

1.8 Boundary treatments

1.8.1 Brick Wall

Fabric: Brick Wall and Gate	Also discussed in: Volume 1:3.6.1
Location plan reference: 19	Historical images: Volume 3:1.25, 1.26
<p>Description: Mid nineteenth-century gate and ornamental brick boundary wall. The wall extends around two sides of the Christ's College playing field and backgrounds the Botanic Gardens' herbaceous border and part of the nursery area.</p> <p>Provenance /Design:</p> <ul style="list-style-type: none"> • The designer of the brick wall is unknown but the construction of the wall uses a common bond or English Garden Wall brick pattern with a wide coping on top of a narrow ornamental detail. • The Gate (including the pitched gable and barge board ornamentation⁶⁸) was formerly the Anglican Diocesan and Christ's College Library door, which was part of a collection of buildings on the north-eastern corner of the Christ's College grounds. These buildings were designed by Dr Alfred Charles Barker and were used by both the Diocesan and Christ's College.⁶⁹ <p>Modifications:</p> <ul style="list-style-type: none"> • Original corrugated sheet replaced with shingles on gate gable. • Gable end finial removed and door reduced in height (from bottom) to enable its reuse as a gate. • Other work to gate likely but not confirmed • Recent mortar repairs in brick wall observable February 2012. 	
	
<p>Figure 1.24. Brick wall and gate as seen from Christ's College. Source: Canterbury Heritage</p>	

⁶⁸ Christ's College side but visible from the Gardens when the gate is open

⁶⁹ Other buildings included the Christ's College Bursar's Room, Church Property Trustees Reading Room, Synod Hall and the Library. Perscom: L. Beaumont/Jane Teal, September 2012

History:

The wall and gate combination are the third boundary treatment erected between Christ's College and the Botanic Gardens. The first, a live hedge, was planted in 1871. Much of this was destroyed in the summer of 1898 as a result of a number of fires which swept through large areas of the Gardens including the Potts Lawn and parts of the Australian and New Zealand Gardens.⁷⁰ The hedge was duly replaced with a picket fence which stood until 1922.

The idea of erecting a brick wall around the College football grounds was first proposed by a member of the Christ's College Old Boys Association in 1915.⁷¹ Although this motion for its construction was lost at that time it was subsequently revived for discussion in 1917.

In May the following year a circular was issued to the Old Boys' in order to ascertain what support would be forthcoming towards the proposal that each subscriber or family of subscribers provide a bay in the wall. By 1918, promises had been obtained for 51 bays, and the Domains Board had agreed to the erection of the shared boundary wall. However, it was feared that the erection of the wall might prejudice the War Memorial Fund, and the proposal was put on hold for a year.⁷²

Minutes of the Old Boy's Association in October 1919 record the revival of the brick wall project noting *"This project has been revived and is being well received. Your Committee was forced into action in this respect owing to the lack of accommodation for spectators on the football ground, resulting in the Christchurch Boys' High School Match having to be taken to the Show Grounds... it is hoped to overcome the difficulty, and at the same time to considerably improve the southern boundary of the ground."*⁷³

By November 1919, subscriptions towards 76 bays had been received and it was decided to proceed with construction, however serious shortages of cement followed by high labour costs prevented this until late 1922. Tenders were solicited and Mr A. Lemmon was successful with a tender of £687.0.0 (which excluded the cost of the stones recording the names of the donors of the bays.) There was an additional cost of £124.18.0 to strengthening wall to allow for the wooden tiers of seats which run around the edge of the southern wall. The Domains Board contributed £10.0.0 towards the cost of the wall.

Work finally commenced in November 1922 but it is unclear exactly when the wall was completed. Minutes for October 1923 record *"The scheme proposed in 1915 and again in 1917 for the erection of a brick wall along the southern and western sides of the football ground has now been carried out and the wall is complete, except for the carving of a few names and initials on several bays. Old Boys contributed £880 towards the cost of the wall which provides greatly appreciated shelter to the ground, with seating accommodation for ordinary matches, and as funds permit the School is providing temporary seating to be placed against the wall on special occasions."*⁷⁴

The gate (including the pitched gable and barge board ornamentation) formerly the Anglican Diocesan and Christ's College Library door, was reused enabling access between the College and the Botanic Gardens. This unimpeded daytime access continues today.

⁷⁰ Adam J. P. (2008) *Historic Landscape Report on the Potts Lawn and surrounding land*, a report for CCC

⁷¹ Committee Minutes, Sept 28 1915, Christ's College Old Boys' Association (CCOAB) Minutes, CCA

⁷² Report and Statement of Accounts, 10 Oct 1918, CCOBA Minutes, CCA

⁷³ Report of Statements and Accounts, 9 October 1919, CCOBA Minutes, CCA

⁷⁴ Minutes 11 October 1923, p. 4, CCOBA Minutes, CCA



Figure 1.25. (Left) Library door in its original position in the 1873 building. Source: CCA

Figure 1.26. (Right) Newly constructed wall with gate, bay stones visible, mid 1920s. Source: CCA

Associated with the structure:

Dr A. C. Barker (1819-1873)

Alfred Charles Barker and his family immigrated to New Zealand in 1850. Barker's reason for doing so, his wife later wrote, was *"to purchase land and be the first doctor among the Colonists who are all well connected families."* As the only doctor on the Canterbury Plains in the early years of European settlement, Alfred Barker had a large, diverse, and often strenuous practice. Aside from well-remembered eccentricities of his dress and manner, Barker was regarded as a competent and respected physician.

In addition to his medical practice Barker developed some interesting concepts in aeronautics, involved himself in church and educational activities, and was a competent architect. He was described as a voracious reader and was very active among the intelligentsia of the settlement. He contributed papers on Darwinism to the Canterbury Philosophical Institute in 1872 and 1873, published articles in the local press under the name of Syphax, and corresponded with the British scientists Thomas Huxley and Richard Owen. He was a fellow of Christ's College and a member of the Anglican Synod. He is remembered especially for his early photographic record of Christchurch which survives as a collection held by the Canterbury Museum.⁷⁵

A. Lemmon

Builder associated with the construction of the brick wall between 1922 and 1923.

Condition:

- Severe erosion of bricks on central sections of the wall noted in 2008.⁷⁶
- Some evidence of efflorescence and minor mortar loss in joints around gate noted.
- Small areas of biological growth including lichen growth noted on coping.

⁷⁵ 'Barker, Alfred Charles - Biography', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand, updated 1-Sep-10

⁷⁶ Adam, J. P. (2008) *Historic Landscape Report of the Potts Lawn and surrounding lands of the Christchurch Botanic Garden*, a report for CCC

- Occasional instances of vegetation growth in mortar jointing.
- No post-earthquake structural report available as at March 2013.



Figure 1.27. Boundary wall showing biological growth and initial stages of plant colonisation on brick surface. Source: L. Beaumont, 2012

Assessment of significance values: Christ's College boundary wall and gate

Historic and Social significance:

- The gate has a high degree of historic significance as an element associated with the now demolished 1873 Diocesan and Christ's College Library. In addition, it is associated with Dr Alfred Barker, a well-known early Canterbury resident who was responsible for its design together with the design of the shared collection of buildings on the north-eastern corner of the Christ's College grounds. These buildings were the last architectural work of Dr Barker who died superintending the erection of the library.
- The gate is also associated with members of the Christ's College Old Boys wall sub-committee including Richard Harman, a past Domains Board member, who was an advocate of using the library door in the new wall as a gate.
- The wall is a significant historical record of the 86 Christ's College Old Boys and their families who contributed funds for the wall's construction, and are remembered in the bay stones which are a feature of the wall on the Christ's College side.
- The door has been a presence in the Gardens since its placement in the wall in 1923.

Cultural and Spiritual significance:

- The door reflects period convention of employing Gothic-revival architecture and elements in the design of church buildings in the 1870s.

Architectural, Landscape and Aesthetic significance:

- Although the collection of corrugated iron buildings that made up Barker's design for the Diocesan Synod Hall, offices and library were rather unprepossessing from the outside, the

door and the inside of the buildings were much more grand. In its new role as a gate it continues to illustrate a small aspect of Barker's overall scheme for the Diocesan buildings and his interpretation of Gothic revival architecture.

- The wall is an appropriate and complementary backdrop for the typology of the Herbaceous Border Garden and shrub border, and is an important part of the overall aesthetic in this part of the Gardens.

Contextual significance:

- Both the wall, but particularly the gate, contribute to the perceptible time depth within the Gardens. The gate is also part of the wider narrative of Christ's College and is also temporally and stylistically linked to the Museum and Arts Centre buildings.

Archaeological significance:

- There is potential for the foundation zone/trench area of the wall, as an historic nursery boundary to contain landfill associated with pre-1922 nursery ⁷⁷
- Refer Archaeological Section 1.14.

Technological and Craftsmanship significance:

- Detailing on the wall below the coping reflects a degree of craftsmanship and additional interest.

Scientific significance:


- N/A

Assessment summary: Brick wall and gate

Heritage Significance Assessment: Christ's College brick wall and gate	
Degree of significance:	High
Ranking of significance:	Of regional and local significance

⁷⁷ As noted by John Adam in his investigation of the Potts Lawn in 2008

1.8.2 Rolleston Avenue stone wall

Fabric: Rolleston Avenue wall	Also discussed in: Volume 1:3.10.1
Location plan reference: 20	Historical images: Volume 1:3.92
<p>Description: Random-faced Halswell stone wall on concrete footing. Approximately 1.5 m high with wrought iron railing of a simple style. The wall extends the length of the Gardens' boundary on Rolleston Avenue from the Museum to Cashel Street.</p> <p>Provenance /Design: Designed by Christchurch City Council Landscape Architect Edgar Taylor.</p> <p>Modifications: Not known.</p>	
	
<p>Figure 1.28. Portion of the Rolleston Avenue wall. Source: L. Beaumont, 2012</p>	
<p>History: In 1960 the 90-year-old Rolleston Avenue holly hedge was described as being in very bad repair and unable to fulfil its role in keeping out unauthorised persons. To address this security issue, and replace the hedge with an alternative that was more in keeping with the dignity of the three main entrances, the then Assistant Curator, Lawrie Metcalf, recommended the construction of a stone wall. This, he suggested, would be a way of marking the approaching centenary of the Botanic Gardens.⁷⁸</p> <p>Plans for a stone and wrought iron fence were drawn up in early 1962 by Edgar Taylor, Christchurch City Council's Landscape Architect. Taylor's design respected the three existing, long-established, egress points and incorporated the Gardens' three heritage gates and pillars and the west wing wall into his overall scheme.</p>	

⁷⁸ Minutes February / March 1962, CH355 /10, CCCA

Materially, Taylor took his cue from the surrounding buildings, and reflected one of the ornamental elements from the carriage gates in simplified form in the wrought iron work. Council minutes at the time described his design as *“harmonising with and conforming to the architectural qualities of the adjacent buildings and providing a pleasing link in the unification of associated effects.”*

As well as providing the design for the wall Taylor is also understood to have selected the stone for its construction and supervised its erection. Considering this to be a notable culmination to his 21 years service with the Council.⁷⁹ Erection of the wall was carried out by Council tradesmen and a stonemason was employed to undertake the stonework.



Figure 1.29. Postcard view of the Rolleston Avenue wall with the Arts Centre backdrop ca.1963.
Source: Sir George Grey Special Collections, 996-571, APL

Funds for the wall's construction were donated by William MacGibbon as a gesture to mark his fifty years residence in Christchurch. Some time later Llewellyn Mitchell presented the city with a cast bronze plaque for the main (Museum) entrance to the Gardens.⁸⁰

The wall was completed in late 1962/early 1963 and was formally opened in February 1963 by Mrs MacGibbon and Mayor George Manning, as part of the Botanic Gardens' centenary celebrations.

Since the wall's construction there have been two proposals to breach it. The first was made at the end of Mayor Vicki Buck's third term of office (1995-1998.) At that time it was suggested that the wall be removed and the public given unhindered access to a portion of the Armstrong Lawn, thereby enabling 24 hour public access to the McDougall Gallery. The second was a 2003 proposal to reconfigure the entrance to a point which was axially aligned with the Peacock Fountain. Both proposals were rejected by members of the public and various other interest groups including ICON, and the Civic Trust.

⁷⁹ Taylor quoted in (1981) *Looking back in time*, unpaginated

⁸⁰ *The Press*, 27 June 1961; *The Press*, 25 February 1963

Associated with the structure:**William Smith MacGibbon O.B.E. (ca. 1891-1962)**

William Smith MacGibbon was born in Edinburgh ca. 1891 and came to New Zealand as a child. An accountant and businessman, William was involved in a variety of civic affairs and charitable organisations, including the Canterbury Society of Arts (CSA). He was a City Councillor (1935-1937, 1947-1950, 1953-1956 and 1958-1962) and stood unsuccessfully for Mayor in 1950. He was appointed to the organising executive of the Emergency Precautions Service in 1942 and was awarded an OBE in 1952.

During his life he supported a number of causes and gifted the set of gates known as the MacGibbon Gates in North Hagley Park in 1961 as well as donating funds for the construction of the Botanic Gardens' boundary wall on Rolleston Avenue.

Edgar Taylor

Council's landscape architect who was responsible for the design of the gates. Refer Volume 1: 2:4.3 for Edgar Taylor's biography.

Llewellyn (Lew) Mitchell (1915-2007)

Lew was one of James McPherson's original seven horticultural apprentices at the Botanic Gardens and was involved in planting the Daffodil Woodland among other tasks. Following his training, and for almost 60 years, from 1948 until early 2007, Lew and his family owned and operated a nursery business and also held planting contracts for business premise gardens which included Sanitarium, Edmonds, Ovaltine, Firestone and Kaiapoi Milk Factories.

