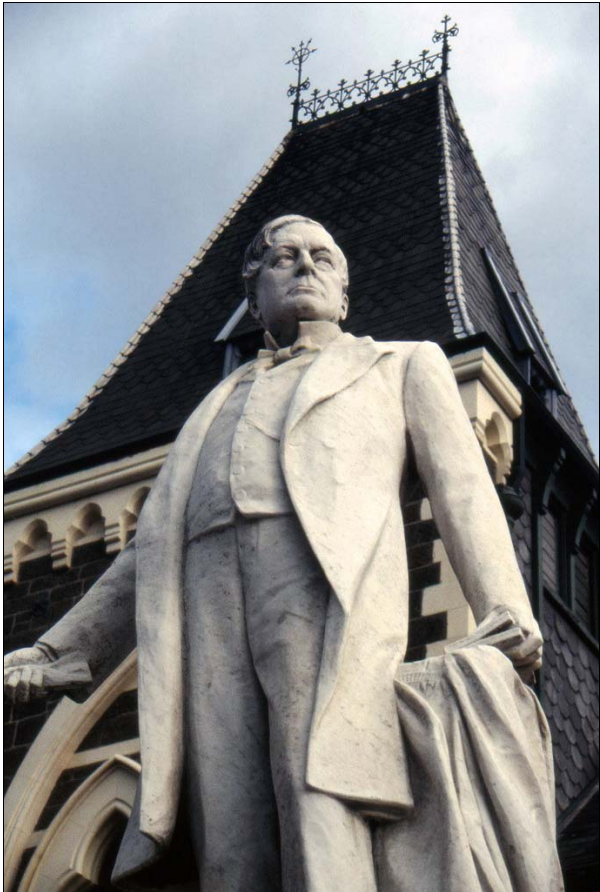


## 1.11.3 Rolleston Statue

<p><b>Fabric:</b> Rolleston statue</p>	<p><b>Also discussed in:</b> Volume 1:3.4.1</p>
<p><b>Location plan reference:</b> 14</p>	<p><b>Historical images:</b> Volume 1:3.25</p>
<p><b>Description:</b> Carved white marble statue approximately 5.49 metres in height and 1.22 metres wide. The over-life- sized statue (2.6m) is mounted on a 3 metre plus granite pedestal atop a granite plinth with two steps. Rolleston is represented standing, and resting one arm on a supporting block of marble designed to look like drapery. His forefinger is inserted in the pages of a book for reference and in the other hand is a sheaf of papers suggesting additional reference / speech materials. On its arrival the statue was said to weigh 5 tons.<sup>166</sup></p> <p>The statue is located on the road reserve adjacent to Pt Res 25, Canterbury Land District, fronting the Canterbury Museum.</p> <p><b>Provenance /Design:</b></p> <ul style="list-style-type: none"> <li>• Sculpted by the English sculptor Herbert Hampton.</li> </ul> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• Protective railing added post June 1906 and removed at some point between the 1930s and 1981</li> <li>• Additional text added to inscription ca.1919?.</li> <li>• Corner bollards added before 1997.</li> <li>• Graffiti coated at some point and various treatments subsequently applied in an attempt to remove this.</li> <li>• Low corner semi-rails added post 2002.</li> <li>• Inscription colour reworked ca. last 5 years?.</li> <li>• Head severed from body in February 2011 earthquake.</li> </ul>	 <p>Figure 1.99. Rolleston Statue, 2011. Source: Beth Hudson</p>
<p><b>History:</b> One month after William Rolleston's death in February 1903, a committee was formally inaugurated to raise funds "to perpetuate the memory of the greatest statesman of Canterbury", as he was referred to at the time.<sup>167</sup> Founding members of the committee were the Hon. Charles Bowen, Dr Charles Chilton, Harry Wigram, Dean Harper, John Anderson, Peter Pender, W. Jamieson, G. Witty, W. H. Triggs, and C. Lewis. Contributions from one shilling upwards were</p>	

<sup>166</sup> *The Press*, 29 December 1885, p. 2

<sup>167</sup> *The Press*, 19 March 1903, p. 5

accepted and by June the Committee had received subscriptions of £950. Not all of these donations were from Canterbury as the fund had been thrown open to the rest of the country. This generated subscriptions from a number of Parliamentarians, members of the Wellington University and other individuals from Otago, Auckland and the Hawkes Bay.

Having determined that the memorial should be a statue “*as these were thought to be the best form memorials could take*”,<sup>168</sup> it was arranged for an off-shore sub-committee to view the work of the London-based sculptor Herbert Hampton. Hampton was at this point was working on a statue of Queen Victoria for Dunedin's Queen's Gardens.

In late 1903, Sir John Hall, the Hon. William Pember Reeves and the Hon. W. Oliver reported back to the Chairman recommending Hampton for the commission. By early 1904 Hampton's clay model, produced from photographs of Rolleston's head, was approved.<sup>169</sup>

The statue, costing £1000, arrived in Christchurch in November 1905. It was generally agreed that the sculptor had achieved a good likeness and caught the expression of Rolleston's face with notable success. Hampton himself was noted to have commented that “*The making of this statue, the attempt to render the character of this great man-and I am sure with such a head he must have been great—gave me the greatest interest and pleasure, and I shall never fail to consider myself fortunate to have had the privilege to execute his statue.*”<sup>170</sup>

The ten-foot-high, polished limestone pedestal arrived from London in March 1906. Designed by Hampton, and based on drawings he had sent to the Committee the previous year, this cost £305. The use of Limestone was felt by the Committee to result in a better harmony being secured between the pedestal and the statue.<sup>171</sup> At the time of its arrival it was noted that the reddish tinge of the limestone pedestal would bring the white marble into greater prominence. The pedestal was simply inscribed with 'William Rolleston'. It is unclear whether it arrived inscribed or this was work undertaken by a local stone mason.

While waiting for the arrival of the pedestal the decision concerning the location of the statue was finalised with the Domains Board. The agreed site was described as one which could not be bettered, and the statue was “*placed by the side of that charming avenue on the west side of Rolleston Avenue, in close proximity to the Museum, College, and Boys' High School, [where] it will be surrounded by proofs of that devotion to the cause of education which was one of Mr Rolleston's guiding principles throughout his life...*”<sup>172</sup> The association with the Canterbury Museum was considered to have been significant as Rolleston was responsible for suggesting the text inscribed on the Museum's portico.

