

HERITAGE STATEMENT
DWELLING ‘MAISONNETTES’, 12-20 BEALEY AVENUE



PHOTOGRAPH C.2007

STATEMENT OF HERITAGE SIGNIFICANCE

This group of Art Deco wooden buildings is of historical and social significance for its architectural quality. Designed as residential apartments for A M Carpenter in 1939 and constructed in 1939-41, the dwelling has a Group 3 listing in the proposed City Plan for its regional or metropolitan significance. It is also registered by the New

Zealand Historic Places Trust Pouhere Taonga, (NZHPT) as a Category 2 building under Section 22 of the HPA.

Heathcote Helmore and Guy Cotterill designed the 'Maisonettes' in 1939. Better known for their domestic architecture in the Neo Georgian style, the block shows an early, superficial, understanding of principles of International Modernism. The Helmore-Cotterill partnership was formed in 1924 and lasted until Helmore's death in 1965; both had travelled widely throughout England and America prior to forming the partnership. In the US they saw first hand examples of the American Colonial architecture which was to influence their Neo Georgian style. However, in 1933 they demonstrated an awareness of the Modern Movement with the design of Coldstream Lodge in Fendalton for Kenneth Ballantyne.

The 'Maisonettes' have architectural and aesthetic significance as a commanding landmark and an example of the influence of International Modernism on New Zealand architecture. Of a timber frame and weather board construction, the pitched iron roof is hidden behind a weatherboard parapet. The two storey façade is extremely simple and without any ornamentation. The design is angular, with the stress on horizontality which is emphasised by the uniform rows of casement windows, the horizontal weather boards and the linear structures of the ground floor porches with French doors. The influence of International Modernism is further evidenced by the hiding of the traditional pitched roof behind a parapet to heighten the horizontal lines.

There is a strong group significance in the identical relationship between each unit of the 'Maisonettes'.

The contextual significance of the 'Maisonettes' derives in part from its local landmark significance. There are also a number of other listed heritage buildings in the Bealey Avenue/Colombo Street/Victoria Street locality, notably the Carlton Hotel, Dorset Street Flats and Knox Presbyterian Church

The relatively large car park at rear of the "Maisonettes" may have archaeological significance. It has not been disturbed since the dwelling was constructed in 1939-41, and further research may identify earlier occupation of the site and the possibility of evidence of pre-1900 settlement.

The technological and craftsmanship significance of the dwelling derives from the way in which its design embraces the principles of modernism, yet employs traditional methods and materials in the pitch construction of the roof.

REFERENCES:

CCC Heritage files

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PEER REVIEWED:

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ASSESSMENT UPDATED: +.+.

AUTHOR:

HERITAGE STATEMENT

FORMER CHIEF POST OFFICE, 15 CATHEDRAL SQUARE



PHOTOGRAPH C.2007

STATEMENT OF HERITAGE SIGNIFICANCE

The former Chief Post Office is of heritage significance because of its long history as a Post Office, and as the site of the country's first telephone exchange. It is also a significant example of the work of notable New Zealand architect W.H. Clayton. Finally the building is an important landmark and an integral part of the heritage precinct in Cathedral Square.

The former Chief Post Office, functioned as the Chief Post Office for 113 years, is now the oldest building in Cathedral Square. Originally known as the Government Buildings, it housed the Immigration, Customs and Public Works departments in addition to the Chief Post Office. The foundation stone was laid on 14 May 1877 and the building, built at a cost of £ 1400, opened two years later.

In 1881 the first telephone exchange in New Zealand was installed in the building, where it remained until 1929. From 1913 when the Government Buildings opened on the other side of Cathedral Square, the Post Office was the main occupant of the Chief Post Office, although the Tourist Department was located there from until the 1950s.

The architect of the former Chief Post Office was W. H. Clayton. Clayton was born in Tasmania in 1823, and trained in Brussels. In 1863 he moved to Dunedin where he set up practise, and entered partnership with William Mason the following year. Mason and Clayton were two of the most prominent architects of the time in New Zealand, and were responsible for important buildings in Dunedin such as All Saints Church (1865) and The Exchange (former Post Office) (1865). They also designed

the Colonial Museum in Wellington (1865). In 1869 Clayton was appointed as Colonial Architect, and was the only person to ever hold this title. In this capacity he designed Post and Telegraph offices, courthouses, customhouses, Government Department offices and ministerial residences. His Government Building in Wellington (1876) is the largest timber framed building in the Southern Hemisphere.

Clayton died in Dunedin in 1877, before the Christchurch Chief Post Office was completed, leaving his senior assistant P. F. M. Burrows to take over as supervising architect. Burrows also designed the later addition to the west end of the north façade in 1907, which involved the extension of a third gabled bay to the western end of the north frontage.

The former Chief Post Office is a two storey masonry building in the Italianate style, with richly textured ornamentation combining classical and Venetian Gothic elements. Clayton has combined classical arched windows on the ground floor with Venetian pointed arches on the first floor. A clock tower with the British coat of arms rises above the main entrance.

In 1992 the interior was demolished in the course of the erection of the seven storey telecom building directly behind it, leaving only the original façade remaining today, and resulting in a reduction of heritage values.

The former Chief Post Office is part of a group of significant heritage buildings in Cathedral Square, including the Anglican Cathedral, the Press building, the Regent Theatre building, Warner's Hotel, the Lyttelton Times building and the Government Buildings. It is a significant and prominent inner city landmark on the south west corner of Cathedral Square.

The building is of technological and craftsmanship significance for its brick construction and architectural detailing.

Human activity recorded on the site prior to 1900 accords the place some archaeological significance.

REFERENCES:

CCC Heritage files

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PEER REVIEWED:

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ASSESSMENT UPDATED: +.+.+

AUTHOR: +

HERITAGE STATEMENT 13 CHURCHILL STREET



PHOTOGRAPH c2003 – 11 AND 13 CHURCHILL STREET

STATEMENT OF HERITAGE SIGNIFICANCE

The residence at 13 Churchill Street was constructed in between 1895 - 1904 and is listed in the Christchurch City Plan as a Group 4 protected heritage item.

The two-storeyed, semi-detached Victorian dwelling has historical and social significance. The land was originally reserved for the Church of England Cemetery, though this was never carried out on these parcels. Helen and Arthur Lane owned all of the land from 'Riverview Lodge' on the Cambridge Terrace corner to Number 17 Churchill Street between 1903 and 1912. The Lane's purchased this land from Harry Leader, however, it has not been confirmed whether 13 Churchill Street was built for Leader or Lane.

Arthur Lane emigrated from Bedford, England where he worked in a law firm. In Christchurch he was a junior partner in the office of Dearsley and Lane. He also spent time working in the Canterbury Hotel in Lyttelton and the Somerset Hotel in Ashburton, and eventually entered the house and estate business with Mr Dearsley. Dearsley also spent time living in one of the Churchill Street dwellings.

This heritage item is of architectural significance because it is designed in a style that was not common in Christchurch. The dwelling at 13 Churchill Street is part of a group of semi-detached Victorian townhouses extant from 11 to 17 Churchill Street. This group of buildings can be compared to the Chester Street houses – also a set of four semi-detached houses – and all are comparatively unusual in terms of residential development for the time. The architectural style of the Churchill Street dwellings

have been likened to the semi-detached dwellings that was already popular in San Francisco.

Architectural elements include a hipped roof form, sash windows, bracketed eaves, and a timber verandah with simple posts and a decorative frieze. The materials of construction include timber, brick, and corrugated iron. While the materials are typical, it is the form and style these materials give shape to that make the Victorian style townhouses architecturally and technologically significant.

Contextual significance is evident for 13 Churchill Street as the dwelling is part of a group of unique semi-detached Victorian townhouses. The units make a contribution to the streetscape due to their size, style, and consistency of material and scale. The location therefore gives these dwellings some local landmark value. A backdrop of mature trees form the setting of the townhouses which border the Barbadoes Street Cemetery.