He was a member of the Christchurch and Redwood Beautifying Associations, was a long standing member of the Papanui Beautifying Association and was also a member of the Canterbury Horticultural Society. He donated the Mitchell Rose Bowl for the Christchurch Beautifying Associations' Street Garden Competitions.

In later life he was honoured by being elected a Fellow of the Royal New Zealand Institute of Horticulture (FRNZIH). The brass plaque attached to the railing adjacent to the Botanic Gardens' Museum entrance was donated by Lew and his wife Molly.

Condition:

No areas of concern noted but Council engineering report to confirm structural integrity is not to hand as at March 2013.

Assessment of significance values: Rolleston Avenue wall**Historic and Social significance:**

- The wall has historic and social significance as a marker of the Gardens' centenary. In addition, it stands as testimony to the largesse of former Councillor William MacGibbon who made its construction possible, and Lew Mitchell who donated the wall plaque as a record of the event. In this respect, it is part of the early and on-going practice of community beneficence which has helped to furnish the Gardens with many fixed-feature, planted and ornamental elements.
- The wall is also associated with Edgar Taylor, who gained his horticultural skills working in the Botanic Gardens prior to 1905. In his capacity as Christchurch City Council Landscape Architect, Taylor was responsible for the design of the wall and the selection of stone used in its construction.

- The wall has been a defining feature of the Gardens' Rolleston Avenue frontage since 1963.

Cultural and Spiritual significance:

- The wall is a record of the Gardens' centenary and has a commemorative importance.

Architectural, Landscape and Aesthetic significance:

- The wall has a modest degree of landscape and aesthetic significance by virtue of the contribution it makes to the sense of entrance and enclosure within the grounds. There is a pleasing contrast between the solidity of the wall's base and the open effect of the iron railings and it is a sympathetic response to the form and style of the existing gates and surrounding buildings.

Contextual significance:

- The wall has a landmark value by virtue of its strongly linear form and presence on Rolleston Avenue. It contributes to the cohesive character and quality of the streetscape through its material qualities and ornamental detailing.

Archaeological significance:

- Refer Archaeological Section 1.14.

Technological and Craftsmanship significance:

- The wall illustrates Taylor's design and detailing skills and features a stylistically unusual coping.

Scientific significance:

- N/A.

Assessment summary: Rolleston Avenue stone wall

Heritage Significance Assessment: Rolleston Avenue wall	
Degree of significance:	Moderate
Ranking of significance:	Of local significance



Figure 1.30. Gardens' Rolleston Avenue fence plaque donated by Lew Mitchell
Source: L. Beaumont, 2010

1.8.3 Rolleston Avenue Gates

Fabric: Rolleston Avenue Gates	Also discussed in: Volume 1:3.3.1, 3.6.1
Location plan reference: 21	Historical images: Volume 3:1.32, 1.34, 1.35
<p>Description: Ornate iron carriage gates, foot gates and pillars on concrete bases. The Museum Gates and the Curator's House Gates are of the same design. The Centre or Hereford Street Gates appear to be a simplified form of Anderson's Pattern No 16, modified on the lower two thirds of the footgate at some point post 1963. (Figure 1.31 and 1.35.)</p> <p>Provenance /Design:</p> <ul style="list-style-type: none"> • Hereford Street Gates - John Anderson, Anderson's Engineering, Christchurch. • Others– Cooper and Duncan, Christchurch. <p>Modifications:</p> <ul style="list-style-type: none"> • Modifications to the Hereford Street (Centre Gate) foot gate post publication of <i>A Garden Century</i> ca.1963. • Patera and pier finials now highlighted in gold. 	



Figure 1.31. Hereford Street Gates, Rolleston Avenue showing altered foot gate.
See figure 1.32 for comparison.
Source: DPAL, 2012

History:

The first gates were placed at the Hereford Street entrance to the Gardens in 1871. These gates were fabricated by Anderson's Engineering Limited⁸¹ and were described as being *“of iron, comprising in itself two gates,...15 feet in width forming an imposing entrance...posts let into*

⁸¹ Minutes of Meeting 1 September 1871, CH343/133a, CCA

large blocks of stone." The gates were placed in combination with twelve iron seats, again manufactured by Andersons, in an effort to achieve a set of cohesive park furnishings.

In December 1883, these were replaced by the extant carriage and foot gates. These were a gift from the organisers of the 1882 Industrial Exhibition and had previously formed part of the gated entrance into the exhibition grounds in South Hagley Park. Described at the time as "*handsome, and comprising a pair of wide carriage gates, with a small foot-passenger gate on each side, hung on massive square iron pillars.*" The gates were fabricated by John Anderson (Canterbury Iron Foundry) and were said to have cost £50.0.0 one year earlier.⁸²

The gates formerly at the Hereford Street entrance were relocated to a widened entry point beside the Museum which had up until that point reportedly operated with a turn-style gate arrangement.



Figure 1.32. Early entrance into the Domain, note timber pailing fence, n.d.
Source: Photo 26332/1667/B7/012, MBL

By January 1912 new gates and pillars had been erected at both the Museum entrance and at the Curator's House entrance. These gates were funded by money raised through the Domain fêtes. Both are extant. These were an important and carefully considered new acquisition by the Domain Board who were noted to have spent some two hours discussing the various designs that had been submitted. The gates were made by the Christchurch firm of Cooper and Duncan and are noted to be of a similar style to the Anderson gates and gate pillars but are differently ornamented.

The former Museum gates (but possibly just the pillars) are believed to have been relocated to Riccarton Avenue to mark the entrance to the Woodland. (This requires further investigation).

An early postcard view of the Canterbury Museum and Botanic Gardens suggests that the layout of the north (Museum) entrance has not changed; the west wing wall remains intact, the (extant) stone base under the side wall railings is original fabric and the position of the gates and pillars in relation to the Canterbury Museum remains unchanged from at least 1905.⁸³

⁸² *New Zealand Tablet*, 11 August 1882, p. 11; *Star*, 12 December 1883, p. 3

At some point after the construction of the Rolleston Avenue wall and the publication of *A Garden Century* in 1963, the foot gates at the Hereford Street entrance were either partially re-fabricated (the lower two-thirds of the gate) or replaced with a new simplified version of the original gate. (Refer figures 1.31 and 1.35.)



Figure 1.33. Curator's House Gates, Rolleston Avenue.
Source: DPAL, 2012

Associated with the fabric:

Jules Joubert and Richard Ernest. N. Twopeny

Joubert and Twopeny were responsible for organising the 1882 Christchurch Exhibition in Hagley Park. Both men had organised the 1881 Adelaide Exhibition and another smaller exhibition in Perth prior to arriving in New Zealand.

Anderson's Ltd (The Canterbury Foundry)

Large Christchurch business which grew out of the family firm started by John Anderson. Anderson's Ltd undertook foundry work, engineering, millwrighting, boiler making etc and were responsible for manufacturing many of Christchurch's ornamental gates and fences as well as ornate cast iron garden seats, tables, fire grates and surrounds etc. It was the first foundry in the city and played a vital role in the early development of engineering in the colony.

Cooper and Duncan Limited

Agricultural Engineers and Importers with a foundry in Colombo Street and branch offices in Ashburton, Timaru, Dunedin and Invercargill. The company was primarily involved in the manufacture of colonial farm implements such as ploughs, cultivators, seed and manure drills and was active at A & P Association shows and agricultural trials throughout the South Island. The principals were F. Copper and A. S Duncan.

Condition:

No areas of concern noted.

⁸³ Based on photographs held by the Canterbury Museum, for example 'An exterior view of Canterbury Museum ca. 1905'. Charles Beken photograph. Canterbury Museum 1955.81.677

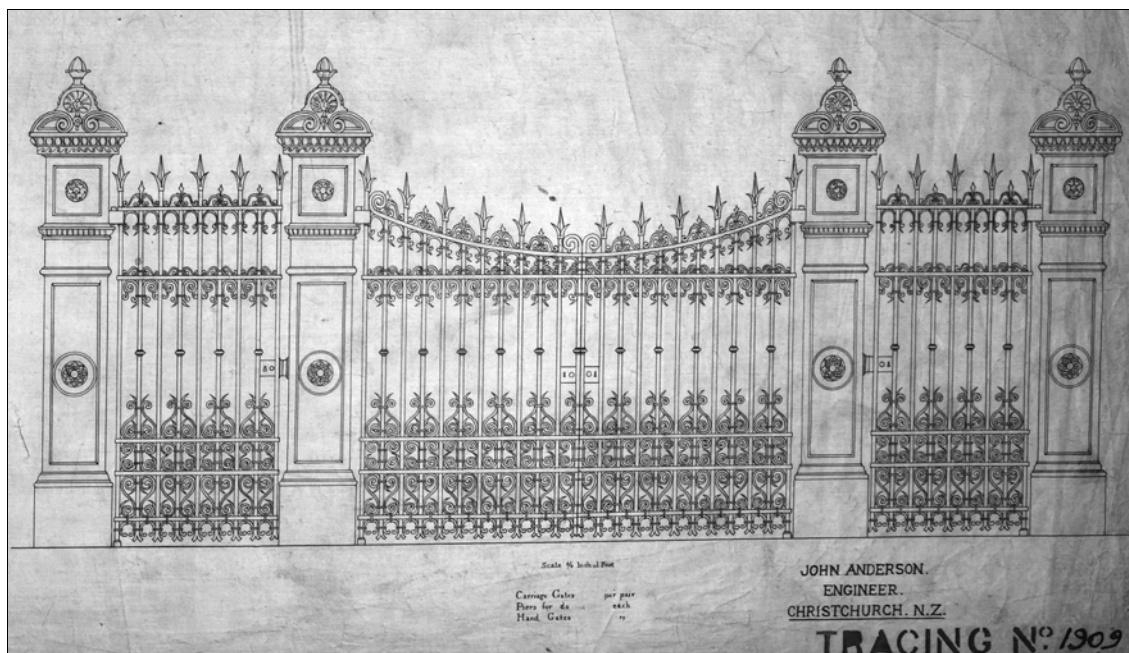


Figure 1.34. John Anderson Pattern 16, Tracing No. 1909, undated.
Source: J Anderson, Carriage Gate plans, Ref 2513, CMDRC



Figure 1.35. Centre Gates showing original foot gates either side of the carriage gates ca.1910.
Source: *Auckland Weekly Press*, 1910

Assessment of significance values: Rolleston Avenue Gates⁸⁴

Historic and Social significance:

- The three sets of gates have a high historic and social significance. They mark the historic entry points into the Botanic Gardens which were established prior to the twentieth century. In the case of the Hereford Street Gates, these are the oldest remaining fixed-feature elements within the Botanic Gardens and demonstrate colonial ambitions to emulate the most fashionable ornamentation of the late nineteenth century.
- The Hereford Street Gates and pillars represents the work of the Canterbury Foundry, the city's first foundry, and are notably marked with an early foundry insignia of this business. The Museum and Curator's House Gates similarly represent the work of an early Canterbury foundry, Duncan and Cooper, and are also marked with the insignia of this foundry.
- The Hereford Street Gates are also associated with promoters Jules Joubert and Richard Twopeny, who purchased the gates expressly for the 1882 Christchurch Exhibition and then gifted them to the Domains Board.
- The gates have been an important aspect of the entrance experience for over 100 years.

Cultural and Spiritual significance:

- The gates illustrate a style of ornamentation which was not the norm but was favoured by New Zealand's large, private, well-furnished estates and town residences, up until the early twentieth century. In addition to their decorative and formal qualities, gates such as these were visual indicators of the status and prominence of a residence and its owners. In the case of the Botanic Gardens, the gates can be read as indicators of the perceived importance and prominence of this public space.

Architectural, Landscape and Aesthetic significance:

- The gates have a high degree of aesthetic significance by virtue of the contribution they make to the Botanic Garden's sense of entrance. They also have a high degree of rarity as a ornamental public landscape treatment which is now the exception, and provide a sharp contrast to the later monumental and commemorative style of entrance gates which survive in a number of other New Zealand public parks and gardens.
- Although the integrity of the Hereford Street Gate has been compromised by the loss of original fabric and design, the substantial remaining section still demonstrates a significant level of creative and aesthetic achievement.
- The Hereford Street Gates have an additional aesthetic significance as a contributing element in a long-standing, designed vignette of the Moorhouse statue as framed by the carriage gate pillars when viewed from Rolleston Avenue and Hereford Street.

Contextual significance:

- The gates contribute to the special historic character and perceptible time depth of the Botanic Gardens as well as the wider historical townscape which includes the Museum and the Arts Centre.

Archaeological significance:

- Refer Archaeological Section 1.14.

⁸⁴ Note: The term gates includes the pillars that make up the carriage gate and foot gate combination

Technological and Craftsmanship significance:

- The gates demonstrate the technical abilities of each of the foundries represented and have the potential to contribute to a further understanding of the level of sophistication in the developing local industry for ironwork and garden ornamentation at the time of their production.

Scientific significance:

- N/A.