The statue was unveiled on May 26, 1906, at a ceremony attended by members of the Committee, the Domains Board and the general public. The Hon. Charles Bowen presided and Sir John Hall in his role of Mayor and close friend of Rolleston was responsible for the speech-making. At the time of the unveiling *The Press* wrote “*at close quarters the workmanship of the artist may appear crude and meaningless, but at the proper distance the subject becomes natural and life-like. ... To get a proper view it is necessary to stand out in the middle of the street,*

<sup>168</sup> Ibid

<sup>169</sup> *Auckland Star*, 16 November 1903, p. 5; *The Press*, 11 February 1904, p. 1

<sup>170</sup> Stewart, W.D. (1940) *William Rolleston: A New Zealand Statesman*, p. 208

<sup>171</sup> *The Press*, 9 August 1905, p. 4

<sup>172</sup> *The Press*, 30 November 1905, p. 6

allowing the distance to reduce the figure to its normal size, and to soften the roughnesses of the sculptor's chisel. The beautiful detail of the work is then revealed, and in the present instance it cannot fail to be appreciated."<sup>173</sup> Wrought iron railings were secured around the base of the lower step at some point post unveiling to prevent the public from climbing on and defacing the work.<sup>174</sup>



Figure 1.100. Unveiling ceremony, May 26, 1906.  
Source: *Auckland Weekly News*, 7 June 1906, p. 5

At some later date, possibly prompted by a letter to the editor of *The Press* in 1919, an additional inscription was added to the pedestal which now reads WILLIAM ROLLESTON, Superintendent of Canterbury 1868-1879.

Prior to 1997 bollards were erected at the corners of the lower step. This was followed by low semi-rails extending around each corner post 2002 (extant.) The statue was removed from its Rolleston Avenue location on April 4, 2011 following earthquake damage.

**Associated with the fabric:**

**Herbert Hampton A.R.A. 1862-1929**

British sculptor and painter Herbert Hampton was educated at the Slade School in London and the Julian and Corman academies in Paris. He exhibited 55 sculptures at the Royal Academy between 1889 and 1927. He was noted for his ability to produce 'a striking likeness' and for his work in marble. His two New Zealand works are the Queen Victoria statue in Dunedin, and the statue of William Rolleston in Christchurch.<sup>175</sup>

<sup>173</sup> *The Press*, 26 May 1906, p. 9

<sup>174</sup> These are not in place in June 1906 photograph

<sup>175</sup> Mark Stocker, 'Queen Victoria Memorials in New Zealand: A Centenary Appraisal' in *Bulletin of New Zealand Art*

**Rolleston Statue Fund Committee 1903-1906**

Members of the Rolleston Statue Committee – Hon. Charles Bowen, Dr Charles Chilton, Harry Wigram, Dean Harper, John Anderson, Peter Pender, W. Jamieson, G. Witty and W. H. Triggs and C. Lewis.

**William Rolleston 1831-1903**

Politician, public administrator, educationalist and Canterbury provincial superintendent William Rolleston was the last superintendent of the province of Canterbury from 1868 to 1876. He had a particular interest in education, and the public school system which developed under his superintendence in Canterbury became the basis for the national system of schooling under the 1877 Education Act. Prior to his death he was associated with the University of Wellington and was described by one of his colleagues as “intelligent, well educated, earnest, and animated by the highest motives.”

**Physical condition:**

Statue: Unable to determine as statue was removed from site on April 4, 2011, however in 2004 the marble was described as suffering from weathering.<sup>176</sup>

The statue will undergo conservation treatment and structural strengthening to secure the statue to the pedestal at some point in the future.<sup>177</sup>

Pedestal and Plinth: The surface of the plinth has been compromised with the historic application of a graffiti coating and subsequent attempts to remove this.

Appearance suggests that at some point this may have involved harsh cleaning or water blasting to the plinth causing surface damage to the stone and some loss of jointing. Earthquake related subsidence and cracking of base on the south east corner is noted.

**Other:**

The Rolleston Statue is a scheduled Group 2 item in the Heritage Buildings / Structures in District Plan and has a Category II registration with NZHPT.



Figure 1.101. (Top) Rolleston Statue post 2011 earthquake. Source: L. Beaumont

Figure 1.102. (Bottom) Damage to stepped base, 2012. Source: L. Beaumont

*History*, 22, 2001, pp. 7-29; M.H. Spielmann, *British Sculpture and Sculptors of Today*, London, 1901, p. 135

<sup>176</sup> Dunn, M, (2002) *New Zealand Sculpture: A History*, p. 18

<sup>177</sup> Pers. comm. L. Beaumont / Maria Adamski, Asset Engineer Christchurch City Council, February 2013

## Assessment of significance values: Rolleston statue

### Historic and Social significance:

- The statue has a high degree of historic and social significance by virtue of its direct association with numerous members of the Canterbury public, as well many others throughout New Zealand who subscribed funds for its purchase. It also has a high degree of local significance as a memorial to William Rolleston, Canterbury's last provincial superintendent.
- It is closely associated with Herbert Hampton, a well-regarded British sculptor and worker in marble, who designed and carved both the statue and the pedestal.
- It has been a presence on Rolleston Avenue, within the Museum forecourt, since 1906.

### Cultural and Spiritual significance:

- The statue 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.
- The statue, its elevated placement, and prominent location in an area which was the centre of the city's institutions of learning, is illustrative of the common nineteenth-century use of sculpture in public situations. This was as much about tribute making as it was about utilising the sculpture to reflect the dominant ethos of the period through a widely understood sculptural and artistic language. In the case of the Rolleston statue, a range of his personal virtues and the civic ideals he upheld were communicated through his pose, garments, the symbols of his life's work, statue placement, the permanence of marble, and the symbolism of white marble. In this way the sculpture reflected the standards and character worthy of emulation by the general public.
- It has a high cultural value as part of Christchurch's collection of public sculpture and is a contributory element in Christchurch's civic identity. It is one of only two other marble sculptural works in the city and the only one which dates from the very early 1900s.
- The selection of marble and Portland stone (limestone) illustrates the period practice of using imported English stone for memorial structures, important buildings and large edifices at this time. It also reflects the ongoing connection with, and deference to, the English aesthetic in the selection of materials and sculptural styles, regardless of different environmental considerations and light quality etc.

### Architectural, Landscape and Aesthetic significance:

- Its considered placement on Rolleston Avenue references Rolleston's association with the Museum, Christ's College and the Boys' High School. This is a symbolic relationship as well as an aesthetic decision.
- The scale, colour and mass of the work and its position, framed by two windows of the Museum, make it a pleasing counterpoint to the Museum backdrop.

### Contextual significance:

- The statue's high-profile location outside the Museum make it a prominent visual landmark. Additionally, it is the part of the terminus of a viewing corridor which extends from the Cathedral along Worcester Street.