Archaeological significance is possible on this site as pre-1900 human activity is known to have been present and active. Therefore the site has potential to hold archaeological evidence.

REFERENCES:

CCC heritage files and plans

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AUTHOR: Sarah Dwyer

HERITAGE STATEMENT 71 COLOMBO STREET –CITY MALTHOUSE



PHOTOGRAPH C2005

STATEMENT OF HERITAGE SIGNIFICANCE

In 1864 English resident Charles Simeon sold 42 acres at the foot of Colombo Road (now Colombo Street) to brewer and landowner Richard Packer. Packer built a homestead 'Somerville' on part of the block, and in July 1866 leased 5 acres beside the Heathcote to his brother-in-law Rogers Deacon and the latter's business partner William Vincent (1832-1901), for 21 years at £75 p/a. In November 1866 Deacon and Vincent took a mortgage for £1,200, probably to fund the construction of a malthouse on the site to provide for their City Brewery a mile further north on Colombo Road. The Lyttelton Times reported in 1869 that Deacon and Vincent's had erected 'one of the finest malthouses in New Zealand'.

The malting of barley is central to the production of beer. The traditional malting process had three stages: steeping, germination and kilning. The finished product was removed after about a day, to serve as one of the constituent ingredients of beer. Some breweries maintained their own malthouses on site, but it was not uncommon for malt production to be outsourced.

In 1869 or 1870 additions to the building increased the capacity of the malthouse to 20,000 bushels per annum, and may have been carried out to provide for the Victoria Brewery in Windmill Road (Antigua Street), which Deacon acquired around this time.

Deacon and Vincent's partnership dissolved permanently in March 1871, with Vincent carrying on the business on his own account until 1873 when he went into partnership with Charles Todhunter. The business saw changes in ownership in 1878 (Richard Steele), 1882 (Arthur Empson and Alexander Boyle) and 1903 (Samuel Manning and Co.) A corrugated iron lean-to with a stone and concrete basement was added to the north elevation in about 1887.

In 1923 ten breweries throughout the country merged to form New Zealand Breweries and the old City Malthouse thus became part of the nationwide conglomerate. A new malthouse opened at Heathcote in 1953, and smaller malthouses around the city closed down around this time, including the City Malthouse.

The building's more recent social history is also of interest. After temporary use as a grain and seed store (Aysons Seed Co.) and building depot (S. A. England), in 1965 amateur theatre group Canterbury Children's Theatre purchased the building, naming it The Malthouse. The Canterbury Children's Theatre was founded in 1952 with the objective of presenting theatre to families. Over the last 50 years the company has introduced live theatre to thousands of Christchurch children.

The original structure of building is notable for its construction and for the pleasing appearance of the exposed masonry (random rubble) and massing of the various components of the malt house functions. The building has seen alterations during its time as a malthouse and then in the 1950s when Aysons Seed Co. lowered the oast house ventilators and removed the brick furnaces.

Alterations and additions were required to accommodate the Children's Theatre use. In 1965 - 1969 alterations were carried out by local architect John Hendry. This included the remodelling of the interior and a concrete block addition to the north elevation to create performance space, storage and toilet facilities. Following a QEII Arts Council grant in 1975, extensive renovation of the two oast houses was undertaken during 1976, again by Hendry, to provide wardrobe storage, set construction areas and a greenroom. During 1984 a window opening was enlarged, and a new interior access stair and sprinkler system installed. Part of the roof of the 1887 addition was raised in 2000 to provide more space. Seismic strengthening was undertaken in 2003 by architects Wilkie and Bruce. The remainder of the roof of the 1887 addition was also lifted at this time.

Located on a principal city thoroughfare on a prominent corner site, the Malthouse is a well known landmark in the Beckenham/ Lower Cashmere area. Its location adjacent to the Heathcote River adds to its setting, particularly as the industry would have been specifically sited here to take advantage of the functional aspects of the river for malt processing. The former manager's cottage sits adjacent to the south elevation of the malt house building.

On account of the building and malt production activities on site since the 1860s, the Malthouse is of archaeological significance for its potential to hold evidence of pre-1900 human activity.

Through its layout and design, the Malt House is of technological value as evidence of a particular industrial process operating in early Christchurch. Its stone construction holds craftsmanship value.

REFERENCES:

CCC heritage files and plans.

New Zealand Historic Places Trust Register on-line, City Malthouse,
<<http://www.historic.org.nz/Register/ListingDetail.asp?RID=1902&sm=>>, viewed 8
December 2008.

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AUTHOR: Amanda Ohs

HERITAGE STATEMENT 32 DUBLIN STREET



PHOTOGRAPH C2005



PHOTOGRAPH APRIL 2008

STATEMENT OF HERITAGE SIGNIFICANCE

This early Lyttelton dwelling is of historical and social significance. It is recognised in Appendix V of the Banks Peninsula District Plan as a Notable Building. The cottage would have been constructed mid-1860s to 1870, and is representative of Lyttelton's social and economic development. Lyttelton has a strong connection to Maori (Waitaha, Ngati Mamoe and later Ngai Tahu), as well as European settlers. Lyttelton had previously been called Port Cooper and Port Victoria and was primarily used by early whalers and traders. Lyttelton was selected as a colony by the Anglican Canterbury Association that was chaired by Lord Lyttelton.

The name Lyttelton was officially adopted in 1857 and the main nine streets were planned and drawn up in England. These early streets were based upon an English grid pattern and were named after Anglican Bishoprics.

While several streets were planned to run east to west, they also planned for streets running north to south. Dublin Street was one of these streets and it seems less

consideration was given to the topography which resulted in steep inclines for the four streets running north –south. This was a factor in the style and construction of buildings here.

Dublin Street was named after the Bishopric of Dublin and so the Anglican Church connection is further reinforced in the foundation of this port settlement.

The ownership of 32 Dublin Street adds to it's historical and social significance. When Stout sold the property to Robert Boyd, a labourer, in May 1864, the property remained in the Boyd family for almost 140 years. The property has only changed hands again once since the Boyd family sold it in c.2002.

The timber dwelling remains on its original land parcel and is a single storey workers cottage. The dwelling is typical of Lyttelton worker's cottages and domestic buildings of the period. These buildings were usually constructed from timber which was plentiful and therefore cheaper than accessing brick materials.

The cottage is of architectural significance as a representative example of the style of New Zealand cottages built in the period 1837-1901. The form of 32 Dublin Street follows the basic unit of ordinary house design – a little wooden cottage of one or two rooms, with a central door and a windows either side of the door (Salmond, 1986). A wide gabled roof form of corrugated iron completes the cottage, along with its modest verandah fronting the street. Corrugated iron was one of the great New Zealand building materials for this time and was first manufactured in New Zealand in 1869 (Salmond, 1986).

It is perhaps significant in terms of its craftsmanship that the owner Robert Boyd was a labourer. While the architect is unknown, it is possible he could have been the builder which was highly common during the early settlement phase.

The local building firms in nineteenth century Lyttelton were carpenters by trade and much of their handiwork still stands. The contextual significance of 32 Dublin Street is its streetscape location. Nestled alongside other workers cottages and two storeyed dwellings on the Dublin Street incline, the size of the original land parcels from 24-32 Dublin Street remain relatively intact. It is also significant that Stout owned and on-sold the land from 26, 28, 30 and 32 Dublin Street around the same time. Rose Cottage, the neighbouring cottage at 30 Dublin Street is of similar style, form and materials and this adds to the contextual significance of the dwelling in question.

Archaeological significance is possible on this site as pre-1900 human activity is known to have been present and active. Therefore the site has potential to hold archaeological evidence.

REFERENCES:

CCC heritage files and plans

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AUTHOR: Sarah Dwyer

HERITAGE STATEMENT

163-165 HIGH STREET – DUNCAN’S BUILDINGS



PHOTOGRAPH - DUNCAN’S BUILDINGS c.1999

STATEMENT OF HERITAGE SIGNIFICANCE

The Duncan’s Buildings are located between 135 and 165 High Street. The buildings have multiple separate titles but the complete building is listed in the Christchurch City Plan as a Group 3 protected heritage item. The Duncan’s Buildings form a continuous streetscape and the building as a whole is significant in terms of its visual impact in the stretch between Tuam and St Asaph Streets.