Assessment summary: Rolleston Avenue Gates

Heritage Significance Assessment: Rolleston Avenue Gates	
Degree of significance:	High
Ranking of significance:	Of local significance



Figure 1.36. Rolleston Avenue pillar foundry insignia opposite Hereford Street showing John Anderson insignia
Source: DPAL, 2012



Figure 1.37. Rolleston Avenue pillar foundry insignia at the Museum entrance.
Source: DPAL, 2012

1.9 Memorial Structures

1.9.1 Eveleyn Couzins Memorial Gateway

Fabric: Eveleyn Couzins Memorial Gateway	Also discussed in: Volume:1:3.9.1, Appendix 3
Location plan reference: 10	Historical images: Volume 3:1.38
<p>Description: Double faced, rough stone memorial with dressed and moulded Cass Peak stone pier caps and sunken and slightly rough mortar joints. Designed in the form of an exedra which physically and visually separates the Armstrong and Archery Lawns. A drinking fountain acts as a central feature, and minor focal point. A bronze memorial plaque is mounted on the face of the northern entrance pier. The plaque legend reads <i>“This memorial was erected by the citizens as a tribute to Eveleyn Charlotte Couzins Mayoress of Christchurch 1941 – 1945 Died 19 June 1945.”</i></p> <p>Provenance /Design:</p> <ul style="list-style-type: none"> • Architect, Heathcote Helmore (Helmore and Cotterill Architects). • Builders, P. Graham & Son Ltd <p>Modifications:</p> <ul style="list-style-type: none"> • Significant modifications to original plan (refer Appendices). • Drinking fountain added between 1979 and 1980. 	
<p>History: Soon after the death of Eveleyn Couzins in June 1945, a public subscription was raised for a memorial to acknowledge her service to the city.⁸⁵ Couzins had a high profile in Christchurch at the time of her death, having acted as Lady Mayoress for her uncle, Ernest Andrews from 1941. She was well known for her community work in general, particularly during World War Two when she organised parcels for dispatch to New Zealand servicemen abroad.</p> <p>The rationale behind the memorial's placement in the Botanic Gardens remains unclear. However, the suggestion that it should be located in the Botanic Garden in a form deemed acceptable by the Board was agreed to in ca. 1947, and Heathcote Helmore (Helmore and Cotterill Architects) was engaged to provide a design for a memorial gateway.⁸⁶</p> <p>Helmore's design was a dual-faced exedra of square cut stone, and included a yew hedge on the west of the stone wall to give the walls additional height and to provide a dark backdrop when seen from the west. It was ornamented with decorative ball finials on four metre-high entrance piers and included two pedestals for garden urns at the terminus of the wall and a drinking fountain on a random-stone paved circle as its central feature.⁸⁷(Appendix 3.)</p> <p>The general design was approved in early 1949, although Abattoir and Reserves Committee Reports note that details relating to masonry and stonework were still under consideration in July 1949, just prior to the start of the groundwork.⁸⁸ Construction did not begin until 1950.</p> <p>The height of the gateway piers was subsequently reduced and the architect proposed to add two heraldic figures (a Canterbury Ram and a British Lion) to the top of these instead of the planned finials. It is unclear if these figures had a particular association with Eveleyn Couzins or were</p>	

⁸⁵ Obituaries, Newspaper clipping book, May 1926-July 1943, CH607 Box 1, CCCA

⁸⁶ Report to the Abattoir and Reserves Committee, 3 November 1947, Box 3, CH335, CCCA

⁸⁷ Proposed Design for the Eveleyn Couzins Memorial, Heathcote Helmore Plan ref: 889, CMDRC

⁸⁸ Report to the Abattoir and Reserves Committee, 14 March 1949 & 11 July 1949, Box 3, CH335, CCCA

merely for ornamental effect. The figures were never realised. Other changes in Helmore's plans saw the terminus piers reformed to reflect the shape of the square entrance piers. The yew hedge was never planted, which somewhat lessened the exedra quality of his design.⁸⁹

Helmore's plan had been carefully considered by the Abattoir and Reserves Committee in 1947 *"both in regard to its disposition as it affects the general plan of the Gardens and its effect as a correlative feature."* It was agreed that interesting views would be obtained from the gateway which would also act as an imposing terminal view, although this seems to have been somewhat lessened by the reduction in the height and style of the gateway piers. To further strengthen the design, the Committee recommended the replacement of the informal pond surrounding the Peacock Fountain with a more formally designed pool, more in keeping with the proportions of the main axis of the memorial. This was constructed accordingly and the Peacock Fountain was retired.

Council's landscape architect Edgar Taylor was responsible for rationalising the design of spaces around the memorial as well as the redesign of the frontage and approach to the McDougall Art Gallery.⁹⁰ This involved extending the main walk to pass thorough the Memorial Gateway, reconfiguring the path leading from the Herbaceous Border Garden to the Memorial, and the formation of a wide forecourt to front the Art Gallery, all of which had been completed by March 1950. It was also proposed to replace the shrub beds with grass plats on either side of the Gallery to effect a more imposing and unbroken foreground, but this was not implemented.

Although the circulation system was reconfigured in line with Taylor's plans, Committee minutes suggest that there was a general dissatisfaction with the consequent effect of the Memorial Gateway upon the Art Gallery, with one 1957 report noting *"It is disconcerting to know that the main pathway in the Botanic Gardens leads between the stone pillars of the Eveleyn Couzins Memorial and beyond, to the complete avoidance of the Robert McDougall Gallery."*

Over the ensuing years, tree growth weakened the visual axis to the Museum entrance which had been the driver for Helmore's plan. Tree growth has also impacted upon the proportional relationship between the memorial, its piers and the surrounding landscape.



Figure 1.38. View of the Eveleyn Couzins Memorial Gateway, 1950. Source: WA-26076 F, ATL

⁸⁹ Abattoir and Reserves Committee, 7 August 1949, p. 2, C/105, CCCA

⁹⁰ Chairman's supplementary report to the Abattoir and Reserves Committee, 7 March 1949, CH380 C/105, CCCA

Associated with the structure:**Eveleyn Charlotte Couzins 1896-1945**

Eveleyn Charlotte Couzins was born in Christchurch and educated at St Mary's Convent. She served as mayoress during the mayoral terms of her uncle, Ernest Andrews, from 1941 to 1950.

Her obituary described her as having "*courage, a sense of humour, a genuine interest in all sections of the community, a clear brain that quickly seized the essentials of any matter brought to her notice, and in all dealings with the public she showed herself tactful, responsible and tolerant but never weak or vacillating.*" She served on numerous committees, was the inaugurator of the Mayoress's Parcel Fund and was an active member of the Mayors Coal and Blanket Fund.

The affection and esteem which citizens felt for Eveleyn was demonstrated at her funeral service which was held in Christ Church Cathedral. Large crowds attended the service and many people were forced to stand in the aisles or wait outside. Every section of the community was represented, including detachments from the armed services. The 200-odd wreaths at her funeral were testimony to the respect she commanded in the community. Four vehicles were required merely to carry the wreaths. She is remembered through the Eveleyn Couzins playground, Eveleyn Couzins Avenue and the Eveleyn Couzins memorial.⁹¹

Heathcote Helmore, Helmore Cotterill Architects 1924-1965

The Christchurch-based partnership of Heathcote Helmore (1894-1965) and Guy Cotterill (1897-1981) began in 1924. Both men had attended Christ's College, served articles under Cecil Wood, and travelled to England in 1920. There Helmore worked for Sir Edwin Lutyens, who at the time was concentrating on Neo-Georgian buildings. This influenced the later architectural direction of Helmore and Cotterill, who, when they returned to New Zealand, began to design houses that were Neo-Georgian in style but built from timber, like the American Colonial Georgian houses.

Physical condition:

Evidence of minor cracking of the moulded pier caps, particularly on the southern entrance pier. This pier has also sustained damage to the corner areas of the cap. Possibly the consequence of branch fall? Plant growth is evident on the memorial and this has caused deterioration and stone displacement. A structure investigation is required to confirm the integrity of the memorial post earthquake.



Figure 1.39. View of the Eveleyn Couzins Memorial Gateway, 2011. Source: L. Beaumont

⁹¹ Obituaries, Newspaper clipping book, May 1926-July 1943, CH607 Box 1, CCCA

Assessment of significance values: Eveleyn Couzins Memorial Gateway

Historic and Social significance:

- The Memorial Gateway is significant for its association with Eveleyn Couzins whom it honours, and the Christchurch architect Heathcote Helmore, one member of the important Helmore Cotterill architectural partnership.
- The gateway has been a presence in the Botanic Gardens since 1949.

Cultural and Spiritual significance:

- As a memorial financed through subscriptions to honour Eveleyn Couzins, it reflects the public's high esteem for her and her public-spirited association with the city.
- Although a pared-back version of Helmore's original scheme, it illustrates the post-war move to memorial design which was more functionalist and is considered to have a modest architectural value for that.

Architectural, Landscape and Aesthetic significance:

- The Memorial has minor landscape value, both as an illustration of Helmore's response to the site and Edgar Taylor and Helmore's shared design strategy to resolve circulation challenges within the Botanic Gardens.
- Mortar joint work illustrates the architects desire for a 'shadow effect' which he believed was more appropriate and suitable for garden wall situations as contrasted with building walls.

Contextual significance:

- It has group value as part of the Botanic Gardens' layer of memorial fabric.

Archaeological significance:

- Refer Archaeological Section 1.14.

Technological and Craftsmanship significance:

- N/A.


Scientific significance:

- N/A.

Assessment summary: Eveleyn Couzins Memorial Gateway

Heritage Significance Assessment: Eveleyn Couzins Memorial Gateway	
Degree of significance:	Some
Ranking of significance:	Of local significance

1.9.2 H. F. Herbert Memorial Pavilion

Fabric: H. F. Herbert Memorial Pavilion	Also discussed in: Volume 1:3.9.1
Location plan reference: 11	Historical images: Volume 3:1.40
<p>Description: Squared and punched Charteris Bay sandstone pavilion of simple construction and utilitarian style. Free standing multiple-drum columns are a feature of the design, and the lintel above the opening displays the building's provenance and the Rotary insignia. Above the flagstone ground plane simple internal wooden seating extends around three sides of the structure. The Pavilion is part of a larger recreational complex which includes a paddling pool, play equipment and seating.</p> <p>Provenance /Design:</p> <ul style="list-style-type: none"> • Believed to have been designed by Helmore and Cotterill Architects. Working drawings are held by the CMDRC for both the paddling pool and the Herbert Memorial Pavilion.⁹² • Unknown builder. <p>Modifications:</p> <ul style="list-style-type: none"> • Not known. 	
<p>History: The Herbert Memorial Pavilion was one of the last large projects sanctioned by the Domains Board before control of the Botanic Gardens and Hagley Park passed to the City Council. The work was undertaken by the Christchurch Rotary Club, and built on work the club had previously undertaken in 1944 connected with the construction of a replacement children's paddling pool and also the purchase of playground equipment.</p> <p>The Pavilion was financed by funds raised by the Club including a donation of £1000 made by Mrs Ellen Herbert in memory of her husband Henry. In donating the money Mrs Herbert suggested the playground be known as the 'Herbert Memorial Playground.'⁹³ The project marked the 25th anniversary of the Christchurch Rotary Club.⁹⁴ The Pavilion was formally opened by Mrs Herbert on 10 September 1948, and at that time the Rotary President, Mr H.F. Perry officially handed the building over to the City Council. It is noted that the Pavilion's lintel records the playground's construction date of 1945 rather than the Pavilion's construction date of 1948.</p>	
	
<p>Figure 1.40. H. F. Herbert Memorial Pavilion, 1954. Source: Whites Aviation collection WA-24515-G, ATL</p>	

⁹² Helmore and Cotterill drawings, Job 171, Plan 887 and Plan 888, CDMRC. Not accessible as at February 2013

⁹³ Minutes of the Domains Board, 17 July 1944, Box 8, CH335 ,CCCA

⁹⁴ <http://www.rotaryfirst100.org/global/australia/newzealand/christchurch/>

Associated with the structure:**Henry Frederick Herbert (July 1875 – August 1943)**

Henry Frederick Herbert was a founder and managing director of the Herbert Shoe Company, importers and retailers of high-class footwear. Henry was a city councillor between 1915 -1917, was returned at a 1918 by-election and served until 1923. He was president of the Canterbury Justices of the Peace Association, and Chairman, and prominent member of Rotary. He was described as being keenly interested in education and philanthropic work.⁹⁵

Christchurch Rotary Club

Established in Christchurch in 1922, the club has a long history of community service marked by many significant projects. The club's early focus on children's play facilities led to the construction of the Rotary Children's Playground, and their involvement with the Botanic Gardens is also marked by the Rotary International tree collection.

Physical condition:

There is visible evidence of displacement of the drum columns as a consequence of the ground motion effect of the February earthquake. This is most marked on the south column.

The Pavilion is currently closed awaiting an engineering review.



Figure 1.41. Displaced drum columns and cracking.
Source: Dave Pearson, July 2012



Figure 1.42. Pre-earthquake view of Pavilion.
Source: L. Beaumont, 2011

⁹⁵ Obituary, Henry Herbert, *The Press*, 7 August 1943, p 6b; Obituary, Newspaper clipping book, May 1926-July 1943, CH607 Box 1, CCCA

Assessment of significance values: H.F. Herbert Memorial Pavilion

Historic and Social significance:

- The Pavilion is significant for its association with the Herbert family, both Henry after whom it was named, and his second wife Ellen who donated a significant sum of money for its construction in memory of her husband. It is also associated with the Christchurch Rotary Club who were responsible for the project as part of their wider playground development initiative. It also marks a milestone in that club's history, being the 25th anniversary of Rotary in Christchurch.
- It has been a presence in the Botanic Gardens since its construction in 1948.

Cultural and Spiritual significance:

- The structure reflects the 1940s concern for physical recreation for adults and children and is an example of the minimum standards advocated for Local Body Parks and Reserves Departments around the provision for play and recreation, and the need for restful and shady retreats for those supervising children's play.

Architectural, Landscape and Aesthetic significance:

- It illustrates the post-war move to a modernist and functionalist architecture and is considered to have a modest architectural value.

Contextual significance:

- The Pavilion has minor value as part of the Botanic Gardens' layer of memorial structures.

Archaeological significance

- Refer Archaeological Section 1.14.

Technological and Craftsmanship significance:

- N/A.

Scientific significance:

- N/A.