- The statue was the third publicly commissioned sculptural work in Christchurch and now forms part of a quartet of statues which help inform the narrative of Christchurch's provincial government and contribute much to the city's distinctive identity. Together with the Moorhouse statue and the James Fitzgerald statue the three form an important part of the historical townscape around the Museum and the Christchurch Arts Centre.
- It contributes to the special character and perceptible time depth of the immediate Museum environment and the wider setting of the Botanic Gardens area.

#### Archaeological significance:

- The statue has occupied the same position since 1906 with no disturbance to the area under the plinth and steps. Recent archaeological finds associated with the city's early sculptures suggest that a time capsule may be associated with the work.
- Refer Archaeological Section 1.14

#### Technological and Craftsmanship significance:

- The statue is the work of a reputable stone carver and demonstrates a good example of craftsmanship. In particular, the sculptor was said to have caught the expression of Rolleston's face with notable success.

Scientific significance: • N/A.

#### Assessment summary: Rolleston Statue

Heritage Significance Assessment: Rolleston Statue	
Degree of significance:	High
Ranking of significance:	Of regional and local significance

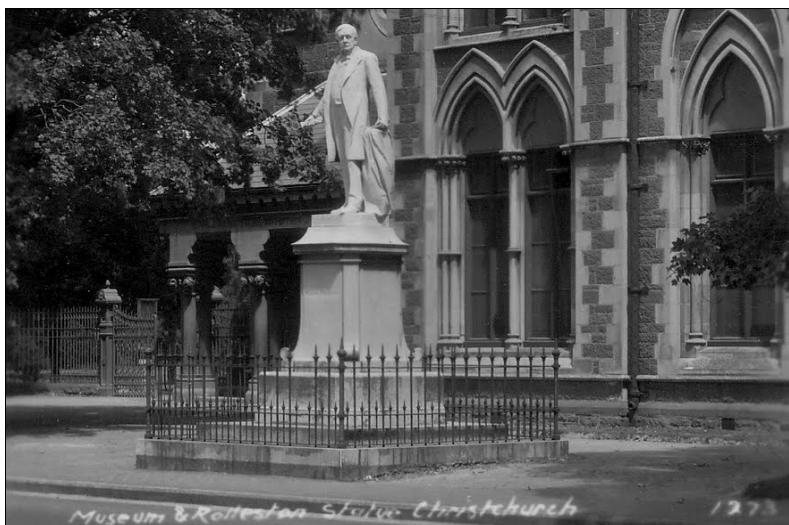


Figure 1.103. Rolleston statue ca.1906

Source: Heaton Peart postcard, Early New Zealand Photographers website (clipped)



## 1.11.4 Hunter Sundial

<b>Fabric:</b> Hunter sundial	<b>Also discussed in:</b> Volume 1:3.6.1
<b>Location plan reference:</b> 15	<b>Historical images:</b> Volume 1:3.45
<p><b>Description:</b> An Oamaru stone pedestal or lectern with brass shadow marker and slate dial. Roman numerals from VI to VI are placed for the observer to read from the inside out and below numerals VIII around to IIII are placed for the observer to read from the edge looking in.<sup>178</sup> The inscription on the four brass inscribed plaques around the outside edge of the sundial is a passage from Isaiah 35.1 (King James Bible.) A different floral ornamentation is carved into each of the four faces of the pedestal which sits on a crazy-paved plinth.</p> <p><b>Provenance /Design:</b></p> <ul style="list-style-type: none"> <li>Local resident John Hunter of 280 Columbia Road, Sydenham carved the pedestal.</li> </ul> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>Relocated from original position in Rosary</li> <li>Removed from octagonal plinth.</li> <li>Brass plaques on sundial edge may be a later addition.</li> <li>Gnomon<sup>179</sup> replaced at some point as noted in 1929 image of newly installed sundial.<sup>180</sup></li> </ul>	 <p data-bbox="890 1189 1267 1249">Figure 1.104 Hunter sundial, 2012. Source: L. Beaumont</p>
<p><b>History:</b> The Gardens' second sundial was gifted by John Hunter who was reportedly also responsible for its construction and set-up.<sup>181</sup> It is unclear whether Hunter was the dialist and/or the carver of the pedestal. He presented the sundial to the Domains Board in December 1913, and it was placed on an octagonal plinth in a central location within James Young's new Rosary. By mid-January 1914 it had sustained unspecified damage in what was referred to as "<i>a dastardly act</i>" at the hands of a member of the public.</p> <p>At this time it was reported that the words "<i>the desert shall rejoice as the blossom of the rose</i>" were to be added to the stonework on the pedestal.<sup>182</sup> It is, however, noted that the current wording is "<i>The Desert: Shall Rejoice: And Blossom: As The Rose.</i>" This is engraved on four brass inscribed plates around the outer edge of the sundial. The sentiment was considered particularly appropriate because of the sundial's location in the Rosary which was described as having been a desert wasteland some three years earlier. The sundial is also noted to have carved roses</p>	

<sup>178</sup> 'Time-pieces: Sundials in South Canterbury', <http://www.rootsweb.ancestry.com/~nzlscant/sundials.htm>

<sup>179</sup> The stationary arm or style of a sundial that projects the shadow on a dial plate

<sup>180</sup> *Auckland Weekly News*, 1 October 1929, p. 49

<sup>181</sup> *The Press*, 5 December 1913, p. 6

<sup>182</sup> *The Press*, 20 January 1914, p. 6

on at least one face.

It is believed to have been removed from the Rosary in 1934 when the garden was remodelled by James McPherson. In 1971 it was placed in the centre of the Herbaceous Border Garden, replacing the Rolleston sundial which had been damaged. It continues to be a feature of this garden in association with a plastered concrete seat, which was also formerly part of James Young's Rosary.

The Hunter sundial is erroneously referred to as the Rolleston sundial in a number of Council publications. (Refer appendices for information concerning the Rolleston sundial.)

**Associated with the fabric:**

**John Hunter**

Little is known of John Hunter other than his generous donation of the sundial to the Domains Board in 1913. It is possible he was the same Mr Hunter whose design was initially selected for the Peacock Fountain in 1910.

**James Young**

Refer Biography in Volume 1: 4.2.

**Physical condition:**

The dial plate is cracked in half along line of gnomon and there is significant scratching to the dial plate.

There is evidence of cracking through the facing details and the pedestal, and deterioration is noted between the slate plate and the bronze inscription plates. Mortar repairs noted.

Assessment by an experienced stone conservator is needed to advise on a cleaning, repair and ongoing maintenance regime.



Figure 1.105. Slate dial plate and replacement gnomon. Source: L. Beaumont, 2010

## Assessment of significance values: Hunter Sundial

### Historic and Social significance:

- The Hunter Sundial has historic and social significance values as an early and significant gift to the Domains Board by a member of the public.
- The sundial has been a presence in the Botanic Gardens since 1913, and was a prominent central feature of James Young's Rosary and part of a cohesive theme of white ornamentation and garden furniture within this garden (seat, sundial, Oamaru stone tazze and large pedestal vase).

