western end of Hobson Bay. It relates strongly to the group of baches in Hobson's Bay and in particular to the other two storey baches nearby in terms of its design, form, scale, materials, texture and location and is a key contributor to the group. The pillbox is a key part of the setting of this bach as it is a reflection of the construction of the bach directly within the cliffscape. The dark green and red colours of this bach are stronger than the colours of the group of baches in Hobson's Bay.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the bay and its popular coastal walk.

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.

Bach 69 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. This includes defence activities – the pillbox construction by the army. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 69 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the TMSLC and publican Alf Barrett; as part of the Taylor's Mistake bach community – well-known in Christchurch and for its connection with military defence history. Bach 69 has cultural significance for the manner in which it signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family, for its association with early surf lifesaving and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the middle years of the 20th century, individual and particular to their sites and altered over time. It has technological significance as a vernacular building, reflecting the building techniques and materials of the mid-20th century and making use of the existing pill box structure that it is located on top of. Bach 69 has contextual significance on its site and within its setting, for its relationship to the landscape, cliffside and bay, and for its shared physical characteristics with the group of baches in Hobson's Bay, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

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R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

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Taylor's Mistake Association files (privately held)

Sumner Borough Council Minute Books (CCC Archives; formerly held at Archives New Zealand). Digest of references to Taylor's Mistake compiled by O. Snoop, 1993 (CCC files).

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 1453
*BACH AND SETTING - 70 TAYLOR’S MISTAKE BAY,
SCARBOROUGH***



PHOTOGRAPH: G. WRIGHT, 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.

Bach 70 has historical and social significance as a reflection of aspects of patterns of recreation and leisure in early and mid-twentieth century New Zealand; for its connection to the eponymous Hobson family of Hobson’s Bay, and as part of the Taylor’s Mistake bach community – well-known in Christchurch.

Bach 70 is located high on the hillside at the far western end of Hobson’s Bay, looking back over the bay’s cliff-side baches. Research to date suggests that the bach was built by cabinet maker Ernest (Ernie) Hooker in the period around World War I. Born in England, Ernie came to New Zealand with his family in the late 1880s. Like many Taylor’s Mistake bach owners, he belonged to the Linwood Rugby Club. In 1945 he sold his bach to David Scott and his wife Elizabeth. Elizabeth was the daughter of Thomas (Tom) Hobson, the eldest son in the large Linwood-based family of John and Susannah Hobson, who began holidaying together at Taylor’s Mistake before the turn of the century and built *Whare Moki* (Bach 68) - the first of many family baches in Hobson’s Bay - in c1907. David and Elizabeth had two children – Alison and David (known as Harley). Harley took over Bach 70 from his parents, retaining it for thirty years until 2009 when he sold it to the East family.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Bach 70 has cultural significance for the manner in which it signifies the informal self-sufficient bach way of life of the early and mid-20th century, for its longevity of ownership within one family, and for the public esteem in which the area was held as evidenced by its frequent artistic representation. The bach way of life is held to represent values which are quintessentially 'kiwi' representing the New Zealand culture of 'do it yourself' and connecting with the natural environment.

The public esteem for the wider Taylor's Mistake area has been regularly and consistently demonstrated by its representation in the visual media through the years as an archetypal bach community. In the middle decades of the 20th century, the bay was an accessible subject for the 'Canterbury School' of regionalist painters. The most well-known of these paintings is Bill Sutton's *Untitled (Taylor's Mistake)* of the late 1940s. The bay has also been depicted by Francis Shurrock, Rosa Sawtell, Doris Lusk, and Cecil and Elizabeth Kelly. Since the 1980s, nostalgia for and celebration of the traditional bach way of life has seen Taylor's Mistake baches frequently depicted in picture books and other popular media. This exposure has contributed to Taylor's Mistake becoming one of New Zealand's better-known and most iconic beach settlements.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Bach 70 has architectural and aesthetic significance as a representative example of what is now considered a distinctive sub-group of New Zealand architecture, the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century.

Such dwellings were usually owner built and designed without formal plans (or planning), constructed of locally-sourced, affordable or found materials, and often later altered and adapted to suit owners' needs as required. Bach design was usually individual and particular to the site, with design and style reflecting the notions, needs and means of their owners. Many of the first generation of baches were formed from shore-line caves. The remote location of many Taylor's Mistake baches - where most materials had to be carried or boated in - encouraged the use of lightweight materials and whatever was immediately to hand. By mid-century, baches were usually more substantial structures, built of commercial materials such as fibre cement cladding (Fibrolite/Polite), possibly as a result of changing building code requirements. Although they were more akin to permanent dwellings, these baches resembled their predecessors in so far as they were usually designed by their owners and generally did not follow typical domestic models. Built for an informal lifestyle, they tended to adhere more to a mid-century art deco or modernist-derived aesthetic, with features such as mono-pitch roofs, open-plan layouts and indoor-outdoor flow.