Assessment summary: H.F. Herbert Memorial Pavilion

Heritage Significance Assessment: H.F. Herbert Memorial Pavilion	
Degree of significance:	Some
Ranking of significance:	Of local significance

1.10 Buildings

1.10.1 Curator's House

Fabric: Curator's House	Also discussed in Volume 1:3.6.1; Volume 3, Appendix 4 & 7
Location plan reference: 4	Historical images: Volume 1:3.50; Volume 3:1.43
<p>Description: The Curator's House is located in the south eastern side of the Botanic Gardens next to Rolleston Avenue. The front elevation faces north and is situated at the end of South Walk, which leads from the Canterbury Museum, creating an axial route between the two buildings. On the western side of this path is the Armstrong Lawn.</p> <p>Provenance /Design:</p> <ul style="list-style-type: none"> • Collins and Harman Architects. <p>Modifications:</p> <ul style="list-style-type: none"> • A noticeable change from the original plans is the alteration to the windows in the dormer above the verandah. These were originally designed as two sets of two casement windows with leadlight. By the time the 1996 plans were drawn up the windows were a set of four casement windows with no leadlight. • To make the house suitable for a change of use as a restaurant it was substantially altered between 1999 and 2000. <p>Ground Floor</p> <ul style="list-style-type: none"> • The front verandah door has been either altered or replaced by increasing the amount of glazing. Originally it was a three panelled door with the upper third glazing complemented by a tudor arch. • The French doors on the verandah were added substituting a set of two windows. • Inside the house the openings from the hall to G3 and G5 have been enlarged. The opening to G2 has been replaced by a wall and the original wall between G2 and G3 removed. Once a kitchen, G2 is now a bar with a counter and cabinet fittings. A former fireplace was removed. A purpose built kitchen has replaced a former storeroom on the southern side of G2. The original door to the storeroom has been modified by adding a glazed panel. • The women's toilet was once a laundry and has now been modified to include toilet partitions and other appropriate bathroom fittings. Earlier elevations indicate that the original windows were double hung and have been altered to casement windows with frosted glass. At the rear of the house the open porch is now enclosed and a deck has been added to the southern and eastern walls. • Recessed light fittings have been added throughout the ground floor of the house. <p>First Floor</p> <ul style="list-style-type: none"> • The bathroom on the first landing was reconfigured to become more suitable toilet for patrons. • The opening to F6 from the hall has been extended at some stage with sliding doors added. The original fireplace in F6 has had a gas heater added. • According to the 1996 drawings it appears that at some stage the opening between room F6 and the sun room was also enlarged. The original drawings show the opening as a similar size to the current opening. The 1996 drawings reveal that the wall dividing the sun room had been removed and a door from both the hall and the bedroom had been added. The original opening between F6 and the sun room has since been restored and the door to the bedroom removed. 	

- The fittings from the original bathroom, F2, have been removed and the room is now an office. The walls and ceiling have been re-plastered with plaster board and the floor has been replaced with new tongue and groove boards.
- A gas heater has replaced the fireplace in F3.

History:

In 1872, a cottage for the Head Gardener was built in the Botanic Gardens alongside Rolleston Avenue, then known as Antigua Street. Constructed to a floor plan provided by John Armstrong,⁹⁶ the cottage was a modest single storey gabled cottage with a window bay and verandah on the front façade. (Appendix 4.) It is possible that this replaced an early Government Gardener's cottage which was known to exist in the Domain in 1865.⁹⁷ In line with accepted conventions the cottage was positioned near the entrance to the Domain,⁹⁸ which at that time was opposite Hereford Street.



Figure 1.43. Head Gardeners' cottage, South Walk.

Source: Historical photograph collection, Photograph 35, CBGPA

In 1918 minutes of the Domain Board record the request by the Curator for a new house to be built. The curator at the time was James Young. On 4 July 1919 he submitted a report that stated *“regarding the condition of the cottage I have to report that the bedrooms are extremely damp. This has been especially so during the wet weather that we have had to use the front sitting room as a bedroom. In fact Mrs Young has simply refused to use the other damp rooms for health reasons. I wish to state also that the bath has rusted through and consequently this has led to much inconvenience.”*⁹⁹

Following receipt of this report an inspection was made of the house. The conditions must have been as stated because the architectural firm of Collins and Harman was then instructed by the Domains Board to draw up plans for a new two storey house.¹⁰⁰ The design for the new Curator's

⁹⁶ Plans for cottage and propagating house, Domain. 20 May 1872. CAAR 19946 CH287 CP239 ICPW 453/1872

⁹⁷ The advertisement for the Government Gardener's position included reference to the *“use of a small cottage in the Domain for the Government Gardener”*, *The Press*, 9 August 1867, p. 1

⁹⁸ Loudon (1850) p. 490. *“A curator's house ... is most generally situated at or near the entrance to the garden.”*

⁹⁹ Lucking G. (1996) *Conservation Plan for Curator's House*, p. 4

¹⁰⁰ *Ibid*

house was clearly influenced by the Arts and Crafts movement with exterior cladding materials being selected to be in harmony with nearby buildings including the Canterbury Museum and the Canterbury University College (now the Arts Centre) Hence the ground floor walls were constructed of basalt rubble supported on brick foundations walls. The upper floor was timber framed with rough cast cladding and timber battens set out in a Tudor pattern.

A tender from H. Hinkey for the amount of £2315 was accepted in September 1919. The old curator's cottage was sold by auction for £88. The construction of the new house was funded by sales of shingle from borrow pits that were still operating within the gardens. The official date of completion was 1920, however, it appears to have taken another three years to plaster and finish the interior of the building.

The Curator's House continued to be occupied by Botanic Gardens Curators until 1983 when a new curator chose to live elsewhere. This bought to an end an era that had seen curators/head gardeners living on site since the construction of the first government gardener's cottage some 115 plus years before. For the following 16 years the house was rented as private accommodation. During this time a Conservation Plan was written for the building by architect G. L. Lucking.

Three years later, in 1999 Javier and Jackie Garcia and Colin and Nicola Knight won the tender to convert the house into a restaurant. Significant changes were made to enable it to function in its new role including the construction of additions to the rear. Alongside the house a demonstration fruit and vegetable garden was planted by the Friends of the Botanic Gardens. The garden provides fresh produce for use in the restaurant and operates as a model kitchen garden and teaching garden for Cantabrians

The house continued to function as a restaurant up to the time of the Canterbury earthquakes when it suffered some damage. Necessary repair and earthquake strengthening was completed in 2012 and the Curator's House reopened in October 2012.



Figure 1.44. Curator's House following repair and strengthening.
Source: Christchurch City Council, Future Christchurch

Associated with:

The Architects - Collins and Harman (Refer Cuninghams House for profile).

James Young - the first Curator who occupied the house (Refer biography Volume 1: 4.2.)

Physical Description:**Ground Floor**

The front entrance, located on the verandah, leads into the main hall (G4). Stairs to the first floor are located on the west wall of the hall. The entrance to the former dining room, G3, is on the east wall of the hall. At the end of the hall on the southern wall is the entry to a small rear entry lobby (G8).

The room, G3, is now a large dining room with a bay window on the northern end. On the eastern wall is a fire place flanked by single casement windows.

The next room on the eastern side of the hall is the former kitchen, G2, which can be entered from G3.

The original wall between G2 and G3 has been removed. A bar area has been added to G2. A set of windows on the eastern wall provide the backing to the bar. A swing door on the southern wall leads to the kitchen, G.

The kitchen, added at the time the restaurant was formed is set up as a commercial kitchen suitable for the restaurant, with open shelving and stainless steel surfaces in a rectangular area. An exit door and an awning window are located on the eastern wall of the kitchen. A skylight is situated on the roof.

On the western side of the hall is another dining room, G5. On the northern wall French doors have been added. A fireplace is positioned on the south wall and a box window bay is located on the western wall.

At the rear of the house the ladies toilet, G7, is accessed from the back porch, G8.

The rear entry leads to an L shaped deck and a courtyard dining area. The kitchen opens out to the courtyard on the eastern side.

First Floor

On the first landing of the staircase on the western wall is the men's toilet which has been reconfigured from an earlier arrangement of small cupboard like rooms. A set of three windows feature on the landing.

Further up the staircase is the first floor. A central hall, F4, at the top of the stairs leads to all other rooms on this floor.

On the west wall of the central hall is a dining room area, formerly the main bedroom, F6, entered through sliding doors. A set of windows is located on the eastern wall. One wall extends to contain a chimney breast. Cupboards feature in the south western corner. On the northern wall of this room and the central hall is an entrance to another small dormer sunroom with a sloping ceiling, F5. Bi fold windows and tongue and groove walls are features of this room.

On the eastern side of the hall is another dining room, F3, formerly a bedroom. A fireplace exists on the eastern wall flanked by cupboards on either side. A set of windows feature on the northern wall.

Adjacent to this room on the eastern side of the hall is a small office, F2, formerly the bathroom. Casement windows feature on the eastern wall.

Next to the office at the rear of the building is another dining room, F1, which was originally a bedroom. The western wall extends in the central area to cover a chimney breast. Cupboards exist on the southern side of the chimney.

Architectural Description

The style of the Curator's House is Tudor Revival with Arts and Crafts influences and some bungalow features. It is a two storey building with the ground floor composed of compacted rubble and stone and a rough cast finish on the upper floor embellished with timber battens.

The Exterior

• *North Elevation*

The northern façade has a front verandah on the ground floor. Concrete steps lead up to the verandah. The interior is accessed by a front door on the verandah. The front door is glazed with some timber panelling on the lower section of the door. Next to this on the verandah is a single window with diamond patterned leadlight. Double glazed doors mimicking the front door with the Tudor arch and panelling below feature on the western side of the verandah.

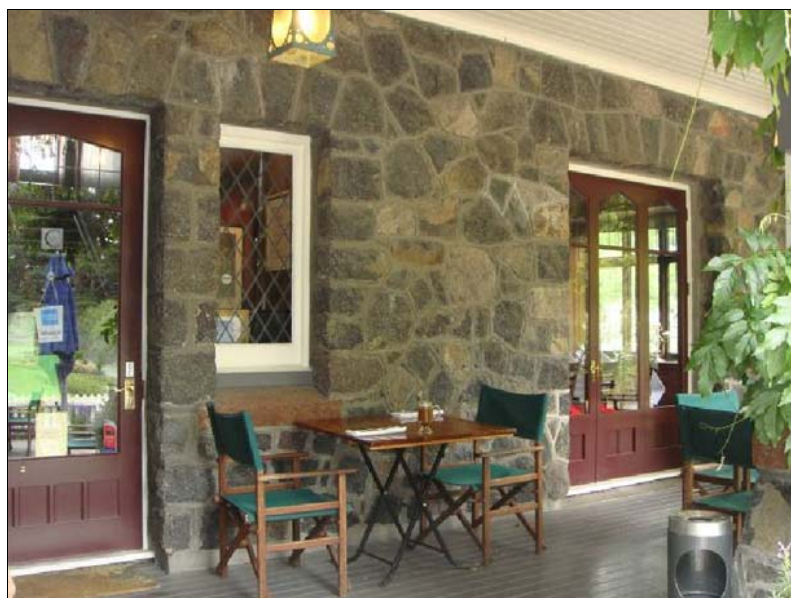


Figure 1.45. Front verandah on northern elevation.
Source: DPAL

Paired timber verandah posts are situated on splayed stone columns capped with Sumner red stone. Moulded decorative timber angled brackets are positioned on either side of the paired posts which have horizontal battens between them as additional bracing.

The main roof extends over the verandah. A dummy row of exposed rafters can be seen beneath the roof on the outside of the verandah. A large asymmetric gabled dormer is positioned above with four bi-folding windows. The barge board is decorated with v shaped cuts along the edge. A rough cast finish with battens surrounds the windows.



Figure 1.46. Verandah posts.
Source: DPAL

Next to the verandah the house extends out beneath a separate gable creating an L shape on the northern elevation. On the ground floor there is a square shaped window bay consisting of four casement windows with fanlights. All glazing is patterned with leadlight squares. Below the windows the stone bay splays out towards the ground.



Figure 1.47. L-shaped northern elevation with gabled dormer above the verandah.
Source: DPAL

The upper floor extends slightly over the ground floor, the extension supported on moulded timber brackets. Three casement windows with fanlights similar to those below are centred in a rough cast finished walls with patterned timber vertical battens crossed by two horizontal battens. The rough casted gable end overhangs the window with diagonally placed timber battens meeting a horizontal batten in the centre. A tall stone clad chimney with a red stone capping is on the eastern side of the gable.

• **East Elevation**

The stone clad chimney is a predominant feature on the eastern wall rising up a gabled bay area and extended behind the gable end. At the height where the ground floor meets the first floor there is a moulded lime stone plaque with the date of the building, 1920, incised in the stone. On either side of the chimney is a single window with diamond patterned leadlight and splayed stone overhead. Again the rough cast clad first floor overhangs the ground floor with moulded brackets supporting the extended area. The timber batten pattern remains the same as the northern elevation with the horizontal batten on the gable end. Timber barge boards are again decorated with small notches



The remainder of the eastern wall has a set of four casement windows on the ground floor, each with fanlights and square patterned leadlight. Stone voussoirs decorate the head of the windows.

The upper floor overhangs slightly. Vertical timber battens intercepted with a low horizontal batten and a corner angled batten. Beneath an inset dormer roofline are two sets of casement windows, one with fanlights. Both have square leadlight glazing.

Figure 1.48. Chimney breast on eastern elevation.
Source: DPAL

Attached to the eastern elevation is a rectangular timber extension that has exposed rafters beneath the corrugated steel roof mimicking this bungalow feature on the main house.