### Cultural and Spiritual significance:

- It illustrates an early nineteenth-century English landscape fashion which utilised sundials as nostalgic ornamental features rather than as the necessary time-pieces they had been in the previous century. Its location in a formal or semi-formal garden area is also illustrative of



this twentieth-century practice which saw sundials moved from conspicuous locations at the intersection of principal paths in the main body of public parks and gardens, and used as picturesque elements in small garden scenes or vignettes.

- It also reflects the commonly-held belief in and use of ornamental embellishments in public parks for their “improving” and “civilising” qualities. Although this was primarily a Victorian philosophy the underlying theory of public gardens as 'models', and as vehicles for the public's aesthetic education and standards prevailed into the 1940s under James McPherson's curatorship.
- It has an additional cultural value by virtue of its personalisation by the Domains Board to illustrate the narrative of the Rosary's development, and in this way, it added the final touch in the transformation of previously overgrown ground into garden. This was a recognised aspect of sundial mottoes which acted as a commentary on human relations with time, life and the environment.<sup>183</sup>

Architectural, Landscape and Aesthetic significance:

- In its current location it forms a pleasing vignette and reinforces the landscape typology of the Herbaceous Border Garden.

Contextual significance:

- It has a minor value as part of Christchurch's collection of public sculpture and is one of two sundials in the Gardens. In addition, it is one of the very few surviving gifts made by members of the public to the Domains Board between the late nineteenth century and early twentieth century.
- The sundial contributes to the special character and perceptible time depth within the Botanic Gardens.

Archaeological significance:

- Refer Archaeological Section 1.14.

Technological and Craftsmanship significance:

- The sundial demonstrates a good example of craftsmanship in the detailing of flowers and seeds on each of its four faces.

Scientific significance:

- N/A.

Assessment summary: Hunter Sundial

<b>Heritage Significance Assessment: Hunter Sundial</b>	
Degree of significance:	Moderate
Ranking of significance:	Of local significance

<sup>183</sup> Aked, C.A. Sundial Mottoes, *National Association of Watch and Clock Collectors Bulletin*, June 1994, p. 317

## 1.11.5 Stevenson Sundial

<p><b>Fabric:</b> Stevenson sundial</p>	<p><b>Also discussed in:</b> Volume 1:3.9.1</p>
<p><b>Location plan reference:</b> 16</p>	<p><b>Historical images:</b> not located</p>
<p><b>Description:</b> A dual-purpose sundial which is an orientation table for some of the world's major cities and a sundial for New Zealand Standard Time. The sun-dial body is a squat, conical-shaped pedestal faced with Halswell bluestone. The dial plate is made from polished ebony granite with faced edges and the ornamental gnomon is brass. The sundial is mounted on a stepped octagonal random-stone platform.</p> <p><b>Provenance /Design:</b></p> <ul style="list-style-type: none"> <li>• Trethewey and Son Ltd.</li> </ul> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• Gnomon removed in 2008, repairs made to face of dial plate and possibly a new gnomon affixed.</li> </ul>	 <p>Figure 1.106. Stevenson sundial, 2010. Source: L. Beaumont</p>
<p><b>History:</b> The sundial was designed and fabricated by Trethewey and Son Ltd in 1954 as a replacement feature in James McPherson's Rosary. Ongoing challenges caused by children using the ornamental pool as a paddling pool, and the pools less than satisfactory ability to grow water lilies, had prompted its replacement with something which was less problematic, but equally suitable as a central feature.<sup>184</sup> The sundial was financed by a donation of £80 from Christchurch resident Thomas Stevenson.<sup>185</sup> In keeping with period fashion it was of natural materials and dark in colour which was felt to be much more harmonious than the cool and glaring materials formerly used for garden ornamentation.</p> <p>In addition to its aesthetic features, the sundial was also designed as a waymarker with information concerning the co-ordinates of, and distance to, some of the world's major cities; Sydney, Tokyo, New York, Rio de Janeiro and London, as well as Wellington and the Chatham Islands. At the base of the sundial a brass plate was placed to record its provenance. <i>“Erected to the memory of the late Thomas Stevenson of Papanui, Christchurch, September 23rd 1954.”</i></p> <p>Two additional plaques were inserted into the stone platform at the base of the sundial. One shows the month-by-month Equation of Time in graphic form and the other the Equation of Time at ten-day intervals throughout the year with the instruction, <i>“To calculate the time take the sundial reading plus or minus the Equation of Time plus constant 30 minutes for longitude correction plus one hour if daylight saving applies.”</i></p>	

<sup>184</sup> 1954 Reserves Department Reports 28 June 1954 and 22 July 1954. CH377 Box 22/51, CCCA

<sup>185</sup> Ibid

**Associated with the fabric:****W. Trethewey & Son**

Long standing firm of monumental masons. The founder, William Trethewey (1892-1956) was born in Christchurch. He studied under the noted carver Frederick Gernsey at the Canterbury College School of Art, and took classes in life modelling under Joseph Ellis in Wellington. One of his sons continued the family's monumental masonry business, which has now been carried on to a third generation.

**Morris Barnett**

Refer Biography Volume 1: 4.2.

**Physical condition:**

Good. The granite dial plate appears free from major scratching and the structure of the pedestal is sound.



Figure 1.107. Dial plate and gnomon detail, 2010.

Source: L. Beaumont

## Assessment of significance values: Stevenson sundial

### Historic and Social significance:

- The Stevenson sundial has historic and associational significance as a work designed by the well regarded Christchurch firm Trethewey and Son. It also represents the largesse of Thomas Stevenson whose bequest enabled its acquisition, and is associated with Morris Barnett under whose Superintendence it was commissioned.
- It has been a prominent feature of the Rosary since 1954 and was purpose-designed for the garden as its central feature. In addition, it continues the long-standing association between the Rosary and this form of ornamentation and time telling device.

### Cultural and Spiritual significance:

- It illustrates the changing face and fashions of public garden ornamentation in its style, design and the added level of public engagement/information offered through its extra functionality.

### Architectural, Landscape and Aesthetic significance:

- It is a part of a pleasing composition at the convergence of the Rosary paths and also helps to direct the eye via the axial path to Cuningham House

### Contextual significance:

- It has a minor value as part of Christchurch's collection of public sculpture, is one of two sundials in the Gardens and contributes much to the special character of the Rosary.

Archaeological significance:

- Refer Archaeological Section 1.14.