The Edwardian commercial buildings were built for Mr E.R Duncan who resided there and conducted his business from the premises – a stationary and fancy goods store. It contained 16 shops and dwellings. The High Street precinct was an important commercial area that developed significantly in the second half of the nineteenth century and has continued to thrive. This commercial and business area has both social and historical significance to the development of the city and the establishment of many well known Canterbury businesses.

The Duncan’s Buildings were constructed in 1905 by the Luttrell Brothers. In partnership since 1897, brothers Sidney (1872-1932) and Alfred (1865-1924) Luttrell established what was to become one of New Zealand’s foremost Edwardian architectural practices, the Luttrell’s became particularly well-known for their commercial work. The Luttrell’s spent time working in Tasmania before venturing to Canterbury and the Duncan’s Buildings were one of the Luttrell’s earliest commissions in Canterbury, so the buildings are similar to the style of the Luttrell’s Tasmanian work.

The Luttrells’ chief contribution to New Zealand’s architecture is regarded as the introduction of the ‘Chicago Skyscraper’ style with nearby central city examples such as the Lyttelton Times building (1902) in Cathedral Square, and the New Zealand Express Company’s buildings in Manchester Street (1905-7). The firm also designed a number of buildings for the racing community, were the

unofficial architects of the Roman Catholic Church in Canterbury during the 1910s, and served as principal architects to the firm of Pyne Gould Guinness through the first decades of the 20th century.

The length of the Duncan's Building terrace is impressive in its scale and form and the consistency of materials contribute to this. Materials used in construction include brick and corrugated iron for roofing. These materials were commonly used at the time and relate to several other buildings constructed within the High Street precinct.

The contextual significance of the Duncan's Buildings are highly important and are part of an important architectural precinct along High Street. There has been extensive heritage work carried out in the stretch between Lichfield and Tuam Streets, and this block is one of the most intact Victorian/Edwardian streetscapes in the central city. The Duncan's Buildings are the key buildings that maintains the heritage character of this High Street streetscape. The Duncan's Buildings also relate to the nearby Hurst and Drake building which is also a Luttrell Brothers design, as well as the Billen's Building – all of which add to the landmark significance of this section of High Street.

Archaeological significance is possible on this site as pre-1900 human activity is known to have been present and active. Therefore the site has potential to hold archaeological evidence.

REFERENCES:

CCC heritage files and plans

ASSESSMENT COMPLETED: 12.05.2008 **AUTHOR:** Sarah Dwyer

HERITAGE STATEMENT
222 HIGH STREET – STEWART DAWSON/JEAN JONES BUILDING



PHOTOGRAPH 2005

STATEMENT OF HERITAGE SIGNIFICANCE

Situated in a prime position on the corner of Cashel and High Street, the building originally constructed for Messrs. Stewart Dawson and Co. is listed in the Christchurch City Plan as a Group 3 protected heritage item.

The building at 222 High Street has historical and social significance due to its construction for Stewart Dawson in 1918 and the long associated history with this firm to the particular building – Stewart Dawson & Co NZ Ltd appear in the Certificates of Title until 1991. Stewart Dawson was founded in the early 1870's by Mr Stewart Dawson who opened his first store in Liverpool in 1871 before moving to London by 1880 to make his fortune (NZHTA, 2005). In the same year Dawson sent two agents to Australasia with a substantial amount of stock and businesses were soon established in both Australia and New Zealand (NZHTA, 2005).

The Christchurch branch was the first of many established throughout New Zealand and the original shop was located at 266 High Street.

The building at 222 High Street therefore has an international historical link to the firm of Stewart Dawson and Co., Jewelers and Silversmith and the establishment of businesses in the outposts of the British Empire.

In recent times the building has also been known as the 'Jean Jones' building, and 'Jean Jones' appears in the Certificates of Title from 1992 onwards - when Stewart Dawson's moved to the Triangle Centre. The official listing in the City Plan recognises both companies with the name being Stewart Dawson building/Jean Jones.

Cultural significance afforded to the site and building is based on the widespread reputation Stewart Dawson has in the consciousness of Cantabrians and New Zealanders. A comparison can be made to the Wellington branch of Stewart Dawson which was constructed in 1901 and remained in the hands of the Dawson family until 1983. It is also interesting to note that while Dawson achieved an international reputation, the only three remaining branches are all in New Zealand (NZHTA, 2005). The building is a tangible reminder of this cultural connection as the date of construction '1918' and the name 'Stewart Dawson & Co, Estd.1871' is stamped in to the centre of the Triangular fronted building above the decorative oriel windows.

Architectural significance of 222 High Street is attributed to the both the architects involved and the actual design. Built in 1918 to the designs of architects Collins and Harman, the Stewart Dawson building was the eighth building designed by the firm in Australasia. Collins and Harman was the successor of one of the oldest architectural firms in New Zealand, Armson, Collins and Harman.

First established by William Barnett Armson in 1870, John James Collins (1855-1933) bought the practice after the Armson's death in 1883 having been articled to him as a young architect. Collins subsequently took Richard Dacre Harman (1859-1927) into partnership four years later. Collins' son, John Goddard Collins (1886-1973), joined the firm in 1903. Armson, Collins and Harman was one of Christchurch's leading architectural practices in the early years of this century.

Notable examples of the firm's work include the Christchurch Press Building (1909), Nazareth House (1909), the former Canterbury College Students Union (1927), the Nurses Memorial Chapel at Christchurch Public Hospital (1927) and the Sign of the Takahe (1936). Their domestic work includes Blue Cliffs Station Homestead (1889) and Meadowbank Homestead, Irwell. In 1928 the firm's name was simplified to Collins and Harman and the firm continues today as Collins Architects Ltd.

The actual site for the Stewart Dawson building at first presented a challenge for the architects because of it's triangular shaped land parcel. However, this problem eventuated in a well designed four storey corner site building with a triangular frontage. The design is in the classical style with iconic pilaster features and arched windows built proportionately. The corner design for this High Street building is highlighted by the oriel windows spanning the three floors above ground level and surmounted with a decorative cornice and balustrade. (NZ Building Progress, 1918). Originally the parapet included orb-like vases which have since been removed - as

with most historic building decoration - due to the potential earthquake risks they pose.

The design of the floors had specific uses in mind. The first floor being a showroom for Stewart Dawson as well as an optical department. The second floor was to accommodate a dentists and contained a suite of rooms and “every necessary essential for a dentist’s service (NZ Building Progress, 1918, p.152). The third floor was fitted for general offices and the top floor for a photographic studio. The photographic studio also explains the wonderful decorative glass cases extant in the ground floor entrance of the building, as these were originally to be used for exhibiting photographic works.

The contextual value of 222 High Street is highly significant due to its landmark position on the corner of High Street and Cashel Street. The triangular design opens the building up to the street and emphasises its place in this important early Christchurch retail street. The location is also consistent with the original intentions of Stewart Dawson’s approach to business which saw him buy up several corner sites for his stores in New Zealand (NZHTA, 2005). High Street is also home to a large number of protected heritage items, many of which have been restored and conserved in recent times.

Technological significance is evident in this building due to the use of materials and the systems included in construction. The building utilises reinforced concrete. This material was becoming an innovative building material and can be compared to the Luttrell Brothers Pyne Gould Guinness (1920-22) – visible from 222 High Street (located on the corner of Cashel and Manchester Streets) – which combined a reinforced concrete construction with a veneer of Sydney sandstone. Concrete was used to minimise fire risk, and the walls, ceilings, and partitions were all constructed of the material. The Stewart Dawson building also had an area in the basement devoted to a heating apparatus which used a hot water system, and radiators were placed in every room.

Other materials used in the exterior and interior details include bronze framework for the shop fronts and window sills resting on dark marble with the enclosures made from walnut. The vestibule in High Street was described in NZ Building Progress as “a work of utility and art” (p.152).