Figure 1.49. Extension on southern side of eastern elevation. Source: DPAL



• *South Elevation*

The south elevation at the rear of the house has an extended bay similar to the front elevation. On this extended bay a set of two casement windows with fanlights feature in the upper floor. The same patterned battens over the rough casted finish surrounds the window. Attached to this bay area is the single storey timber addition. A rough cast clad flat roofed extension has been added to the side of the timber addition with a tall chimney on the southern end.

Next to the bay on the upper floor is a dormer window bay consisting of four casement windows with diamond patterned leadlight and a single fixed window with louvers on the upper half and the diamond leadlight pattern on the lower half. The roofline extends over the ground floor next to the dormer with exposed rafters featuring. Two tall chimneys are located on the south facing roof.

On the ground floor a Tudor shaped entry is situated below the dormer. Two double hung sash windows are positioned on the wall in between this door and another on the western side of the elevation. A flat roof extends out beyond the main roof line.

The south elevation now has a courtyard area protected by removable plastic café blinds below an awning.



Figure 1.50. Looking towards the southern side of the house from the west.
Source: DPAL

• *West Elevation*

The west elevation of the original section of the house has a central gable over an extended area of the house. The gable end has the same pattern as the others around the house. A set of three casement windows with fanlights and square patterned leadlight is centrally placed on the first floor. The overhanging upper floor is supported on decoratively moulded brackets as elsewhere.

The ground floor level has a square window bay of four casement windows with fanlights as elsewhere, all with the square patterned leadlight.

The roof slopes symmetrically on either side of this gable. The northern side is the roof over the verandah. A single window is situated in the ground floor level on the southern side below the

sloping roof, inset in the stone work and with a diamond patterned leadlight.

A ramp circulates around this side of the house to the southern side back entry.

- **Ancillary Buildings**



Figure 1.51. Small Curator's House Pavilion.
Source: DPAL

On the southern side of the house there are other buildings such as the small pavilion shown above designed with features that mimic the verandah of the main house. Beside this is another rectangular rough cast clad building.

Architectural Influences:

The Curator's House is predominantly an English Tudor Revival Bungalow with Arts and Crafts Influences. Tudor Revival described the picturesque style of domestic architecture that was fashionable for some time between 1880 and the 1940s. The style imitated the original designs from the mid 15th to mid 16th centuries.

Characteristics of the style include an asymmetrical massing and extensive half timbering often on a stucco finish, medium pitched gabled roofs and Tudor square headed windows. Tudor arches are often incorporated into the main entry.

The Curator's House has many of these features common to the Tudor Revival style including the patterned timber battens over a rough cast finish. The asymmetric massing is another feature that is also common to the Bungalow. The original door appears to have had Tudor arched glazing. Elizabeth House in Christchurch is another example of a Tudor Revival Style with the decorative battens on a rough cast finished wall and the square leadlight pattern in the windows.¹⁰¹

¹⁰¹ Arden, S. & Bowman, I. (2004) *The New Zealand Period House, A Conservation Guide*, p. 20



Figure 1.52. Elizabeth House, Merivale, Christchurch.
Source: DPAL

The Arts and Crafts movement has also influenced the style of the house. This movement began in England as early as the 1860s and focused on the use of natural local materials and handcrafted construction. The English country cottage and farmhouse became the model for the Arts and Crafts architect with the idea of bringing together the house and the garden. The English country style of the Curator's House is an indication of the Arts and Crafts influence particularly with the dormer windows and lead panes. The use of random rubble from a local quarry in Hillsborough, Christchurch to clad the lower walls and Halswell stone on the angles and quoins along with Sumner red stone on the sills and column and chimney cappings, is another expression of the Arts and Crafts movement.

The house was built in the bungalow era which was greatly influenced by the Arts and Crafts movement. Both styles were concerned with plain hand worked materials and simple domestic comfort.¹⁰² Bungalow features include the asymmetric nature of the house, the gabled roof, the exposed battens, and the large verandah with splayed columns.

Construction:

A considerable amount of the following construction information has been taken from the 1996 Curator's House Conservation Plan written by George W. Lucking.

Foundations and floors

The house is situated on concrete foundation piles at 900mm c/c in rows not more than 1800c/c apart. Rimu floor joists are 150 x 50 at 450 c/c. The laundry, porch and toilet are concrete on hardfill.

The upper floor is laid on rimu at 300 x 50 at 450 c/c.

Roof Structure

Clad in purple welsh slate the roof is attached to 50 x 25 Oregon or totara battens by copper nails. The ceiling joists are 100 x 50, rafters 125 x 50 and hips, ridges and valleys 250 x 37 in rimu. The chimneys are brick with stone cladding and Sumner red stone capping. Corrugated steel clads the addition to the roof.

¹⁰² Salmond, Jeremy, *Old New Zealand Houses 1800-1940*, p. 212

Exterior Walls

Ground Floor

Walls are clad in Garlands's random rubble backed with single brick. The angles and quoins are of Halswell stone and the verandah post capping and sills are of Sumner red stone.

An addition at the rear is a timber framed rectangular building clad in rusticated boards.

First Floor

Rimu wall framing is set at 450 c/c. Bottom plates are 100 x 75, studs at 100 x 50 with opening studs at 100 x 75 and 100 x 100 corner studs. Asbestos backing is then attached to the studs as a backing for the rough cast finish.

External Trim, Window Joinery and External Doors

The window frames are of totara. All timber sills of the original house are black pine and sashes are in redwood. Timber facings are rough sawn rimu.

Exterior door frames on the original house are totara with black pine sills and yellow pine doors.

Internal Finishes: Ground Floor

Walls and ceilings: Internal walls on the ground floor are single brick rendered in plaster. The ceilings are also plaster finished.

Bevelled skirting and architraves in each room and a timber dado rail in the hall.

Timber doors are panelled with four panels apart from the door to the kitchen which has two lower panels and a glazed upper.

Window bays have tongue and groove timber in the recess. In the G3 bay recess is painted. In room G5 it is stained.

Rimu rails, banisters, and newel posts make up the staircase balustrade.

Fireplaces

In rooms G3 and G5, the fireplaces veneer is in Port Hills tuff with a tiled hearth.

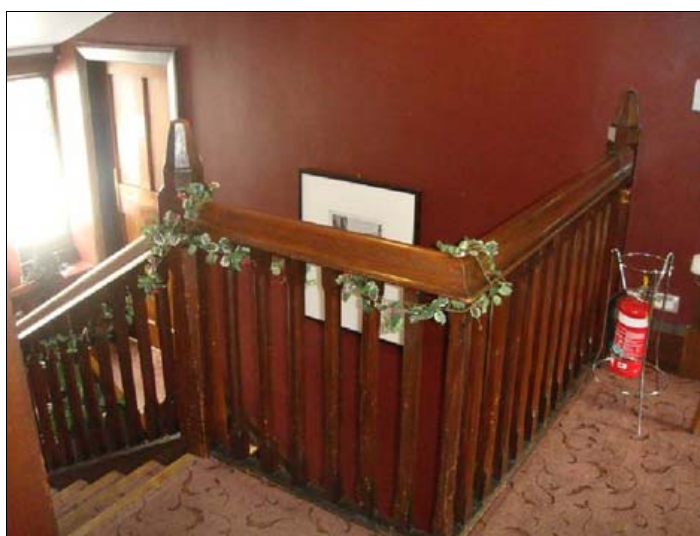


Figure 1.53. Balustrade with newel post.

Source: DPAL

First Floor

Walls and Ceilings

The walls are finished in lath plaster with plaster ceilings. In the sun room the walls are painted tongue and groove veed timber.

Bevelled skirting and architraves feature in each room along with a timber dado rail in the hall. Timber doors are panelled with four panels to the three rooms on the eastern side of the house. The door to the sun room has two timber panels on the lower section and leadlight glazing in the upper panel. Sliding doors to enter F6 are panelled in the lower half and glazed in the upper.

Fireplaces

The fireplace and hearth is tiled with an Art Nouveau pattern in F6. The fireplace has been converted to gas.



Figure 1.54 Tiled fireplace in F6.

Source: DPAL

Assessment of significance values: Curator's house

Historic and Social significance:

- The Curator's House is primarily associated with the curator's of the Botanic Gardens. Although this is not the first curator's house it is positioned on the site of an earlier home dating from 1872. The house is a visual record and physical reminder that from at least 1865 until 1983 the Curator (Head Gardner and Government Gardener) of the Botanic Gardens lived on site.
- The house illustrates the historic nineteenth-century convention of locating the Head Gardener / Curators house at or near the entrance to a botanic gardens or public park.
- It is directly associated with the curator James Young who lived in the original house and campaigned for the current house to be built as a result of the earlier building's state of decay.
- It is also associated with the architects who designed the house, Collins & Harman.

Cultural and Spiritual significance:

- The provision of accommodation for the Curator in an appropriately styled house or lodge within the Gardens was an accepted and common practice in colonial botanic gardens. The style of the house and size conferred a certain status on the office holder and its location, within the Gardens yet on the roadside boundary, made the role of Curator and his association with the Gardens highly visible.
- The house is listed in the City Plan as a Group 3 heritage building. Its heritage significance is also recognised by the New Zealand Historic Places Trust Pouhere Taonga who have registered the building as a Category II Historic Place.

Architectural, Landscape and Aesthetic significance:

- The house was designed by eminent Christchurch architects Collins and Harman in an English Tudor Revival style with Arts and Crafts influences, clearly taking into account the context of the Botanic Gardens. Both architectural styles embody the picturesque, based on the tradition of the English country cottage.
- The ground floor wall construction of basalt rubble establishes an interesting relationship with the Museum. An excellent example of domestic architecture it has remained original both externally and internally until 1999 when an extension and internal modifications were made to convert it to a restaurant.
- The picturesque nature of the house contributes much to the Gardens' aesthetic value. This is further reinforced by the demonstration vegetable and fruit garden which provides another layer of visual interest and references the past function of the house as a private residence.

Contextual significance:

- Situated near an entrance to the Botanic Gardens and next to the Avon River the building establishes a harmonious relationship with its immediate surroundings. The north and principal elevation forms a focus to and termination of the view southwards down the gravel path on the eastern side of the Armstrong Lawn. The northwards view is terminated by the Museum.
- The building is a landmark on Rolleston Avenue and has been a feature of the Botanic Gardens' Rolleston Avenue entrance experience for 90 years.

Archaeological significance:

- Refer Archaeological Section 1.14

Technological and Craftsmanship significance:

- The house generally demonstrates the construction methods of its time. However the ground floor external walls are load bearing masonry, using local materials, backed by single brick being built up at the same time as the as the masonry. This was not a common form of construction in Christchurch.

Scientific significance:

- Prior to the construction of the office and library block the library was held in the Curator's Library within the house and used by students. For this reason the house may have minor scientific significance.

Significance of elements : Curator's House

An indication of the assumed period from which each element originates is given in the following tables:

Original fabric (OF) This fabric dates from the time the building was first constructed in 1920.

Later fabric (LF) This is fabric which was added after the original construction and includes fabric added prior to the restoration in 1999-2000.

Recent fabric (RF) This will include fabric that has been added as a consequence of the repair and strengthening work undertaken during the writing of this conservation plan.

Exterior of the Curator's House

Setting: The setting has high significance as the building is in its original location. The Curator's House is situated on Rolleston Avenue in the Botanic Gardens on an axial path leading from the Canterbury Museum. At present the house has a working fruit and vegetable garden developed by the Friends of the Botanic Gardens. Additional buildings are located at the rear of the building.

Present rating: High significance

High significance

Original Location (OF)
Axial path (OF)

Some Significance

Picket fence and hedge (LF)
Vegetable and fruit garden (RF)



Roof: The gabled roof is sheathed in slate tiles apart from the new kitchen addition at the rear which is clad in corrugated steel.

Present Rating: High Significance

High significance

Slate tiles (OF)
Gabled roof form (OF)
Chimneys(OF)

Non Contributory

Corrugated steel roof on new kitchen (RF)
Gas flues added to chimneys (RF)



North Elevation: The northern side is the front of the house containing the verandah and front entry. Apart from alterations made to the dormer windows, the front door and windows on the verandah, this façade is very original.

Present Rating: High Significance

High significance

Concrete foundation base (OF)
Original window bay with leadlight(OF)
First floor casement windows with leadlight (OF)
Sumner red stone capping and sills (OF)
Halswell stone angles and quoins (OF)
Random rubble cladding (OF)
Rough cast cladding (OF)
Timber battens (OF)
Moulded brackets below first floor (OF)
Casement window on verandah with leadlight (OF)
Verandah posts and brackets (OF)
Sarking beneath verandah roof (OF)
Exposed rafters below verandah eaves (OF)
Decorative barge boards (OF)



Moderate Significance

Verandah floor boards (OF)
Concrete steps (OF)

Some Significance

Bi fold windows in dormer (LF)

Non Contributory

New front door (RF)
New French doors on verandah (RF)

West Elevation: The western side of the house has a concrete ramp leading to the deck on the southern side. Apart from this addition and that of the new kitchen the western side of the house is very original.

Present Rating: High Significance

High significance

Concrete foundation base (OF)
Casement windows both floors with leadlight (OF)
Halswell stone angles and quoins (OF)
Random rubble cladding (OF)
Rough cast cladding (OF)
Timber battens (OF)
Moulded brackets below first floor (OF)
Exposed rafters(OF)
Decorative barge boards (OF)
Verandah posts. (OF)

Non Contributory

Corrugated steel roof on new kitchen (RF)
Gas flues added to chimneys (RF)



East Elevation: The east elevation faces Rolleston Avenue with a garden between the house and a rock wall beside the street path.