Technological and Craftsmanship significance:

- The sundial demonstrates a high degree of craftsmanship, particularly in the ornamental embellishments, design and layout of the dial plate. It has an additional technological value by virtue of its 'waystation' function which positions the Rosary as the central point of orientation around which other locations in the world are to be found.


Scientific significance:

- N/A.

Assessment summary: Stevenson Sundial

<b>Heritage Significance Assessment: Stevenson Sundial</b>	
Degree of significance:	Moderate
Ranking of significance:	Of local significance

## 1.11.6 Jamieson tazze

<p><b>Fabric:</b> Set of tazze</p>	<p><b>Also discussed in:</b> Volume 1:3.6.1</p>
<p><b>Location plan reference:</b> 17</p>	<p><b>Historical images:</b> Volume 1:3.45</p>
<p><b>Description:</b> Matching pair of free-standing Oamaru stone tazze on pedestals. Positioned either side of steps leading down to the Woodland Bridge, adjacent to the lawn containing the Albert Edward oak.</p> <p><b>Provenance /Design:</b> Gifted by James Jamieson for the newly formed Rosary in August 1916.</p> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• Relocated from their original position in the Rosary in ca.1935 to the Cherry Mound.</li> <li>• Possibly removed from original concrete base under plinth.</li> </ul>	 <p>Figure 1.108. Tazza, 2011 Source: L. Beaumont</p>
<p><b>History:</b> The set of tazze were donated by Domains Board member and philanthropist James Jamieson to be placed at the entrance to James Young's Rosary.<sup>186</sup> Reports of his generosity suggest that these may have been part of his own collection rather than being specifically purchased by him for the Rose Garden.</p> <p>The tazze were in situ by September 1916, positioned either side of the (extant but relocated) white seat with one tazza axially aligned with the Hunter sundial and the other aligned with a large ornamental urn on a pedestal. (No longer extant.) Photographs confirm that the tazze were placed on raised concrete bases. It is not clear if these are the extant concrete bases or pads associated with the pair in their current location.<sup>187</sup></p> <p>Together with the Hunter sundial and large white seat, the tazze were relocated when the Rosary was redesigned, and a different aesthetic was introduced by McPherson. Their new location either side of the steps on the Cherry Mound reflected the general conventions of that period as well as McPherson's personal views on the construction of garden scenes or pictures.<sup>188</sup></p>	

<sup>186</sup> *The Sun*, 2 September 1916, Christchurch Domains – No. 1 Album, CH343/80c, CCCA; *The Press*, 5 August 1916, p. 3

<sup>187</sup> *The City Beautiful*, 15 December 1928, pp. 19-23

<sup>188</sup> McPherson, J. A. (1943) *The Complete New Zealand Gardener*, p. 21



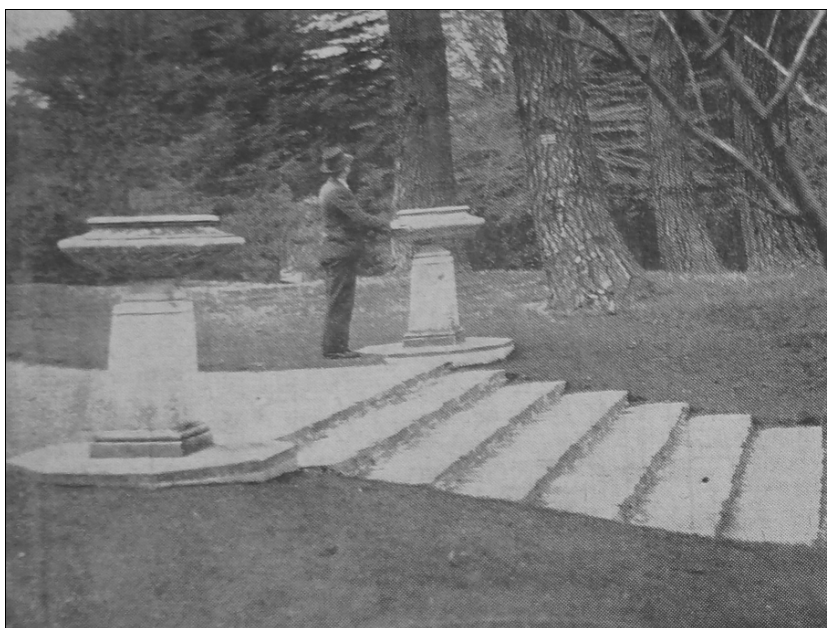


Figure 1.109. Relocated tazze ornamenting Cherry Mound steps, September 1936.  
Source: Unprovenanced clipping, Clipping file, CBGA

#### Associated with the fabric:

##### James Jamieson

James Jamieson ran a Christchurch-based building contracting business with his brother William. The firm was responsible for the construction of the Roman Catholic Cathedral in Christchurch and a number of freezing works, notably those at Belfast, Whanganui and Fairfield. They also constructed a number of other large commercial buildings and some of the more notable private residences around the Christchurch area. Over a period of time Jamieson collected a large quantity of artwork and artefacts. He was a member of the Christchurch Society of the Arts and in 1925 bequeathed his collection to the city on the condition that a new art gallery be built to house it. This provided the impetus to erect the Robert McDougall Art Gallery although Jamieson died in 1927 and did not see it completed. He was a long term member of the Domains Board and Chairman of the Domains Board Gardening Committee.<sup>189</sup>

#### Physical condition:

- Build up of biological growth particularly moss over each tazza and on some areas of the pedestal.
- Observable vertical cracking in the pedestal of at least one tazza and some damage to the rim and sides of both bowls noted. Some of this is observable in ca. 1963 photographs.
- Review by an experienced stone conservator needed re cleaning and assessment.



Figure 1.110. Detail showing damage to rim of tazza.  
Source: L. Beaumont, 2011

<sup>189</sup> *The Cyclopaedia of New Zealand (Canterbury Provincial District)*, Jamieson, J. & W.  
<http://www.nzetc.org/tm/scholarly>

## Assessment of significance values: Jamieson set of tazze

### Historic and Social significance:

- The tazze have a high degree of historic and associational significance as a gift from James Jamieson, a member of the Domains Board and Chairman of the Gardens Committee, expressly for the early twentieth-century Rosary.
- They reflect the public's, and in this case, a member of the Domains Board's, regard for the Domain and their efforts to ornament and improve it with statuary and other objects which would otherwise not have been affordable.
- The pair have been an ornamental feature within the Botanic Gardens for over 90 years.

### Cultural and Spiritual significance:

- They illustrate the changing face and fashions of public garden ornamentation in style and design and materials and are representative examples of a late nineteenth-century ornamentation common in most substantial gardens.