Archaeological significance is possible on this site as pre-1900 human activity is known to have been present and active. Therefore the site has potential to hold archaeological evidence.

REFERENCES:

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N.Z Building Progress Journal. (March, 1918).

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HERITAGE STATEMENT 225 HIGH STREET- BONNINGTON'S



PHOTOGRAPH C.2005

STATEMENT OF HERITAGE SIGNIFICANCE

225 High Street was designed by the architect T.S Lambert in 1883 for Bonnington's, the manufacturing chemist renowned for their famous cough mixture 'Bonnington's Irish Moss' – which remains a household name today. Bonnington and Co Ltd Manufacturing Chemists was founded by George Bonnington (1837-1901) in 1872 who was one of the better known pharmacists of early Canterbury.

In 1872 Bonnington opened his first chemist shop in Christchurch on Colombo Street. He moved to a number of different locations in the Cashel/ High Street area, the best known store being 225-227 High Street. The original masonry construction of Bonnington's 225 High Street store is still standing, and is a Group 3 Protected Heritage Item in the Christchurch City Plan.

The architect of 225 High Street, T.S Lambert (1840 – 1915) arrived in Christchurch in 1874 and worked as an architect and surveyor. Within the immediate vicinity of High Street, Lambert designed several prominent buildings of which only four remain, including 225 High Street. These include: the first floor façade of St James Theatre (Odeon) built 1881-83, Canterbury Farmer's Association Building, later part of Cashel Chambers (1882) – which remains in part with only the principal façade being retained, and Lambert's Highlight House (c.1880), an inner city landmark building marking the north-west corner of Cashel and Manchester Streets.

Lambert's work within this precinct is highly significant due to his distinctive architectural style and the prominence of location. The original Bonnington's building at 225-227 High Street is rendered in the architectural style of commercial classicism. Commercial classicism was used by Lambert in many of the buildings he designed. This Victorian and Edwardian style of commercial building was the predominant style used in the construction of the surrounding High Street precinct in order to reflect its place as a popular area for commercial activity.

225 High Street is located next to the former Strange's building designed by Collins and Harman. Strange's is a multi-storey, rounded corner building, and a landmark in the central city. The commercial classicism of the Strange's building with its quoins, pilasters and cornice details are significant architectural elements that feature on other High Street buildings. Contributing to the streetscape of Victorian and Edwardian commercial classicism, 225 High Street visually complements Strange's and remains an important aesthetic link to the character of High Street.

Although alterations to 225 High Street have occurred – including the removal of the parapet and bull-nosed verandah – the façade is largely unchanged with its relief carvings, including rondels on the first floor. The fenestration, framed with classical arches, is significant in relation to other surrounding heritage items. In Figure 1 (attached), it is evident that the window placement and modulation of classical features were common elements associated with the architectural design of the original buildings in the streetscape. The building next to 225 High Street has now been demolished and replaced with the Work and Income New Zealand building leaving 225 High Street and Strange's to retain the heritage character of this section of High Street.

REFERENCES:

CCC heritage files and plans.

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HERITAGE STATEMENT
39 KAHU ROAD – FORMER DEANS FARM BUILDINGS



PHOTOGRAPH C.2005

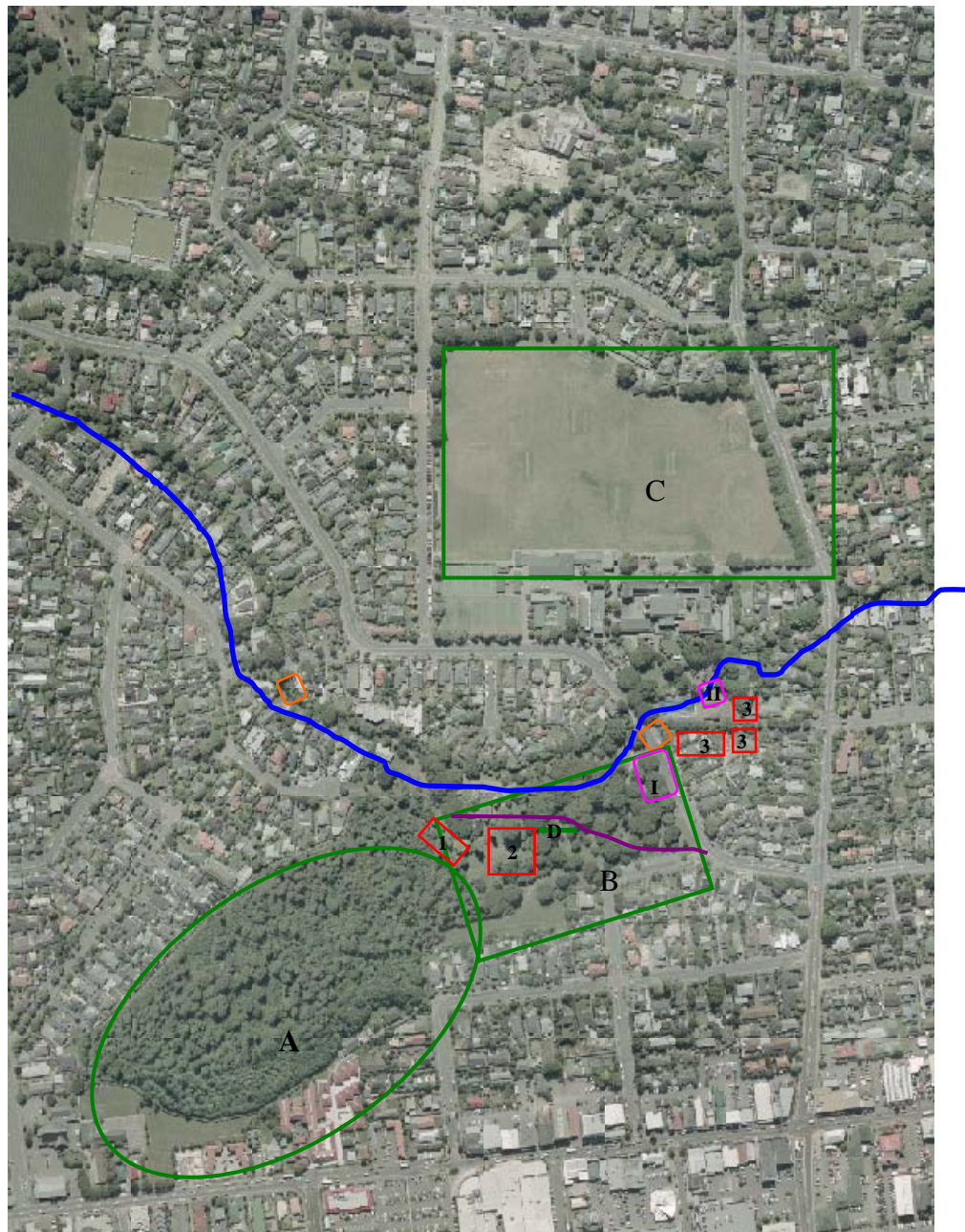
Christchurch City Council Heritage Files. Swimming pool located on site of cattle yard, conversion of painted buildings to classroom use.



PHOTOGRAPH C.2005

Deans farm buildings, Christchurch City Council Heritage Files.

CONTEXTUAL SIGNIFICANCE OF HERITAGE FEATURES WITHIN WIDER SETTING
FIGURE.1 – REFERENCE: A.OHS (2007)



- 'Natural'/landscape features/vegetation
 (A) Riccarton Bush, (B) Riccarton House Grounds, (C) Former paddock/Boys High School grounds, (D) Hawthorn hedge
- Buildings (1) Deans Cottage, (2) Riccarton House; (3) Brick Farm Buildings
- Structures – brick bridges
- Circulation – Lime Tree lined driveway (see Appendix 1, Figure 21 for tracks in bush)
- Water body – Avon River
- Sites – original cottages and outbuildings (I); Weir, dam and water wheel (II)

STATEMENT OF HERITAGE SIGNIFICANCE

The Dean's Farm Buildings built 1883-1885 are of historical and social significance. They are listed in the Christchurch City Plan as a Group 2 protected heritage item. The relationship of the farm buildings to the Deans family is an extremely important connection as it is located within the cultural landscape of Riccarton Bush.