Present Rating: High Significance

High significance

Concrete foundation base (OF)
 Chimney breast with limestone plaque (OF)
 Casement windows both floors with leadlight (OF)
 Sumner red stone capping and sills (OF)
 Halswell stone angles and quoins (OF)
 Random rubble cladding (OF)
 Rough cast cladding (OF)
 Timber battens (OF)
 Moulded brackets below first floor (OF)
 Exposed rafters (OF)
 Decorative barge boards (OF)

Some Significance

Kitchen addition (RF)

Non Contributory

Light fitting on barge board (RF)



East Elevation: Modifications to this elevation have altered its appearance. However the original house is still apparent beyond the added kitchen. A small pavilion or summer house has been added on this side as well as a storage room.

Present Rating: High Significance

High significance

Concrete foundation base (OF)
 Casement windows first floor with leadlight (OF)
 Halswell stone angles and quoins (OF)
 Random rubble cladding (OF)
 Rough cast cladding (OF)
 Timber battens (OF)
 Eaves brackets below dormer (OF)
 Exposed rafters(OF)
 Decorative barge boards (OF)

Some Significance

Kitchen addition with chimney (RF)

Non Contributory

Back door added (RF)
 Windows on ground floor(RF)
 New deck and pergola (RF)



Interior of the Curator's House

Former Dining Room (G3): This room has had its entry extended from the hall. The wall between G3 and G2 has also been removed. It is now one of the dining rooms of the restaurant.

Present Rating: High Significance

High significance

Painted bevelled architraves and skirtings (OF)
 Red stone fireplace (OF)
 Timber mantelpiece (OF)
 Painted timber tongue and groove reveal to window bay (OF)

Moderate Significance

Plaster walls and ceiling (OF)

Non Contributory

Carpet (RF)
 Recessed lighting (RF)
 Tiled hearth (RF)
 Wider opening from hall (RF)
 Opening between G2 & G3 (RF)



Kitchen: A new addition to the house, purpose built for the restaurant.

Present Rating: Non Contributory

Some Significance

Modified panelled door from main house (OF)

Non contributory

Kitchen fittings (RF)



Hall (G4): Minor alterations have taken place in the hall with respect to the openings to other rooms.

Present Rating: High Significance

High significance

Staircase and rimu balustrade (OF)

Four panelled door on south wall (OF)

Varnished bevelled architraves and skirtings (OF)

Moderate Significance

Plaster walls and ceiling (OF)

Non Contributory

Chandelier light fitting (RF)

Carpet (RF)

Timber dado rail (RF)

Intrusive

Exit sign (RF)

Fire Hydrant (RF)



Former Kitchen (G2): Significant alterations have taken place in this room which was once the kitchen. It is now a bar area for the restaurant.

Present Rating: Moderate Significance

High significance

Varnished bevelled architraves and skirtings (OF)

Painted window architraves (OF)

Moderate Significance

Plaster walls and ceiling (OF)

Modified door to new kitchen (RF)

Non Contributory

Carpet (RF)

Recessed lighting (RF)

Bar counter and fittings (RF)

Entry door now filled in (RF)

Fire place removed (RF)

Opening between G2 & G3 (RF)

Drop lighting above bar (RF)



Former Storage Room and Toilet (F 8 & 9): Now the men's toilet, this area has been reconfigured when the restaurant was created.

Present Rating: Moderate Significance

Some Significance

Varnished panelled entry door (OF)

Moderate Significance

Plaster walls and ceiling (OF)

Non Contributory

Bathroom fittings (RF)

Vinyl Flooring(RF)

No photograph taken for this room

Former Sitting Room (G5): On the western side of the hall this room is now another dining area of the restaurant. French doors have been added to access the verandah and the door from the hallway has been altered.

Present Rating: High Significance

High significance

Varnished bevelled architraves and skirtings (OF)

Red stone fireplace (OF)

Rimu mantelpiece (OF)

Varnished timber tongue and groove reveal to window bay (OF)

Moderate Significance

Plaster walls and ceiling (OF)

Non Contributory

Carpet (RF)

Recessed lighting (RF)

Tiled hearth (RF)

Wider opening from hall (RF)

Speakers (RF)



Sun room (F5): It appears this room has always been a sun room off what was probably the main bedroom (F6). Alterations have been made over the years.

Present Rating: Moderate Significance

Moderate Significance

Painted Tongue & groove veed walls and ceiling (OF)

Door to hall (LF)

Non Contributory

Narrow box skirting (LF)

Carpet (RF)

Recessed light fittings (RF)

Panel wall heater (RF)

Large opening to F6 (RF)



Former Laundry Now the women's toilets, this room was reconfigured to accommodate toilet cubicles.

Present Rating: Moderate Significance

High significance

Painted bevelled architraves (OF)

Coved skirting (OF)

Painted timber window sill (OF)

Panelled door (OF)

Moderate Significance

Plaster walls and ceiling (OF)

Non Contributory

Vinyl floor (RF)

Recessed lighting (RF)

Toilet partitions (RF)

Bathroom fittings (RF)

Drop lighting above bar (RF)



Former Bathroom (F2): On the eastern side of the hall this room is now an office.

Present Rating: Moderate Significance

High Significance

Varnished rimu bevelled architraves and skirtings (OF)

Painted window architraves (OF)

Varnished panelled door (OF)

Non Contributory

Light fittings (RF)

Tongue and groove floor (OF)

Plaster board walls and ceiling (OF)



First Floor Hall (F4):

There have been few alterations to the hall apart from expanded openings.

Present Rating: High Significance

High Significance

Staircase and rimu balustrade (OF)

Four panelled doors on eastern side of hall. (OF)

Varnished bevelled architraves and skirtings (OF)

Moderate Significance

Plaster walls and ceiling (OF)

Non Contributory

Light fitting (RF)

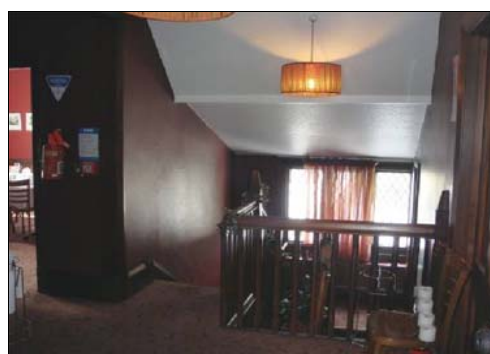
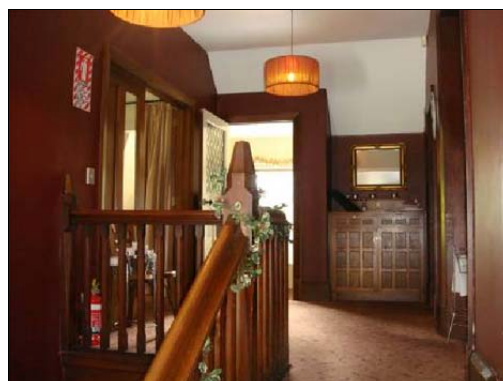
Carpet (RF)

Sliding timber panelled doors with upper glazing. (RF)

Timber dado rail (RF)

Intrusive

Fire Hydrant (RF)



Former Bedroom (F6): On the western side of the hall this room is now another dining area of the restaurant. The room opens out on to a sunroom at the front of the house.

Present Rating: High Significance

High Significance

Painted bevelled architraves and skirtings (OF)

Tiled fireplace (OF)

Tiled hearth (OF)

Tongue & groove cupboard doors (OF)

Moderate Significance

Lath and plaster walls (OF)

Plaster ceiling (OF)

Non Contributory

Carpet (RF)



Light fittings (RF)
 Wider opening from hall (RF)
 Gas fitting in fireplace (RF)
 Speakers (RF)

Large opening to room with sliding doors (RF)



Former Bedroom (F3): On the eastern side of the hall this room is now another dining area of the restaurant.

Present Rating: High Significance

High Significance

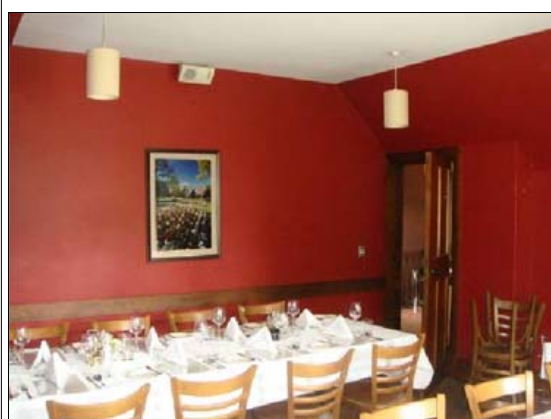
Varnished rimu bevelled architraves and skirtings (OF)
 Tiled fireplace (OF)
 Tiled hearth (OF)
 Rimu mantelpiece (OF)
 Tongue & groove cupboard doors (OF)
 Varnished panelled door (OF)

Moderate Significance

Lath and plaster walls (OF)
 Plaster ceiling (OF)

Non Contributory

Carpet (RF)
 Light fittings (RF)
 Gas fitting in fireplace (RF)
 Speakers (RF)
 Dado added (RF)



Former Bedroom (F1): On the eastern side of the hall this room is now another dining area of the restaurant.

Present Rating: High Significance

High Significance

Painted bevelled architraves and skirtings (OF)

Rimu mantelpiece (OF)

Tongue & groove cupboard doors (OF)

Varnished panelled door (OF)

Moderate Significance

Lath and plaster walls (OF)

Plaster ceiling (OF)

Non Contributory

Carpet (RF)

Light fittings (RF)

Wall heater added (RF)

Dado added (RF)



Assessment summary: Curator's House

Heritage Significance Assessment: Curator's House	
Degree of significance:	High
Ranking of significance:	Of regional and local significance

1.10.2 Cuningham House

Fabric: Cuningham House	Also discussed in: Volume 1:3.6.1, Volume 3, Appendix 5
Location plan reference: 11	Historical images: Volume 1:3.49
<p>Description: Cuningham House Winter Garden is a symmetrical building, rectangular in form. The main entrance to the building is from a portico on the southern side leading into one large interior space. Inside the building, on either side of the main entrance, a staircase leads up to a 3.0 metre (10 foot) wide mezzanine gallery which encircles the building, increasing to 3.6 metres (12 feet) on the northern side.</p> <p>At either end of the gallery on the southern end of the building, two sets of double doors lead out to a 3.6 metre (12 foot) wide terrace with classical balustrading, located above the entrance portico. At ground floor level, floor plants are placed in beds around the perimeter of the building and within a rectangular central bed, measuring 70 feet by 20 feet along the axis of the building. On the north wall, opposite the main entrance, are double doors exiting the building. (Refer floor and gallery plans in the appendices.)</p> <p>Provenance /Design:</p> <ul style="list-style-type: none"> • Modelled on the Reid Winter Garden at Springburn, Glasgow. • Designed by Collins and Harman Architects. • Unknown builder. <p>Modifications:</p> <ul style="list-style-type: none"> • 1934 the glass roof was stippled as a means of filtering the sunlight. • 1971 the roof was removed and the glazing replaced. The steel framework was repainted. • 1972 the original coal fired cast iron boiler was replaced with an oil fired stainless steel sectional boiler and a new expansion tank was installed and the chimney was extended. • Early 1980s powder coated aluminium joinery with new safety glazing replaced corroding windows and doors. • Access ramps were added in 1981. • Access to the roof was improved with the addition of a purpose designed access ladder in the mid 1990s. 	
<p>History: In 1877 the Horticultural Society was granted permission to erect a conservatory in the Domain, however, disputes over the siting of such a building prevented this from happening. In 1914, a large conservatory was relocated from Allan McLean's Holly Lea estate at 387 Manchester Street. Formerly the property of the McLean Institute, the conservatory measured 70 feet x 36 feet. Together with its pipes and plants, it was sold to the Christchurch Domains Board in September 1913 for use as a Winter Garden.¹⁰³ Funds from the Annie Townend estate financed its removal and re-erection in the Botanic Gardens and the building became known as the Townend Conservatory.¹⁰⁴</p> <p>The construction of Cuningham House was made possible by the benevolent bequest of Christchurch law clerk, Charles Adam Cleverly Cuningham. When he died in 1915, Cuningham left the sum of £8,000, almost his full estate, for “the beautification and improvement of the</p>	

¹⁰³ *Evening Post*, 12 February 1913, p. 6; *Ashburton Guardian*, 13 August 1913, p. 2; *Ashburton Guardian*, 23 September 1913, p. 2

¹⁰⁴ *Architectural Heritage of Christchurch: McLean's Mansion*, p. 14; *Ashburton Guardian*, 31 July 1913, p. 2

botanic gardens.”¹⁰⁵ This bequest was described at the time as being one of the largest bequests made for any public benefit in Canterbury.

Charles Cuninghame was well traveled, having visited some 94 countries, and was described in the MacDonald biographies as “*a great lover of Christchurch and its gardens.*” According to newspaper accounts of the day, Cuninghame had frequently discussed the possibility of erecting a Winter Garden in the Botanic Gardens. His will is understood to have directed the siting of such a building “*on that part of the Domain being bounded by the river Avon and land occupied by Christ's College.*”¹⁰⁶

With some foresight, the Domains Board invested Cuninghame's bequest increasing its value to almost £11,000 while the winter garden project developed. By 1922 a site was agreed upon by the Domains Board. The chosen site, abutting the central Rosary, raised concerns by the staff of the Magnetic Observatory who feared that the metal in the Winter Garden would affect sensitive equipment in the Absolute House.¹⁰⁷ Nevertheless the Domains Board chose to proceed with the planned location and commissioned the architectural firm of Collins and Harman to draw up the plans for the Winter Garden.

The building was modeled on the Neo-Classical Reid Winter Garden at Springburn, Glasgow which the Botanic Garden's curator and Board member James Jamieson had both independently inspected. Following Jamieson's visit to Springburn working plans of the Winter Garden were offered free of cost by the Glasgow Municipality. These were said to “*be at hand any time now*” in November 1919¹⁰⁸ and are likely to have been passed on to Collins and Harman as reference.