### Architectural, Landscape and Aesthetic significance:

- While not expressly planned as part of the Rosary design, the tazze were an ornamental element which not only provided additional visual interest, but strengthened the formal aspects of Young's design and reinforced the sense of entrance into the Garden. Their move in the mid 1930s to the Cherry mound terrace (their current location) also followed period design conventions as well as McPherson's own design aesthetic, and was seen as 'improving' the landscape scene or picture.

### Contextual significance:

- They are a set of very few surviving gifts made by members of the public /Domains Board members to the Gardens between the late nineteenth and early twentieth century.
- The tazze contribute to the special character and perceptible time depth within the Botanic Gardens.

### Archaeological significance:

- Refer Archaeological Section 1.14

### Technological and Craftsmanship significance

- As an example of late nineteenth-century garden ornamentation, the tazze are of significance for their illustrative period technologies, design style and educational interest.


### Scientific significance:

- N/A

## Assessment summary: Jamieson tazze

<b>Heritage Significance Assessment: Jamieson tazze</b>	
Degree of significance:	Moderate
Ranking of significance:	Of local significance

## 1.11.7 Putti

<b>Fabric:</b> Putti	<b>Also discussed in:</b> Volume 1:3.7.1
<b>Location plan reference:</b> 18	<b>Historical images:</b> not located
<p><b>Description:</b> A group of six standing putti,<sup>190</sup> some of which are playing musical instruments, others drinking. The group is carved from one block of marble and the putti stand on a substantial base. Carved grapes are positioned around the base in two places. The group is located in Townend House.</p> <p><b>History:</b> The provenance of the putti is uncertain. They may possibly be the set of statuary given to the Domains Board in 1943 by the family of the late Henry Dyke Acland. Acland's will does not confirm this bequest.<sup>191</sup></p> <p><b>Physical Condition:</b> At least three have lost hands and there is also damage to, and lost toes, on one of the putti's feet. The statue requires a condition assessment and treatment proposal by an experienced stone conservator.</p>	
	
<p>Figure 1.11. Putti, Townend House, 2011. Source: Sue Knight</p>	

## Assessment of significance values: Marble putti

## Historic and Social significance:

- The statue reflects the public's regard for the Gardens and their efforts to ornament it with statuary and other objects which would otherwise not have been affordable.

## Cultural and Spiritual significance:

- The putti illustrate the changing face and fashions of public garden ornamentation in style,

<sup>190</sup> Representation of a cherub, infant or small boy, often shown winged

<sup>191</sup> Report on allocation of recent requests to Christchurch Domains Board', 5 February 1943, CH 343/78b, CCCA

design and materials.

Architectural, Landscape and Aesthetic significance:

- The putti are an appropriate form of ornamentation for the Townend Show House.

Contextual significance:

- The statue is one of very few surviving gifts made by members of the public to the Gardens and has a minor value as part of the city's sculpture collection.
- The statue contributes to the special character and perceptible time depth within the Botanic Gardens.

Archaeological significance:

- Refer Archaeological Section 1.14.

Technological and Craftsmanship significance:

- The putti have a high craftsmanship value by virtue of the skill exhibited in the work (carved from one block) and the quality of the marble chosen to fashion the figures.


Scientific significance:

- N/A.

Assessment summary: Putti

<b>Heritage Significance Assessment: Putti</b>	
Degree of significance:	Some
Ranking of significance:	Of local significance

## 1.11.8 Bronze cranes

<b>Fabric:</b> Antique bronzecranes	<b>Also discussed in:</b> Volume 1:3.7.1
<b>Location plan reference:</b> N/A (cranes in storage)	<b>Historical images:</b> not located
<p><b>Description:</b> Two-metre tall bronze cranes<sup>192</sup> crafted during the Meiji period (September 1868- July 1912.)</p> <p><b>History:</b> The two cranes were donated to the Gardens in 1968 by Miss C. O'Rorke of Cashmere. Miss O'Rorke was the niece of Lady Jessie and Sir Robert Heaton Rhodes. The cranes were purchased by Lady Jessie in Japan in 1891 and were a feature of the couple's conservatory at Elmwood. The cranes were left to Miss O'Rorke who gifted them to the Botanic Gardens for Cuningham House, where they could be placed in a similar conservatory setting. The cranes were displayed in Cuningham House until the late 1980s when further deterioration dictated their removal. After being consigned to storage for a considerable time it was discovered that the head and neck of one crane had been taken. The remaining crane parts are in storage. These are erroneously referred to as "Chinese brass cranes" in at least two Council websites.</p> <p><b>Condition:</b></p> <ul style="list-style-type: none"> <li>• Already suffering from active corrosion in the stiffening rods of the legs and neck when gifted.</li> <li>• Corrosion has worsened in the intervening years without corrective treatment.</li> <li>• One of the pair is now missing a head and neck.</li> </ul>	
<p><b>Associated with the fabric:</b> <b>Jessie Cooper Rhodes 1865-1929</b></p> <p>Married to Robert Heaton Rhodes in 1891. Following Jessie's death in 1929, Robert commissioned a church at Tai Tapu in her honour.</p>	
<div style="display: flex; align-items: flex-start;">  <div style="margin-left: 20px;"> <p>Figure 1.112. Cuningham House Statue 2010. Source: Art in the city website, CCC</p> </div> </div>	

<sup>192</sup> Referred to as brass storks in a letter from the Town Clerk to Miss O'Rourke dated 5 June 1968. Donations, Bequests and Memorials, CH 377 Box 4, CCCA



## Assessment of significance values: Bronze cranes

### Historic and Social significance:

- The cranes reflect the public's regard for the Gardens and their efforts to ornament the Gardens with statuary and other objects which would otherwise not have been affordable.
- The cranes have a degree of significance by virtue of their association with Rhodes family.

### Cultural and Spiritual significance:

- They illustrate the changing face and fashions of both public and private garden ornamentation and the period taste for Japonaiserie in the late nineteenth century and Edwardian period. Imported bronze cranes are noted to have been a particularly popular Japonaiserie element in conservatories and lakelets.<sup>193</sup>

### Architectural, Landscape and Aesthetic significance:

- As above.

### Contextual significance:

- Although the cranes are no longer on display they formerly contributed to the special character and sense of exotica in Cuningham House and are part of the Botanic Gardens and the city's sculpture collection.

### Archaeological significance:

- Refer Archaeological Section 1.14.

### Technological and Craftsmanship significance:

- Not established.

### Scientific significance:


- N/A.