Riccarton Bush is recognised as the site of the first European settlement on the Canterbury plains (James Herriot et al 1840-March 1841) and the long association (1843-1947) with William and John Deans, Scottish émigrés, and their family and descendants. The Deans named their farm 'Riccarton' and this was long known as the Dean's estate. The family also made their mark on the history of the city with their naming of the Avon River in Christchurch after the parish and stream in the homeland.

The Deans' farm is also considered to have been pivotal in the decision to locate the Canterbury Association settlement on the Canterbury Plains. Captain Joseph Thomas, chief surveyor of the Canterbury Association was sent to New Zealand to find a suitable block of land in 1848. He visited the Deans and they provided a report on their experiences (Ohs, 2007). Therefore, the farm buildings can be considered an important historical footprint in the foundation of Canterbury.

The location of the Dean's Farm Buildings in what was once the extended setting of Riccarton Bush has cultural and spiritual significance to Maori as Putaringamoutou - a Ngai Tuahuriri mahinga kai settlement and timber source from the 1800s.

Putaringamoutou formed part of a wider landscape of trails and settlements which reflect the Maori way of life prior to European settlement. However, it also has cultural significance because of the interactions between Maori and Europeans living and working together within this area. The Deans family initially leased the land from local Maori c.1846 and after the Crown purchase of Ngai Tahu land, and the survey of Christchurch, they purchased 400 acres for their farm in 1849, including half of the remaining bush (Ohs, 2007).

When highlighting the significance of the farm buildings it is necessary to understand what such buildings were used for. The Deans farmed sheep, cattle, horses, poultry and pigs and cultivated wheat, oats, barley and potatoes. The family established a vegetable garden and fruit trees, undertook cattle grazing, and operated a reputable stud farm from the 1870's onwards.

The farm buildings included – stable, cattle sheds, barn, timber and ironwork stockyard, manure shed, gates, boiler shed, coach house, troughs, fowlhouse, dairy, meat safe, bridges, coach house, implement sheds, piggery, bacon house (Ogilvie, 1996).

Architectural significance is accorded to the Farm Buildings as they form a group of brick buildings associated with the Dean's Estate. Constructed between 1883 and 1885 they are one of few remaining farm buildings in Christchurch. The buildings are also a rare example of the steading arrangement of buildings around a central yard and the Christchurch Boys' High School field is a nearby reminder of the grazing

paddock originally used for farming purposes (Ohs, 2007). The One and two storey brick buildings have hipped or arched roofs, multi-pane windows, and brick detailing at the windows heads and cornice levels. Alterations have occurred particularly in their conversion to classrooms and school buildings for Christchurch Boys' High School.

The 82 year use by Christchurch Boys' High School adds another layer of historical significance and the school has used the farm buildings as changing sheds, workshops, artillery store, bicycle shed, gymnasium, and classrooms. While the conversion to classrooms and school buildings is far from the intended purpose of construction, they have remained in the possession of the same institution who have continued to use them on site and as an integral part of their every day operation as a school.

The contextual significance of the farm buildings is highlighted in Figure 1. The relationship to the other heritage features within the wider setting of Riccarton Bush include Deans Cottage (1843), Riccarton House - built in three stages (1856, 1874, 1900) – all Group 1 protected items, two brick bridges (1880s) erected by the Deans, the lime tree lined driveway, and the Avon River. Within the grounds of the farm buildings there are a number of mature exotic trees planted by the Deans Family.

In relation to the wider spatial relationship of the Deans estate, it is said that Hagley Park was intended to physically separate the Deans settlement (Scottish Presbyterians) and the town centre of the new Canterbury Association (Anglican) settlement (Ogilvie, 1996).

Archaeological significance is highly likely on this site as pre-1900 human activity is well recorded and documented. Therefore the site has potential to hold archaeological evidence and it is possible that the Deans drainage systems may exist as archaeological remains within the grounds of the Christchurch Boys' High playing field.

REFERENCES:

CCC heritage files and plans

Ogilvie, G. *Pioneers of the Plains The deans of Canterbury*. Christchurch 1996.

Ohs, A. *Landscape Assessment – Cultural Heritage Significance*

Putaringamoutu/Riccarton Bush and Former Deans Estate 12 kahu Road, Christchurch, New Zealand. Christchurch, 2007.

ASSESSMENT COMPLETED: 23.04.2008

AUTHOR: Sarah Dwyer

HERITAGE STATEMENT LINCOLN ROAD - ADDINGTON JAIL



PHOTOGRAPHS C2005

STATEMENT OF HERITAGE SIGNIFICANCE

Addington Prison is of historical and social significance as a Victorian jail building constructed in 1872. The jail was built to relieve congestion at the Lyttelton Gaol, the City's first and only penal institution at the time.

The first stage of the prison was built in 1870 as a women's prison – only some exterior walls remain of this today. The main prison building was constructed for the incarceration of male prisoners.

The prison is of historical significance for its use as a prison for men and women at different times. The building and site are also of historical significance for its use by the military for defence purposes – the jail building was used for weapon and equipment storage.

The prison is of historical and social significance for its connection to Edward Seager, Canterbury's first police sergeant, Addington Gaol's first gaoler and Sunnyside Hospital's first warden.

Also of social significance is the use of the prison building for a prison once again more recently in the 1990s. This was much criticised as the Victorian conditions and limited facilities of the building were severely inadequate for modern day standards.

The prison building is of cultural and spiritual significance as it illustrates the penal philosophy of the Victorian period. It is a place which is likely to have different associations to different people – some positive and some negative.

The building is of architectural and aesthetic significance as an important work by pre-eminent Gothic Revival architect Benjamin Mountfort. The building is only one element of Mountfort's original plans for a much larger complex of buildings in a radial design which was never realised. The design of the building reflects typical institutional building design for the Victorian period. The building is an elegant, symmetrical and well proportioned building with Gothic Revival stylistic influences which are particularly evident in the forms of the window and door openings. The building is remarkably intact, with the catwalk and cells still evident.

Addington Jail is of contextual (group, setting and landmark) significance as one of the earliest buildings in Lincoln Road, and one of a number of City Plan Protected Heritage Items in the Addington area. The distinctive roof form, location, and history of use as a prison lend the building landmark significance.

The gaol is of archaeological significance for its potential to hold evidence of human activity prior to 1900.

Addington gaol is of technological and craftsmanship significance for its early use of concrete construction.

Addington Prison has national heritage significance and is currently listed in the City Plan as a Group 2 heritage item.

REFERENCES:

CCC Heritage file

ASSESSMENT COMPLETED: 9.8.2007

AUTHOR: Amanda Ohs

PEER REVIEWED: +.+.

REVIEWER: +

ASSESSMENT UPDATED: +.+.

AUTHOR: +

HERITAGE STATEMENT

69-75 MANCHESTER STREET – CECIL HOUSE



PHOTOGRAPH 2007 – CECIL HOUSE

STATEMENT OF HERITAGE SIGNIFICANCE

The building located at 69-75 Manchester Street is known as ‘Cecil House’ and is listed in the Christchurch City Plan as a Group 3 protected heritage item.

Cecil House was constructed c.1905 possibly to a design by Collins and Harman. The building is located on the corner of Manchester and Welles Street and was originally built as a hotel. The first land owner named on the Certificate of Title (190/103) was Richard May Morten of Christchurch who purchased the site in August 1900.

Richard May Morten was born in Buckinghamshire, England, and arrived in Canterbury in 1860 after a short stay in Tasmania. He became a wealthy sheepfarmer at Rakaia and elsewhere south-west of Christchurch, and had interests in stations such as ‘Ahuriri’ at Tai Tapu and ‘Erewhon’. In 1865 he bought the block of land on Colombo Street from Cathedral Square through to Hereford Street, known as Morten's Block. Morten's Buildings were built here in about 1885. In about 1905 these buildings became the United Service Hotel, a luxurious establishment which rivalled the Clarendon for the next 80 years.