The Cuninghame Winter Garden was of a similar scale to the Springburn Winter Garden, although Cuninghame House was without side wings. Collins and Harman's design, however, was considered to be an improvement on Springburn because of its reinforced concrete construction.

The plans were tendered in October 1922 and the lowest tender of £8,300/10/- offered by the Christchurch firm of Moore and Sons was accepted. The Governor General, Lord Jellicoe laid the foundation stone on 26 April 1923 and the building was opened on 9 August 1924. At the time it was described as being the finest of its kind in Australia and New Zealand.¹⁰⁹

Standing 40 feet high and with a footprint of 100 feet by 50 feet it was ornamented with four statues gifted by Christchurch Engineer, George Scott. It also housed an array of tropical plants including fruit-bearing species, many of which had been chosen by James Young, the curator, on a dedicated plant sourcing trip to Australia.¹¹⁰ The plants were described by the *New Zealand Institute of Horticulture Journal* as being a very fine collection of plant specimens and included orchids, pawpaw, new varieties of banana, pineapple, breadfruit, guava, date and sago palms, cycads and a toquilla palm (*Carludovica palmata*)¹¹¹

¹⁰⁵ Domains Board Minutes, 31 March 1916, CH343/79b, CCCA

¹⁰⁶ *The Sun*, 26 November 1915, Domain Board Album 1, CH343/80c, CCCA

¹⁰⁷ *The Press*, 5 August 1922

¹⁰⁸ *The Sun* 8 November 1919, Domain Board Album 1, CH343/80c, CCCA

¹⁰⁹ *The Press*, 6 August 1924, p. 5

¹¹⁰ Curators Report to the Domain Board, 5 December 1924, BGA; *The Press*, 22 November 1924

¹¹¹ *Bulletin of the New Zealand Institute of Horticulture*, Vol. 1, 1924, p. 9



Figure 1.55 Newly completed Cuninghame House.
Source: Historical Photograph 89, BGPA

In 1928 a visitor to the Garden's described Cuninghame House's architectural merits and internal treasures in glowing terms, writing "*Mr Jas. Young, the curator, piloted the visitors through fern-nooks (featuring, incidentally, New Zealand's todea superba), Bougainvilleas, and jessamines, to an upper floor and thence to an exterior balcony overlooking the open-air rose-garden... a botanist alone could do justice to the magnificent Strelitzia augusta and other lofty sub-tropical growth and to the smaller but not less wonderful neighbours...*"¹¹²

Domains Board reports document necessary repairs to ironwork and repainting after only 4 years and in 1934, the glass roof was stippled to reduce foliage burning.¹¹³ Between 1937 and 1945 the Board found it necessary to close the building over winter to save on the costs incurred in its heating. Maintenance was largely limited to glass replacement until 1955 when it was noted that much of the caulking round the iron framework had become loose.¹¹⁴

Just prior to the outbreak of World War Two James Young's replacement, James McPherson proposed a redesign of the 1910 Rosary which occupied much of today's central lawn. Work began on this in 1934 with the production of a comprehensive report to the Domains Board which outlined the principles behind the design of the new garden. McPherson had been assisted in his plan by Hesketh Helmore of Helmore and Cotterill Architects, and care was taken in the layout of the new rosary "*to make the front of the winter garden a direct focal feature.*" Reports to the Domains Board also noted that the plan's circular layout did not interfere with any trees which had botanical, ornamental or sentimental value.¹¹⁵ As well as forming a strong axis between the two elements, the Winter Garden balcony furthered this connection, acting as a belvedere or viewing platform enabling a full appreciation of the layout and design of the new circular Rosary.

¹¹² *Evening Post*, 14 September 1928, p. 10

¹¹³ *The Press*, 6 October 1934

¹¹⁴ Curator's Report to the Board, Files 1935-1940, BGA; Jackson, N. (2002) "A Splendid Bequest": Cuninghame House Winter Garden, Christchurch Botanic Gardens, unpublished paper

¹¹⁵ Report on the Present Rose Garden: Part 2 by the Curator, (J. A. McPherson), November 1934, CCCA

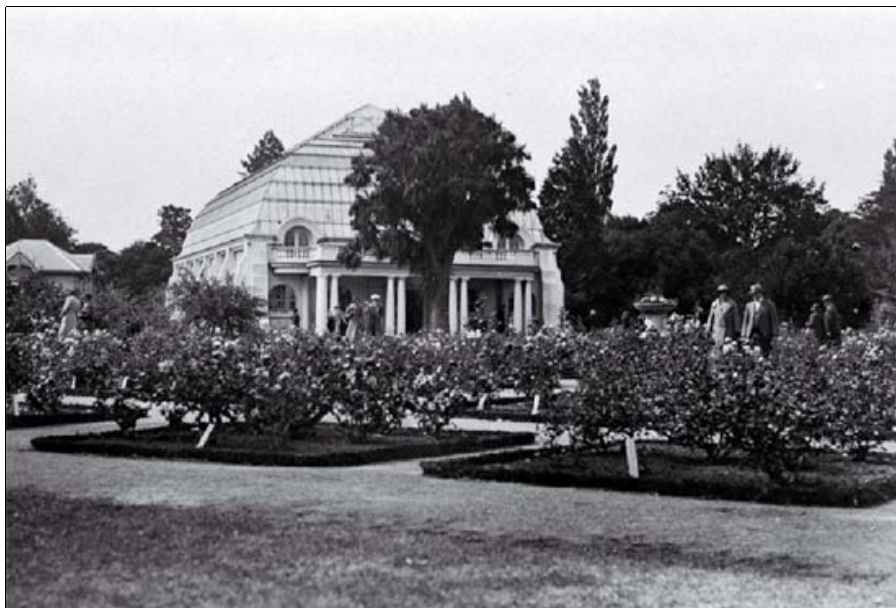


Figure 1.56. The glass roof appears to be stippled rather than clear in this pre-1935 photograph. Source: Christchurch City Libraries IMG0069

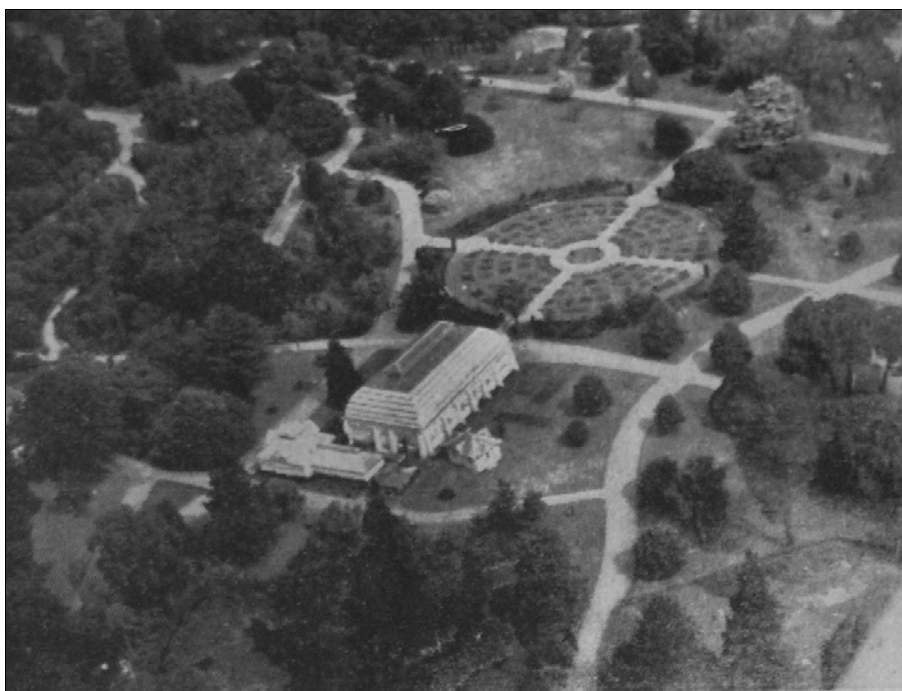


Figure 1.57. Aerial view of the newly completed Rosary showing the strong relationship between the form and proportions of Cunningham House and the circular Rosary. Note existing wide path fronting Cunningham House and the ornamental Rosary pool.

Source: Star, 4 December 1936, Clipping file, BGA

In 1954 the central feature of the Rosary, a pool was removed and replaced with a sundial. The circular form of the pool which was a strong part of the original design was respected and a concrete plinth, of a smaller circumference was placed in the centre of the area previously occupied by the pool. The sundial, a squat low form was subservient to the garden and did not negatively impact on what had been an important view shaft through the centre of the Rosary to Cuningham House. (Refer section 1.11.5 Stevenson sundial for further details).



Figure 1.58. Aerial view of the Rosary, Cuningham House and new Show Houses in 1962. Apart from the replacement of the central pool with the Stevenson sundial and an increase in tree density the relationship between the building and setting remains the same today.

Source: WA-61184-F, ATL

In 1971 the roof was removed, glazing was replaced and the framework was repainted. The original cast iron boiler was replaced with sectional steel boiler, the chimney was extended and an expansion tank installed. Ten years later, many of the original and by then, corroding steel windows and doors, were replaced using powder-coated white aluminium and safety glass. The change detracted from the building's appearance with the loss of the fine detail of the original design.

Further changes included the addition of access ramps in 1981 and a purpose designed maintenance ladder which was added in the mid 1990s to facilitate access to the roof. This currently rests against the roof on the east elevation and can only be moved to the western side of the roof by a crane. In 1999 after the ladder had been installed, extensive maintenance work was undertaken to the glass.¹¹⁶ Around this time a series of arches was added on the north path leading to enable the cultivation of climbing roses. These created a framed composition of the Winter Garden which has become one of the most commonly photographed vignettes of the building within its setting. (Refer photograph of setting.)

In 2000 it was noted that approximately ten of the original plants placed in Cuningham House were extant including a *Phoenix roebelenii*.¹¹⁷

The Canterbury earthquakes of 2010 and 2011 caused some damage to the Cuningham House and it is currently closed (as at March 2013) awaiting a decision concerning repair options.

¹¹⁶ Ibid

¹¹⁷ Chapman, S. (2000) *Cuningham House Management Report*, p. 15

Associated with:**Collins and Harman Architects**

At the time the Cuninghams House was designed, its architects, Messrs Collins and Harman were part of a prominent architectural firm in Christchurch known as Armson, Collins and Harman.

The firm was one of the first architectural firms to be established in the country, having its beginnings in 1864 when William Armson (1832-1883) opened an office in Dunedin. Armson then spent time in Hokitika before seeing opportunities for work in Christchurch after disastrous fires destroyed the heart of the town and most of Lyttelton. He moved to Christchurch in 1870 and the following year engaged 16-year-old J. J. Collins as an articled pupil. By the time he retired in 1921, J. J. Collins had gained a reputation as an authority on Gothic architecture.

Following Armson's death in 1883, the practice continued as Armson, Collins and Lloyd. In 1887, R. D. Harman replaced Lloyd in the partnership and the practice was renamed Armson, Collins and Harman.

In 1903 J. J. Collins' son, John Goddard Collins joined the partnership and began a career that was to span a period from a time when Gothic architecture was the established style through to the era of modern post-war buildings. Buildings designed by J G Collins included the Press building in Cathedral Square, lecture rooms and other blocks at Canterbury University College, Avonside Girls' High School, Nazareth House, and various hostels and hospitals. He was also a foundation member of the New Zealand Institute of Architects and was elected a Fellow in 1925.

Charles Adam Cleverly Cuningham (1850-1915)

Charles Cuningham was born in Cullybackey, County Antrim, Ireland and immigrated to New Zealand with his family when he was six. According to his obituary at the age of twelve, he entered the office of Messrs Wynn-Williams and Brown, barristers and solicitors, working as an office boy. At the age of 18 he became managing clerk with T. I. Joynt where he remained for some 20 years. In 1890 he went into partnership with J. H. Seagar, a house and land agent, and for many years he was connected with the Mutual Benefit Building Society. He retired when he was 39 and spent the next 27 years travelling around the world visiting some 97 different countries and islands including the Arctic regions. His interest in the Botanic Gardens was a long held one and he is noted to have followed their development since the very early days. He was an almost daily visitor while in Christchurch.

There is some discrepancy between his obituary and information provided by Cuningham himself in a letter to the Editor in 1911. In this he wrote *"I began my colonial career working for the late Mr William Wilson in his garden—now Bedford row—and for some years did gardening work in and about Christchurch. I also worked as a boy on a farm where the Christchurch railway station now stands, so I have had some experience... C.A.C.Cuningham¹¹⁸*

Architectural Description:

The Cuninghams House Winter Garden is designed in the Neo Classical style. The entrance façade faces south and features a portico extending the width of the building. Around the edge of the portico, four pairs of Tuscan columns, along with an additional column where the portico returns to the main building, support a Tuscan entablature. Above the entablature is the roof terrace with its Italianate classical balusters.

¹¹⁸ *The Press* 23 June 1911, p. 5

Arched multi paned glazed double doors leading into the building are centrally placed within the portico. On either side of the entry doors are two pairs of windows. At the upper level, two sets of glazed arched double doors beneath heavy concrete semicircular moulded arches lead out to the viewing terrace.



Figure 1.59. Cuninghame House Winter Garden looking towards the front entrance, 2012. The large concrete buttresses can be seen on the side of the building. Source: DPAL

The domed roof rises above the terrace in multi-paned glazed tiers capped by a glazed lantern running the length of four central bays. The glazing on the roof has been painted to prevent damage to plants. The side walls of the building comprise six bays of multi-paned glazing placed between large concrete buttresses. Inside the building, five arched steel trusses, along with a diagonal truss at each corner, support the roof. A lattice purlin supports the lantern. A winder, located on the third arched roof truss controls the windows of the lantern.