## Assessment summary: Bronze cranes

<b>Heritage Significance Assessment: Bronze Cranes</b>	
Degree of significance:	Some
Ranking of significance:	Of local significance

<sup>193</sup> *Oxford Companion to Australian Gardens*, p. 455 ; also photograph Geelong Botanic Gardens, Australia

## 1.11.9 Scott Statues

<b>Fabric:</b> Scott Statues	<b>Also discussed in:</b> Volume 1:3.6.1
<b>Location plan reference:</b> In storage	<b>Historical images:</b> Volume 3:1.110
<p><b>Description:</b> Three approximately 1.4-metre tall female marble statues and one head ca.1880. The figures are standing in different poses with draped garments and appear thematically linked by animals around the base. Possibly allegorical. Two are placed in Cuningham House and one in Townend House.</p> <p><b>Provenance /Design:</b></p> <ul style="list-style-type: none"> <li>• Gifted by George Scott, Christchurch resident</li> <li>• Designer/ fabricator unknown but it has been suggested that they are Italian in origin.</li> </ul> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• One statue is missing its body from below the neck</li> <li>• The remaining statues have sustained varying degrees of damage over the years including broken (lost?) arms.</li> <li>• Most recently two have sustained broken heads as a result of the earthquakes.</li> </ul>	 <p>Figure 1.113. Cuningham House Statue 2010. Source: B. Hudson</p>
<p><b>History:</b> The four statues were presented to the Domains Board by George Scott in April 1924.<sup>194</sup> These, together with four to eight others had lined the drive of his Opawa home, “Compton”. The statues had been expressly purchased by Scott for this purpose in ca.1880.<sup>195</sup> When the Scott family relocated to a new home, he gifted some of the statues to his lifelong friends. These were stolen in the 1920s and their shattered remains tipped among the foundation rubble on the Port Hills Summit Road while it was under construction.</p> <p>The remaining four statues were placed in the newly constructed Cuningham House. Two were positioned on either side of the foundation stone at the entrance and the other two at opposite ends of the building.<sup>196</sup> It is unclear why the statues were placed in the Winter Garden as the usual convention would have dictated their placement as talking points along one of the main walks but the potential for vandalism as well as changing attitudes and the perceived ‘menace to public morals’ of the least clothed statue may have influenced this decision.</p> <p>Despite their location in Cuningham House the statues were subjected to occasional acts of vandalism. One of the four sustained major damage and was placed in storage under the</p>	

<sup>194</sup> Head Gardener's Report to Domains Board, 4 April 1924, Reports, March 1916- October 1918, CBGA

<sup>195</sup> Paul Scott quoted in the *Christchurch Star*, 9 February 2001,

<sup>196</sup> Unprovenanced newspaper clipping, 6 August 1924, NZHPT file 12309- 459

Bandsmen's rotunda in the 1980s. At that time both the head and body were stolen however the head was returned to the Botanic Gardens in 2001 where it is held in storage.<sup>197</sup>

A number of Council publications erroneously suggest that these were brought to the Botanic Gardens as part of an exhibition.



Figure 1.114. Cuninghame House interior with two of the Scott Statues c. 1924.  
Source: Historical photograph collection, Photograph 067, CBGP

#### **Associated with the fabric:**

##### **George F. Scott (1850-1930)**

George Scott, together with his brother John, and another brother established the Atlas Foundry in 1871. By the early 1900s, this had grown to become a large and important firm employing 120 men and manufacturing "Peerless", "Victor," and "Record" ranges, as well as undertaking general engineering work of every description, including all kinds of steam-engines.<sup>198</sup>

It is possible that George served a term as a Domains Board member - a G. Scott is recorded as one of the Domains Board members who planted a tree in the Domain to mark the members' final term of office on 20 July 1911.

<sup>197</sup> Sue Malloy, Notes on the George Scott Marble Statues, CBGA

<sup>198</sup> *The Cyclopaedia of New Zealand (Canterbury Provincial District)*, Scott Bros. Ltd

<http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc03Cycl-t1-body1-d3-d45-d10.html>

**Physical condition:**

- All statues have sustained damage over the years and most recently at least two have broken at the neck. It is understood that the heads themselves are still intact.
- All require assessment by an experienced stone conservator.



Figure 1.115. Statue, Townend House, post 2011.

## Assessment of significance values: Scott Statues

### Historic and Social significance:

- The statues have historic and associational significance as a gift from George Scott, a successful Christchurch businessman, and have formed part of the ornamentation of Cuningham House since it was opened in 1924.
- The works reflect the public's regard for the Gardens and their efforts to ornament the Gardens spaces and Show Houses with statuary and other objects which would otherwise not have been possible.

### Cultural and Spiritual significance:

- They illustrate the changing face and fashions of public garden ornamentation in style, design and materials. They are representative examples of the copies of classical sculpture imported from Italy and commonly used as decorative features in nineteenth-century public parks and Botanic Gardens in other parts of the world, such as Sydney, Adelaide, Ballarat and many European cities.

### Architectural, Landscape and Aesthetic significance:

- While not expressly planned as part of the Winter Garden ornamentation, the statues provided additional visual interest, reinforced the sense of entrance and were a strong contrast to the 'exotic' of the Winter Garden.

### Contextual significance:

- They are part of a small number of surviving gifts made by members of the public /Domains Board members to the Botanic Gardens between the late nineteenth and early twentieth century.

- The statues contribute to the special character and perceptible time depth within the Botanic Gardens.

Archaeological significance:

- Refer Archaeological Section 1.14.

Technological and Craftsmanship significance:

- As an example of late nineteenth-century garden ornamentation, the statues are of significance for evidence of the craftsmanship of that period but require further specialist assessment to evaluate the level of technical proficiency exhibited by the sculptor.

Scientific significance:

- N/A.

Assessment summary: Scott Statues

<b>Heritage Significance Assessment: Scott Statues</b>	
Degree of significance:	Moderate
Ranking of significance:	Of local significance



## 1.11.10 Commemorative markers

<b>Fabric: Commemorative markers and plaques</b> <sup>199</sup>	<b>Also discussed in:</b> Volume 1:3.3.1, 3.10.1, 3.11.1
<b>Location plan reference:</b> various	<b>Historical images:</b> not located

**Element:** Various surviving markers and plaques associated with historic plantings.

**Description:**

The oldest of these is believed to sit at the base of the Albert Edward oak. This is thought to be the original marker placed in 1873, and described at that time as *“a varnished pillar of native wood. Designed by Messrs Rastrick Builders into which a tablet of brass has been let bearing in alternative lines of black and red letters the following inscription The Albert Edward oak, planted 19 July 1863 in commemoration of the marriage of H.R.H Albert Edward Prince of Wales.”*<sup>200</sup> The (original) engraving was the work of Mr N Wolfe.



Figure 1.116. Timber tablet and plaque associated with Albert Edward oak.  
Source: GNZ1220304, GraemeNZ Photographix

Domains Board minutes document a local resident's offer to meet the cost of having the details of the Prince's wife included on a new plaque some time after the plaque was placed by the tree. This was subsequently fashioned. While the extant plaque is not the original, as evidenced by the wording, it is possible that the timber marker is the original as placed.