In a souvenir from the International Exhibition in Christchurch held 1906-1907 there is an advertisement for ‘Mrs Parson’s Private Hotel’ on Manchester Street. Mrs Parson’s was the proprietress and the hotel is positively identified as what is now known as Cecil House (69-75 Manchester Street). The advertisement reveals that the hotel had over 60 rooms and conveniences such as baths (hot and cold) and lavatories. A major selling point for this turn of the century hotel is that it was located within a two minute walk from the train station, and that the electric tram passed the premises every five minutes.

Hotels were then a profitable enterprise in Christchurch and were often constructed on corner sites. Many of these hotels were built around the time of the International Exhibition of 1906-1907, including the Carlton (Group 2), the Crown Hotel (Group 2), and the Prince of Wales. Accommodation was in demand for the 1906-1907

International Exhibition with nearly 2 million visitors attending the event. This number exceeded expectations considering New Zealand's total population at the time was less than one million.

Richard Morten and Arthur Morten leased the site to Mary Ann Gregory in April 1911 for a period of seven years. Later James Fillery was associated with the building – then known as the Metropolitan Hotel – until in June 1950 the hotel was transferred to Hotel Cecil Limited, and from herein ‘Cecil’ has remained in the name of the building.

Architectural significance is reflected in the style of the building as well as the architects involved in the construction and later alterations. It is possible that the architectural firm commissioned to design the original hotel was the well-known partnership of Collins and Harman, though this has not been confirmed. However, Collins and Harman were responsible for the later 1926 alterations to the Metropolitan Hotel, and these plans are still in existence and available in the Council’s heritage files.

John James (J.J) Collins and Richard Dacre Harman were probably the first New Zealand born, educated and trained architects. After some years at Christ’s College they were both articled to Armson, and they continued to practice after his death in 1883. J.J’s son J.G Collins joined the practice in 1903.

Cecil House is designed in the style of commercial classicism that was popular with a number of buildings and other hotels constructed around this time. The chamfered corner of the three storey hotel building has various architectural elements that demonstrate a palazzo design influence. The ground floor is rusticated with the use of large classical arch windows, while the first floor has Palladian style windows with ornamental pediments above. The second floor has small rectangular sash windows, and a simple cornice and parapet completes the low rise classical building. Alterations to the ground floor in 1926 allowed for the creation of four retail outlets along the Manchester Street façade. A vestibule situated between Shop 3 and Shop 4 led to the central stairwell and to the accommodation on the first and second floors.

The brick and plaster construction of Cecil House is similar to other buildings executed in the Commercial Classical and Renaissance Palazzo style in central Christchurch during this period –The grandeur of the extant Lichfield Street facades is an example of this.

The corner location gives Cecil House some contextual significance, and its site on Manchester Street continues to be a major traffic thoroughfare. Therefore, the low rise classical building is attributed some landmark value.

Archaeological significance is possible on this site as pre-1900 human activity is likely to have occurred, particularly as it is thought that a building existed on this site before the hotel built by Morten c.1905. Therefore the site has potential to hold archaeological evidence.

REFERENCES:

CCC heritage files and plans

ASSESSMENT COMPLETED: 28.04.2008

AUTHOR: Sarah Dwyer

HERITAGE STATEMENT
24 MCDougALL AVENUE – FORMER DWELLING ‘FITZROY’/ NURSE
MAUDE HOSPITAL



PHOTOGRAPH C2005

STATEMENT OF HERITAGE SIGNIFICANCE

This dwelling was built for RE McDougall after whom the street is also named, in 1898 to a design by local architect R.W.England. McDougall was a prominent Christchurch businessman (owner of the Aulsebrooks Biscuit factory) and benefactor who is well known for his donation of the Robert McDougall Art Gallery to the City. On his death in 1942, his property in Merivale was subdivided and ‘Fitzroy’ (named after McDougall’s birthplace in Australia) was gifted to the Nurse Maude Association for use as the headquarters of their operations in Christchurch.

Cultural and spiritual significance is attributed to the house through its use as the former home of one of Christchurch’s leading citizens, and as a symbol of his financial success in manufacturing. The occupation since 1951 of the property by the Nurse Maude Association, providers of district nursing and geriatric care, is of historical and cultural significance.

The dwelling is an example of the American Colonial Renaissance style, characterised by the use of decorative timber embellishment such as eaves brackets, veranda posts, shingled gables and a variety of roof and window forms. There are few surviving examples of dwellings in this style still standing in Christchurch today. The architect RW England was half of a very successful local partnership known as the England Brothers. They designed many large homesteads and grand townhouses in the city, including the well-known McLean’s Mansion and the third stage of Riccarton House. The design for Fitzroy was in fact not an original England design – it has been traced

as a copy of a house from an American pattern book, which the firm also employed as a model for a house in Gisborne.

Contextual significance is afforded to the dwelling on account of its prominence in the neighbourhood due to its size, use and distinct architectural character. One of a group of older, large architecturally designed houses in the area, the former 'Fitzroy' contributes to establishing the affluent character of the Merival/ Papanui Road area.

On account of its construction pre-dating 1900, the property is considered to be of archaeological significance.

Technological and craftsmanship significance is embodied in the timber construction and highly decorative timber detailing, along with the interior decorative plasterwork.

REFERENCES:

CCC heritage files and plans.

ASSESSMENT COMPLETED: 08.12.2008

AUTHOR: Amanda Ohs

HERITAGE STATEMENT
152 OXFORD TERRACE– FORMER PUBLIC TRUST OFFICE BUILDING



PHOTOGRAPHS **c1940**
detail of image CCL CD16 IMG0069



c2003

STATEMENT OF HERITAGE SIGNIFICANCE

The Public Trust Office building located at 152 Oxford Terrace is a Group 3 protected heritage item in the Christchurch City Plan. The heritage significance of the building is also recognised by the New Zealand Historic Places Trust who register it as a Category II historic place. Designed by Cecil Wood in 1922 and opened in 1925, it is of a modern stripped or neo-classical style, the principal façade presenting an image that represented permanence, stability and security – it was a common approach architecturally (on an international scale), for government or institutional buildings.

The Public Trust was established by the government in 1873 to provide New Zealanders with independent trustee services by recognised professionals. Although the Trust acted through district managers and agents, the increased workload, plus delays caused by the need to seek the involvement of the trustee in Wellington, led to a call to change the structure of the Trust. The Public Trust Office Amendment Act 1912 enabled the trustee to delegate powers to Local Deputy Trustees.

Between 1913 and 1922 the Public Trust decentralised and built permanent offices in regional centres. The design for an office in Christchurch Office in 1922 is consistent with the development of the regional offices for the Trust.

The Public Trust Building has cultural significance in terms of its place in the community consciousness. The Public Trust was established by the government in

1873 to provide New Zealanders with independent and reliable trustee services, and the 1922 purpose built Public Trust Office Building is in keeping with the development and growth of the City. As a Crown Owned Entity, the Public Trust is owned by New Zealanders, which forms an important aspect of its cultural standing. Its independence is guaranteed under the Public Trust Act 2001 which expressly requires it to act independently from direction by the Government in managing estates and trusts.

The Public Trust Office is of architectural and aesthetic significance. The Office was designed by Cecil Walter Wood (1878–1947) who was born in Christchurch and at the age of 16 became articled to F. W. Strouts, a Christchurch architect - he later worked for Clarkson and Ballantyne. In 1901 he went to England and worked with the London County Council returning to New Zealand in 1907. He entered into partnership with Samuel Hurst Seager, this firm later becoming Hurst Seager, Wood, and Munnings. By 1910 he was practicing on his own account. His works in the inter World War period were on a larger scale, notable examples being the Public Trust Office at Christchurch and Dunedin; the State Fire Insurance, Christchurch; Bishopscourt, Christchurch; Hereford Street Post Office, Christchurch; and churches at Waiiau, Woodbury, Fendalton, Taitapu, Cashmere, and Woodend.