Figure 1.60. West elevation of Cuninghame House, Foweraker House in foreground
Source: L. Beaumont 2010

Architectural Influences:

The Conservatory or Winter Garden, as it became known was an important addition which enabled the introduction of a broad range of exotic plant species. The often elaborate design of Winter Gardens was intended to visually complement the garden in which it was situated while inside, exotic plants provided spectacle and a taste of the exotic.

Winter Gardens were a common feature in 19th century gardens. The first conservatories developed as early as the 16th century and became increasingly fashionable in the mid 18th century as a result of the aristocracy's desire to cultivate plants brought back from exotic climates after trade had developed between Europe and Africa, India and the West Indies. Initially they were of stone or brick construction with large glazed areas.

Heating was provided by timber or coal-fired stoves and natural sunlight through the use of large glazed panes allowed plants from more tropical climates to thrive. Over time, heating of Winter Gardens improved with newer methods that included boilers which supplied heated water to an internal piping system. Such a system was provided within the Cuningham House.

In the early days, glazing of Winter Gardens was expensive as glass was a costly product to be used only by those who could afford it. The onset of the industrial revolution and improved technology made glass more affordable. The use of cast iron framing and a cheaper form of glass, known as rolled glass, became popular in the production of winter gardens in the 19th century. The Crystal Palace that was built for the 1851 Exhibition in London is a well known example of this type of structure.

Generally designed in a classical style, Winter Gardens became a popular feature in botanic gardens. In the Auckland Domain, the Cool House, built in 1921, and the Tropic House, built in 1928, form the Gummer and Ford designed Winter Garden.



Figure 1.61. The two buildings forming the Winter Gardens in the Auckland Domain.

Source: DPAL

The Cuningham House Winter Garden is an example of a Neo-Classical style conservatory and was modeled on the Reid Winter Garden at Springburn, Glasgow. The latter building which dates from 1899-1900 and also designed in the Neo-Classical style has walls of red brick and cast iron framework for the glazing.

Both houses have similarly shaped roofs and raised lanterns, although the Christchurch building is built from concrete while Springburn has walls of brick. Springburn also has wings added at each side which again differentiates it from the Cuningham House.

Inspired by classical Greek and Roman architecture, the Neo-Classical movement was very popular in the early 18th century as a reaction to the fashionable Baroque style. The use of symmetry and balance is paramount to neo-classical design. The use of columns is another feature of the style providing a visually imposing appearance to a building. Tuscan columns have been used at the entrance to the Cuningham House Winter Garden.



Figure 1.62. Reid Winter Garden at Springburn, Glasgow .
Source: (urbanglasgow.co.uk forum archive)

Construction:

Foundations

Laid on a concrete slab, Cuningham House has a concrete foundation base and a concrete floor.

Walls

The walls were constructed of reinforced concrete with six bays of steel framed glazed windows placed between large moulded concrete buttresses. The portico at the front entrance is also constructed of reinforced concrete and has a concrete balustrade surrounding the terrace on the first level. The interior features concrete arched frames supporting a 3.0 metre wide concrete mezzanine walkway which extends around the perimeter of the glasshouse.

Joinery

The entry doors to the glass house beneath the portico are aluminium as are the doors at the rear of the building. The original multi-pane steel windows have all been replaced; some with new steel windows but without the multi-light panes, while others have been replaced with aluminium. The original side windows in the lantern have also been replaced with aluminium.

Roof Structure

Five arched steel trusses support a high domed glass roof of panes supported by steel framing. A glazed lantern runs over the central four bays, supported by steel lattice purlins.



Figure 1.63. The roof structure with large steel trusses and the steel purlins.

Source: DPAL

Physical condition:

Cuningham House is generally in reasonable condition. The damage attributable to the 2010 and 2011 earthquakes is relatively minor and most of the defects within the building are the result of deterioration over the years. The moist and humid atmosphere within the building has probably contributed to the general deterioration.

Some repairs have been previously been carried out, however, these have often been of inferior quality. For example, mismatched mortar has been used and in some cases cracks have not been repaired with a flexible sealant.

A Detailed Engineering Evaluation (DEE) dated 18 November 2011¹¹⁹ was undertaken by Opus following the earthquakes. The following condition report is compiled from the DEE and general observations made by Dave Pearson Architects Ltd.

Condition of the Exterior

Roof

- Minor rusting to roof glazing has occurred.
- Evidence of broken glass panes.
- Some cracked panes.
- Some glass panes have fallen from the roof.
- Existing holding down bolts/reinforcement missing from the steel truss rafters connecting the roof to the mezzanine floor.

South (Front) Elevation: Upper level Balcony

- Several cracks are apparent on the plaster cornice beneath the roof.
- Further cracks and evidence of efflorescence are apparent on the plastered concrete arch above the doors leading to the upper level terrace.
- Spalling of plaster has occurred on the cornice beneath the roof.
- Drummy plaster apparent on the plastered concrete arch of the doors leading to the upper level terrace.
- Cracks are evident in the balustrade, along with some spalling.
- Horizontal cracks have formed between the concrete balusters and the supporting parapet wall.

¹¹⁹ Botanic Gardens- Cuningham House Detailed Engineering Evaluation Qualitative Report, Opus International Consultants Ltd.



Figure 1.64. Cracks in the plaster and signs of efflorescence and spalling beneath the arch and along the cornice beneath the roofline. Source: DPAL



Figure 1.65. Plaster spalling (left) and cracks in the balustrade (right).
Source: DPAL

Ground floor level

- Cracks are evident in the balcony with evidence of moisture ingress.
- Cracks and extensive crazing are apparent in the plaster to the below the portico.
- Evidence of efflorescence and rust in the window head due to moisture ingress.
- Substantial cracks are apparent in the buttresses.
- Cracks are evident in the pilasters.
- Signs of rotation at the top and bottom of the columns on the portico.
- Vertical cracks are apparent at the top of some columns.
- Evidence of spalling and stone debris at the base of the columns



Figure 1.66. Crazing of the plaster work on ground floor verandah wall (left) and cracks in the window sill (right).

Source: DPAL



Figure 1.67. Cracks and signs efflorescence and rust stains above windows on the ground floor portico.

Source: DPAL

West elevation

- Signs of efflorescence in the buttresses between the windows.
- Extensive cracking is evident along some window sills.
- Vegetation growth is apparent on the walls.
- Rusting is evident in the steel window frames.
- Signs of possible shear movement evident in the northern corner of the eastern wall.
- Some evidence of moisture beneath the window sills.
- Cracks are apparent in the buttresses.
- Extensive cracking is evident on the pandrel of the upper floor balcony.(Refer images above)
- Cracks are evident below the cornice.
- Some of the plaster is chipped.



Figure 1.68. Evidence of cracking and moisture on the spandrel of the balcony.

Source: DPAL

North Elevation

- Evidence of cracks along the cornice.
- Cracked plaster and spalling is apparent on the buttresses.
- Evidence of extensive cracking from the window sills down to ground level.
- Moisture is evident on the face of the plaster.

East Elevation

- Signs of efflorescence in the buttresses between the windows.
- Extensive cracking is evident along the some window sills and the top of the windows indicating minor movement.
- Vegetation growth is apparent on the walls.
- Rusting is evident in the steel window frames.
- Some evidence of moisture beneath the window sills.
- Cracks are apparent in the buttresses.
- Extensive cracking is evident on the spandrel of the upper floor balcony.
- Cracks are evident below the cornice.
- Some of the plaster is chipped.
- Signs of possible shear movement evident in the northern corner of the eastern wall.



Figure 1.69. Cracks in the plaster spandrel (left) and in the windows sills extending down the wall (right).

Source: DPAL

Assessment of significance values: Cuningham House

Historic and Social significance:

- The building's earliest association is with its main benefactor, Charles Cuningham. Other associations include the notable Christchurch architects, Collins and Harman and the curator at the time of the building's construction, James Young, who was responsible for plant selection for the interior.
- It is also associated with James McPherson who, in conjunction with the architect Heathcote Helmore, designed the 1934 Rosary. This was specifically designed to complement the form and proportions of Cuningham House and make the front of the Winter Garden a direct focal feature.
- The Cuningham House has important social values in the context of the Botanic Gardens and attracts visitors to view exotic plants in a similar way that visitors view works of art in a gallery. It has been an important and popular feature of the Gardens for 89 years and is visited by 20% (280,000) individuals out of the total of more than 1.4 million annual visitors to the Gardens.¹²⁰
- The House is believed to contain some of the original plantings placed by James Young as part of the first jungle. This continuing association between the building and some of its plant fabric is over 80 years old.

Cultural and Spiritual significance:

- Cuningham House is recognised under the New Zealand Historic Places Act as a category II building, place or object of historical or cultural heritage. It is also recognised in the Christchurch City Plan as a Group 2 heritage item.
- By the early twentieth century it was the ambition of all Colonial Botanic Gardens to have a Winter Garden. These were seen not only as ornamental buildings which helped to compose scenes but enabled the collection and display of plants which could not be cultivated out of doors. The Cuningham House demonstrates these ambitions to emulate European Botanic Gardens.

Architectural, Landscape and Aesthetic significance:

- The Winter Garden illustrates the period fascination with exoticism and 'other worldliness' particularly the notion of the romanticised jungle under glass which was reinforced by the luminous classical statuary and exotic horticultural display.
- The structure was seen as an important part of the Botanic Gardens' point of winter interest and it continues to provide a point of interest when other parts of the Gardens are not at their best such as the Rosary and Herbaceous Border Garden.
- The Winter Garden's balcony also acts as a belvedere and this is an important experiential aspect of the relationship between the building and its setting. This is the only way in which a meaningful appreciation of the Rosary's circular design and layout can be fully appreciated.
- The Cuningham House with its symmetrical front façade, imposing Tuscan columns and Italianate balustrading is a fine example of a glasshouse designed in the Neo-Classical style. It is considered to have considerable aesthetic appeal although this has been compromised with the addition of

¹²⁰ <http://www.futurechristchurch.co.nz/facilities/botanic-gardens-glasshouses-townsend,-garrikgilpin,-cuningham,-foweraker>

the purpose built ladder.

- The structure acts as an ornamental terminus point at the end of one of the principal view shafts within the Rosary. In this way the Rosary is an important contributing element in the setting of the Winter Garden and vice versa.

Contextual significance:

- The Cuningham House is a significant building within the Botanic Gardens. It is a fundamental component of the Botanic Gardens identity and character and is the pre-eminent structure in an arrangement of grouped Show Houses which include the Townend House, Garrick and Gilpin house and the Fern House. It is also part of a collection of other buildings within the Gardens that includes the Robert McDougall Art Gallery and the Curator's House.
- The Cuningham House is the largest and most prominent structure in the Botanic Gardens. Glimpses of its distinctive roof form can be seen from Potts Lawn and the Hagley Park side of the Avon River. It is a notable landmark within the area. The view of the Cuningham House from the Rosary is one of the best known vistas in the Christchurch Botanic Gardens.

Archaeological significance:

- Refer Archaeological Section 1.14

Technological and Craftsmanship significance:

- The Cuningham House utilised techniques and materials that had been used to construct similar buildings throughout the nineteenth century such as the cast-iron frame supporting the glazed roof. However, it differs from earlier structures in its use of reinforced concrete in place of more traditional materials such as brickwork, as seen in the Reid Winter Garden at Springburn.
- The building is notable for its craftsmanship which can be seen in areas such as the external and internal plasterwork and the cast iron roof trusses.

Scientific significance:

- The collection of exotic and native plant species within the Cuningham House contributes to the overall scientific values of the Gardens.

Significance of elements: Cuningham House

An indication of the assumed period from which each element originates is given in the following tables:

Original fabric (OF) This fabric dates from the time the building was first constructed in 1922.

Later fabric (LF) This is fabric which was added after the original construction but excludes recent fabric

Recent fabric (RF) This will include fabric that has been added in the last twenty years. It generally has no heritage value.

Setting of Cuningham House

Setting: The Cuningham House is centrally located in the Botanic Gardens and remains in its original location. It is approached via an axial route through the Rosary.

Present Rating: High significance

High significance

Original location (OF)

Cabbage tree between house and garden (OF)

Moderate Significance

Stevenson sundial (LF)

Path fronting Winter Garden (OF)

Yew hedges and punctuation points (OF)

Some significance

Rose arches (LF)

Plinth under sundial (LF)



Interior of Cuningham House

Building Interior:

Ground Floor: Little alteration has taken place in the interior.

Present Rating: High significance

High significance

Concrete walls and arches (OF)

Steel trusses and purlins

Form of roof and lantern (OF)

Steel joinery (OF)

Concrete stairs (OF)

Steel balustrade (OF)



Building exterior**Building exterior:**

While some changes have occurred, the exterior is generally in its original form. Steel joinery has been replaced on the side elevations with aluminium. Alterations have been made to the rear of Cuninghame House including the addition of a brick annex that provides entry into Townend House.

Present Rating: High significance

High Significance

Concrete Tuscan Columns and entablature (OF)

Arched openings (OF)

Italianate balustrade (OF)

Concrete buttresses (OF)

Form of roof and lantern (OF)

Steel joinery (OF)

Non Contributory

Glazing to roof (RF)

Access ramps (RF)

Later steel joinery (RF)

Steel water tower (LF)

Intrusive

Aluminium powder coated joinery (RF)

Steel rails used for maintenance (RF)

Brick annex at rear (LF)

Purpose built ladder (RF)



Assessment summary: Cuninghame House

Heritage Significance Assessment: Cuninghame House	
Degree of significance:	High
Ranking of significance:	Of regional and local significance with some scientific national and international significance