Bach 70 reflects the typology and characteristics of the 'kiwi' bach in its simple forms and materials. It began as a small gabled board and batten hut of one or two rooms. Modest additions have been made over the years. In the 1970s a small flat roofed extension was made to the south elevation, and later, a similarly-scaled bathroom extension to the north. The roof is corrugated iron and windows are a mix of timber framed and metal/aluminium. French doors open on to a deck which runs around the front and side of the bach, with wire balustrading. The bach remains in good condition and in use following the Canterbury earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Bach 70 has technological and craftsmanship significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. Timber construction of entire buildings using board and batten could be seen in the late 19th century, as well as the early 20th, generally using local timber. In addition, it was occasionally used as a decorative feature on bungalows and in the mid-20th century on architect-designed buildings.¹ Its use on bach 70 aligns with the use of board and batten at the turn of the 20th century as a more common vernacular product. Board and batten is also used in some of the historic baches on Rangitoto Island and Tongaporutu River.

CONTEXTUAL SIGNIFICANCE

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

Bach 70 has contextual significance on its site and within its setting. The contextual significance of the bach is derived partly from its location in the coastal landscape, and partly from its association with the other small scale and informally-built baches of Taylor's Mistake.

The baches at Hobson's Bay are a mix of single and two stories, clad in Fibrolite, with some weatherboard. There are some two storied baches which are narrow and boxy in form. Conversely the single storied baches are strongly horizontal in form which is commonly emphasized by the balustraded decks along the frontage. Baches are set high into the rocky cliff faces or are perching on rocky outcrops. Some are set within the bush and scrub of the cliff. Their locations in the landscape often require steps up, retaining walls and thin support poles for the baches. Roof forms vary from gables to flat or mono pitched. Paint colours are generally neutral and light. Roofs are clad in corrugated iron, and windows are largely timber framed. The baches are spread out across the bay, separated by areas of scrubby cliff face.

Bach 70 stands alone on a terrace on the steep hillside above the cliffs at the far western end of Hobson Bay. It relates strongly to the group of baches in Hobson's Bay in terms of its design, form, scale, materials, texture and location and is a key contributor to the group.

The group of baches of Taylor's Mistake are a well-known landmark in Christchurch as they are a prominent feature of the Bay which is a popular local destination for recreation activities.

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.

Bach 70 and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site. There was no known Māori settlement at Taylor's Mistake (Te Onepoto/short beach), but it was likely to have been employed in mahinga kai (food gathering). Baches were developed in the area from the turn of the 20th century.

ASSESSMENT STATEMENT

Bach 70 and its setting are of overall heritage significance to Christchurch, including Banks Peninsula. The bach has historical and social significance as a reflection of aspects of patterns of recreation and leisure in mid-20th century New Zealand; for its association with the eponymous Hobson family of Hobson's Bay; and as part of the Taylor's Mistake bach community – well-known in Christchurch. It has cultural significance for the manner in which it

¹ <https://www.renovate.org.nz/bungalow/walls-and-claddings/wall-cladding-original-details/>

signifies the informal do-it-yourself bach way of life of the early and mid-20th century, for its longevity of ownership within one family and for the public esteem in which the area is held as evidenced by its frequent artistic representation. The building has architectural and aesthetic significance as a representative example of the small vernacular dwellings commonly built to serve as baches in the early and middle years of the 20th century, individual and particular to their sites, and altered over time. The bach has technological significance as a vernacular building, reflecting the building techniques and materials of the early and mid-20th century. It has contextual significance on its site and within its setting, for its relationship to the landscape, cliffside and bay, and for its shared physical characteristics with the group of baches in Hobson's Bay, of which it is a key contributor. The bach and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site.

REFERENCES:

R. Cairns; B. Turpin *Guardians of the Mistake: the history of the Taylor's Mistake Surf Life Saving Club 1916-1991*

P. Carpinter; K. Tutty *Taylor's Mistake - Over the Hill for 100 Years: a history of Taylor's Mistake Surf Life Saving Club 1916-2016*

B. Mortlock, *Life History Report. An appendix to The Taylors Mistake Bach Holders Community Assessment*, 1998

Pers. comm. Janet Abbott

Births, Deaths and Marriages website

Papers Past website

<https://www.renovate.org.nz>

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John Collinson Hobson and Descendants [unpublished family history, c1990]

Paul Thompson *The Bach* (1985)

Kevyn Male's *Good Old Kiwi Baches* (2001)

REPORT DATED: 14 OCTOBER 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 20th 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 gathered¹.

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

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The Star, 21.6.2002

REPORT DATED: 5 OCTOBER 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 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 Evert 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, fuschia, 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.

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