The Public Trust built a number of regional offices over the 1913-1930 period and of these, including the original central office in Wellington, a Victorian building by Government architect John Campbell, 13 buildings are registered by the New Zealand Historic Places Trust. Wood also designed the Dunedin Public Trust. Wood designed several comparable buildings in the Christchurch CBD – such as the State Insurance building Worcester Street in 1934 and Postal Centre, Hereford Street of 1937 – these two buildings showing his progression towards modernism.

The building is considered one of the best examples of its type designed by Wood. It was one of Wood's first large scale commercial commissions and made a significant contribution to the architectural character of the CBD. The street elevation or principal façade is symmetrical with vertical piers topped by a projecting parapet. The windows are metal framed and between the piers are detailed panels. The base is of Sydney sandstone that extends to the north over the vehicle entrance arch and over the main central entrance. The Coat of Arms sits above the main entrance – it was carved by noted stonemason F Gurnsey and is also of Sydney sandstone.

At the time of construction the internal fittings were of Queensland maple, and marble lined the public spaces on the ground floor. The ground floor consisted of a large banking chamber with a 20ft height, with restrained classical detail on the pillars and plaster ceiling. To the rear of the building is a further (connected) two-storey building that housed cars, bicycles and provided cloakrooms – the latter two rooms remained intact complete with bicycle stands until early 2008. The basement of the main building contained a fire and 'burglar proof' safety deposit strongroom with specially constructed steel lockers for public use – these remain extant.

Over time the building has undergone considerable internal change, particularly in the 1970s including the insertion of a mezzanine level, however the principle façade has, other than the entry doors, remained relatively in tact. In the 1990s a further floor was added to the building though carefully considered to minimise the impact on the

reading of the principal façade. Recent work has seen the conservation and restoration of the original ground floor banking chamber, which has included the removal of alterations and mezzanine floor of the 1970s.

The building is of technological significance as an example of Ferro cement construction combined with the use of stone detailing on the principal facade. The technology used in the concrete and steel methods to create fire proof and ‘burglar proof’ basement chambers, plus the large safe doors and locking systems is of considerable technological interest. Craftsmanship detail is apparent in the use of restrained detail in plaster work and marble finishes at ground floor and stairwell levels and in particular the carved Coat of Arms by Gurnsey and the detailed panels on the principal façade.

In terms of contextual significance, the Public Trust Office building forms part of a number of substantial masonry Victorian and Edwardian buildings in the immediate precinct and wider CBD – these include the former Clarendon Hotel (façade only remains in part), the former Municipal Offices and the Hereford Street Postal Centre. The building sits opposite what was originally the Council yard and is now a reserve (with the Scott statue), which borders the Avon River between the Hereford Street and Worcester Street bridges. It is a considerable and visible city landmark being part of a busy central city restaurant and office precinct.

Although the Public Trust Office building was not built on this site until 1925, early activity and buildings have occupied the site. Archaeological significance is possible as it may display evidence of pre 1900 human activity, and it should be noted that the site has potential to hold archaeological evidence.

REFERENCES:

Christchurch City Council Heritage files
New Zealand Historic Places Trust Records

ASSESSMENT COMPLETED: 26.06.2008

AUTHOR: Jenny May

PEER REVIEWED: Sarah Dwyer

HERITAGE STATEMENT
399 PAPANUI ROAD – “WOODFORD”



PHOTOGRAPH C2004

STATEMENT OF HERITAGE SIGNIFICANCE

‘Woodford’ was constructed in 1887 by Mr Albert Kaye, a prominent Christchurch figure, and is listed in the Christchurch City Plan as a Group 3 protected heritage item. Woodford has historical and social significance because of its association to past owners and the activities that have occurred within the home.

Albert Kaye was a prosperous grain merchant in Christchurch and one of the founding members of the Christchurch Beautifying Association – being elected vice president/ chairman from 1906 to 1919. Among other social responsibilities Kaye was chairman of the Lyttelton Harbour Board and director of the Christchurch Meat Company in 1900. However, with the international depression in the 1880’s Kaye’s business in export was one of the many that suffered.

Kaye sold the property to close family friends in 1890 to Joseph Palmer and his wife Emily Anne. Palmer has a long and successful career as Chief Officer for the Union Bank of Australia and held many other directorships. Palmer’s investments in large sheep farms around Canterbury meant he played an important role in the early financing of the Canterbury Provincial Government. When Palmer purchased Woodford in 1890, it was referred to by the Press as a ‘Mansion’.

Woodford holds cultural significance as it acquired its name after the town of Woodford Green, near London, where Kaye was educated as a young man. The dwelling Woodford has kept this name since its construction, and therefore

acknowledges the pattern of early migrants who named their places of residence after in reference to the Old World from which they came. It also reflects the strong imperial connection to Britain and the ideal settlement of New Zealand as a 'little England'

Woodford has architectural and aesthetic significance, and there is speculation that the early design could have been undertaken by Frederick Strouts, though this has not been confirmed. Strouts played a significant role in raising the professional status of architecture in colonial Christchurch, and he was a prolific architect with tender notices for over 100 contracts being published in his name.

Woodford was initially a smaller residence before Kaye sold it to Palmer in 1890. Palmer immediately set about extending the dwelling, eventually doubling its size to more than 1020sqm. With nearly 40 rooms it was one of the biggest houses in the city. Part of the first enlargement of 1891 included a wing on the South East side containing three bedrooms upstairs, a billiard room, a cellar, and servants' dining room. Further additions were new stabling (now lost), a servants' accommodation wing (demolished in 1921), and extension of the morning room to a ball room. These additions were faithfully carried out in respect of the original design and were possibly carried out by the England brothers.

The history and development of Woodford went through dramatic changes after 1949 when Dr Stanley Foster - owner from 1929 – died. Foster had previously removed the 1891 addition leaving the homestead with 27 rooms. From 1949 onwards the property was converted into a boarding house, then a combination nursing home and rooms. The residence was partitioned into ten lettable rooms, and then five self contained flats, before being purchased by Jill and Trevor Lord in 1984. The Lord family have restored the house as closely as is practicable to the 1921-1949 era floor plan.

Woodford has contextual significance as it is part of many stately homes built along Papanui Road during this period. Other large houses in the Papanui Road area are also listed and include the likes of Stowan, Te Koraha and Acland House. Many of these properties have been converted for educational purposes, therefore it is highly significant that Woodford has returned to a residential dwelling.

Archaeological significance is possible on this site as pre-1900 human activity is known to have been present and active. Therefore the site has potential to hold archaeological evidence.

REFERENCES:

CCC heritage files and plans

ASSESSMENT COMPLETED: 23.04.2008

AUTHOR: Sarah Dwyer

HERITAGE STATEMENT
165 RACECOURSE ROAD – RICcarton TEA HOUSE



Fig 1.1



Fig 1.2

PHOTOGRAPHS

- Fig 1.1: *As it was before the restoration work began.*
- Fig 1.2: *Early picture of New Tea House*

STATEMENT OF HERITAGE SIGNIFICANCE

Built in 1903 as part of the Golden Jubilee of the Canterbury Jockey Club, the Riccarton Racecourse Tea Kiosk (“The Tea House”) was erected at a cost of £1,500.

The “Tea House” was designed by the renowned Christchurch architects S & A Luttrell.

Riccarton Racecourse first came into being in 1859 when the Canterbury Provincial Government passed an ordinance called “The Racecourse Reserve Ordinance”. This entitled the Canterbury Jockey Club to lease the land for a length of time not exceeding 28 years. Two years after the abolition of the Provincial Councils in New Zealand, the Government passed “The Christchurch Racecourse Reserve Act 1878”. The Act established a corporate Board who lawfully had to set apart a sufficient portion of land for the purposes of a racecourse.

By 1903 the Canterbury Jockey Club was firmly established and was an important part of the early Canterbury way of life. In general, horse racing was a popular and widespread leisure activity in New Zealand, and was also a keen interest of Sidney Luttrell - of the Luttrell brothers architectural firm.

The Luttrell’s made a significant contribution to the Christchurch cityscape and many of their buildings still stand today. Although specialising mainly in commercial buildings they were also renowned for the design and construction of horse racing grandstands and churches. They were also the unofficial Diocesan architects for the Roman Catholic Church in Christchurch.

In terms of racecourse grandstand design the Luttrell’s were responsible for public grandstands at Addington (1909-15), Riccarton (1920- 23), and Trentham (1919-25). These structures clearly revealed the brothers’ knowledge and technical ability in the use of reinforced concrete and steel.

During the 50 year jubilee celebrations in 1903, the Canterbury Jockey Club commissioned the Luttrell Brothers to design and arrange the construction of a Tea House. Alterations and additions were made due to the popularity and attendance at the races. This further reinforces the social significance of the setting of the Tea House itself.

The Tea House was the centrepiece of an extensive landscape design, and this stylistically unpretentious Edwardian building is sited to the west of the Grandstands at the Riccarton Park Racecourse. It is of timber construction and originally featured a wide open verandah along the front of the building. The verandah, combined with the key architectural feature of the building, the two large turrets which crown the projecting bays at each end of the main roof, gave the Tea House a pavilion-like appearance.

The Press of the day noted that:

“...A new tea house has been erected on an island, the approach to which is by rustic bridge. In the course of time this island will prove a most attractive feature of the improvements...” (*The Press*, October 16, 1903)

“...the ornamental tea house with its broad verandas under which in warm days one can lounge or take light refreshments; the artificial waters encircling the island upon which this new structure stands surrounded by a belt of fir trees and pretty borders, so planted that there shall be a constant succession of bloom, present a scene such as cannot be surpassed for beauty by any Australasian race course...” (*The Press*, November 4, 1903)

Over the years, after being modified and becoming outmoded, The Tea House has fallen into a state of disrepair. Despite this, the original architectural form of the Tea House remains today as a significant and unique heritage building in an environmentally attractive setting. Now 104 years old, is considered to be the last of its type on any racecourse in New Zealand.

The work of the Tea House Trust:

Having reached its centennial in 2003 and because of urging by the New Zealand Historic Places Trust, the Council Heritage Team, race goers and the general public, the Trustees have raised enough funds to begin the conservation and restoration project of this unique building and return it to its former use as a tea rooms and function centre.

The Trust have over 2006 moved forward with their proposal to conserve and restore the Tea House to not only enable it once again to have an economic and viable use, but most importantly remain for the next 100 years as a significant local and national heritage building. Resource Consent has been obtained and the exterior work is underway in accordance with the Conservation Plan. The Conservation Plan was prepared by the late George Lucking, an architect involved in a number of heritage projects in his time, and the plans were prepared by Fulton Ross Architects.

The original verandahs, hidden when the verandah area was built in have now once again been revealed, the iron roof replaced in the original short run form and the original entry once again revealed.

Apart from its commercial use on race days and other occasions, it is proposed that the Tea House will be available for hire by the public and appropriate organisations.

It undoubtedly would be in demand as an ideal setting for weddings, functions, anniversaries, seminars and other purposes besides race day. It would also be available for outdoor activities of all kinds such as family, club, community or business organisation gatherings and the like as well as for shows, displays and so on.

REFERENCES:

CCC Heritage files

ASSESSMENT COMPLETED: April 2008 **AUTHOR:** Jenny May

PEER REVIEWED & UPDATED: Sarah Dwyer

**HERITAGE STATEMENT
DWELLING, 54 RUE GREHAN, AKAROA**

PHOTOGRAPHS



EXTERIOR: 54 RUE GREHAN - C.2007



**EXTERIOR: 54 RUE GREHAN - C.2007
STATEMENT OF HERITAGE SIGNIFICANCE**



JOSEPH LIBEAU (1807-1883)

Akaroa is the oldest town in Canterbury and is also one of the most significant historic European settlements in New Zealand. While Akaroa has a long associated history with Maori, it is thought it was not as populated as other harbours along the shoreline such as Takapuneke, Onuku, Wainui or Tikao Bay.

Captain Cook and his crew were the first Europeans to sight Banks Peninsula on board the *Endeavour* on 16 February 1770. However, there is also a French connection to Akaroa which makes it Zealand's only French-founded community.

French whaling captain John Francois Langlois returned to France after an 1838 visit to the Peninsula with an agreement signed with local Maori who (he believed) had sold him the whole Peninsula. In 1840 a company promoted by Langlois sent out 57 French emigrants and 6 German emigrants on board the *Comte de Paris* to colonise the Peninsula. Before the ship reached the Peninsula, Britain had already claimed sovereignty over all of New Zealand.

Although the French and Germans founded Akaroa, by the 1850s they were well outnumbered by settlers of British origin, and despite previous claims that the architecture reflects its Continental heritage, there is little to distinguish most Akaroa buildings from those of other mid to late 19th century New Zealand towns. There is no denying however, that Akaroa has a unique sense of character, and the 'melting pot' of this township is reflected in the street names such as Rue Grehan, as well as in the built environment.

The Akaroa township was registered by the Historic Places Trust in 1999 as an Historic Area. This registration recognises the contextual importance of its historic buildings and the need to preserve this group of heritage items. The cottage at 54 Rue Grehan is also independently recognised as significant by the Historic Places Trust and is a Category II registered place. The Historic Places Trust listing also lends this item to being included in the Banks Peninsula District Plan's *Schedule of Protected Buildings, Objects and Sites*.

The cottage at 54 Rue Grehan has an association to the French settlement of Akaroa as it was built in 1860 by the French settler Joseph Libeau. Libeau was a passenger on the *Comte de Paris* along with his wife Magdeleine and three children, thus making them a pioneering French family to Akaroa, Canterbury, and New Zealand in general. Libeau had a further 6 children in the colony (with one dying days after birth), and on his re-marriage to Mary Ann Hedgman in 1852 an additional 8 children were born. The Libeau family was a large family and Joseph Libeau is said to have built many houses around the area, some of which are still existing in Rue Grehan This includes the cottage at number 54 which was apparently built for one of his son's. It is also notable that one of the streets that runs off Rue Grehan is named 'Libeau Lane'. This further affords social and historical significance to the dwelling, which commemorates the family who constructed this early residence. The name is therefore important to the local population.

The dwelling therefore has social, historical, and contextual significance because of the links to the unique founding of Akaroa and the events surrounding its development. Nearby is the French Memorial cemetery which highlights the immense

impact the French had not only in the physical development of Akaroa, but in the cultural memory of the place.

While the architectural design is that of a simple timber workers cottage, it is possible that the original layout consisted of four rooms – two on the ground floor and two rooms in the attic. This is therefore a relatively sizable dwelling for a cottage at this time. The four roomed cottage has a pitched corrugated iron roof, a simple veranda with minimal ornamentation, and a mixture of double hung sash windows and casement windows. All these features are representative of a colonial dwelling and the architectural elements are significant in that they reveal the basic design and construction of the era.

Corrugated iron for example was a popular material used in roofing and was first manufactured in New Zealand by a Dunedin firm. Prior to this, corrugated iron was imported from England by the early settlers and was therefore used from the beginning of settlement. Timber was also plentiful in the Akaroa area. The use of local and imported materials reflects the needs of settlers during the early days of colonisation, and also demonstrates their resourcefulness and craftsmanship.

Further research and access to historic records concerning Akaroa, along with a site inspection and photographic documentation would most likely reveal more information about the history and significance of this dwelling.

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Historic Places Trust Files
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ASSESSMENT COMPLETED: 29.11.2007 **AUTHOR:** Sarah Dwyer

PEER REVIEWED: +.+.+ **REVIEWER:** +

ASSESSMENT UPDATED: +.+.+ **AUTHOR:** +