In 1911 the Domains Board purchased stone tablets to mark the Gardens' 'special' trees, many of which had not been marked prior to this date. Some of these tablets and their associated plaques are understood to have survived beyond the life of the trees they marked and are held by the Botanic Gardens as part of their collection of historic fabric.

Other instances of tree marking are variously recorded in the Minutes of the Domains Board and include references to metal tree tags which were placed on trees planted by the Board in 1920.

<sup>199</sup> This does not include historic markers associated with the Magnetic Observatory building which are included in the buildings section of this assessment

<sup>200</sup> *The Press* 20 December 1873, p. 2

## Assessment of significance values: Commemorative markers

### Historic and Social significance:

- The remaining period markers, both in situ and ex situ, have a high degree of historic and social significance as the documented public record of celebratory plantings.

### Cultural and Spiritual significance:

- The markers and plaques illustrate the changing face and fashions of the practice of marking significant plantings and are a hard landscape reminder of what were often very important public celebrations which could involve the use of ceremonial spades, speeches, toasting, singing and the placement of time capsules in the root zone of the tree.

### Architectural, Landscape and Aesthetic significance:

- The markers and plaques add an additional level of fine-grained landscape interest.

### Contextual significance:

- The markers contribute to the special character and perceptible time depth within the Botanic Gardens.

### Archaeological significance:

- Refer Archaeological Section 1.14.

### Technological and Craftsmanship significance:

- As examples of historic tree marking practise they are of interest for the changing styles, materiality and engraving, and the level of technical proficiency they exhibit.

### Scientific significance:

- N/A.

## Assessment summary: Commemorative markers

<b>Heritage Significance Assessment: Commemorative Tree markers</b>	
Degree of significance: <ul style="list-style-type: none"> <li>• those placed prior to 1960</li> <li>• those placed in the past 50 years</li> </ul>	Moderate Some
Ranking of significance:	Of local significance

## 1.11.11 Seats

<b>Fabric: Seats</b>	<b>Also discussed in:</b> Volume 1:3.6.1, 3.7.1
<b>Location plan reference:</b> various	<b>Historical images:</b> Volume 1:3.46, 3.57, 3.69, 3.71
<p><b>Element:</b> Seating- various styles</p> <p><b>Description:</b>  Seating is an important part of the Gardens' furnishings and Domains Board minutes and photographs document its regular acquisition. While some seats were purchased directly by the Board many were gifted or funds contributed for seat construction or purchase. As a consequence, the Botanic Gardens acquired a range of a different seating stock. The earliest of these were described in 1874 as <i>“being of two sorts; one with iron framework, elegant and comfortable; the other, and by far the most numerous, of wood, of a primitive Robinson Crusoe design.”</i><sup>201</sup></p> <p>Other seating included; wooden settles (possibly those referred to as the Robinson Crusoe design and made from timber grown in the Domain), ship's seats, ornamental two-person benches, cast iron garden seats and Oamaru stone, Charteris Bay stone and Hallswell stone seats. Few of the earliest of these are believed to have survived.</p> <p>Today the Botanic Gardens is thought to contain a representative example of some of the mid to late twentieth-century bench fashions and at least one examples from the early 1900s. These are;</p> <ul style="list-style-type: none"> <li>• a white plastered concrete seat which was originally a feature of James Young's Rosary (1910- 1936). Now located in the Herbaceous Border Garden area<sup>202</sup> (see image 1 over.)</li> <li>• 1979-1980 stone seats placed in the Water Gardens, Rock Garden, Native Garden. (image 2)</li> <li>• A semi-circular stone seat placed in Harman's grove in 1981 and funded by Mr and Mrs Mantell. Their initials inscribed on the back (FCM and DRM).</li> <li>• Victorian pattern cast iron, winged griffin head seats. This style has been associated with the Gardens since at least 1911 as seen in volume 1:figure 3.46, (see image 3 over for contemporary view.)</li> <li>• Rosary benches - these are the same style as above (image 4.)</li> <li>• Victorian revival rustic seats with legs fashioned as branches. These are located around the H. F. Herbert Pavilion, and are possibly associated with the mid-1940s refurbishment of the playground<sup>203</sup> but may also be a more recent introduction (image 6.)</li> <li>• Seats associated with the Eveleyn Couzins Memorial Gateway- these appear to be some of the eight jarrah seats donated to Botanic Gardens by Builder's Association for McPherson's Rosary in 1935.<sup>204</sup> They appear within the Memorial Gateway area post 1950 (image 5.)</li> <li>• Victorian revival exotic snake-leg seats in the Childrens' Playground.</li> <li>• Oamaru stone bench and table gifted by Miss Johns, Holmwood Road, in 1966 and placed in the Clematis Garden (current location not determined.)</li> </ul>	

<sup>201</sup> *The Press*, 26 February 1874, p. 3

<sup>202</sup> Pictured in *The Star Pictorial Annual*, October 1928

<sup>203</sup> *ibid*

<sup>204</sup> As seen in CBGPA – Colour photograph 082, Rosary





Figure 1.117. Examples of the range of seating styles within the Botanic Gardens in 2011

Source: L. Beaumont

## Assessment of significance values: seats

### General:

These are important illustrators of past design styles and, in the case of gifted material, have an additional associational and social value.

Further investigation is required to confirm the acquisition date of the above examples, and identify any historic styles which may survive. The survival rate of any parks and gardens furniture through time is generally not good and, for this reason, any seats which have survived from the early and mid twentieth century and earlier should be documented and protected as much as is practicable.

### 1.11.12 Archival records<sup>205</sup>

The Botanic Gardens possesses an archival resource of great significance. This includes the Armstrong and Metcalf herbariums, historic book collection, historic photographs, Domains Board records, historic tree labels and marker stones, and other items associated with commemorative trees which are no longer part of the living collection. All of these items have heritage values in their own right and as a collection they contribute an additional layer of understanding to the development and historic functioning of the Botanic Gardens.

#### 1.11.12.1 Herbariums

In addition to its value as an important botanical resource, the Armstrong Herbarium is considered to be a significant historical document. It is understood to include not only the Armstrong's collection of specimens but also those of many other leading figures in the study of New Zealand flora, as noted in *The Press* and quoted by Eric Godley (1999),

*"J.B.A. visited Dunedin in 1869, Wellington and Nelson more than once, and Auckland in 1868-69, and in all these places he did some collecting. He also travelled to Greymouth, Hokitika, and Westport, collecting everywhere. The collection was enriched by the gifts of many correspondents, the most important being Messrs T. Kirk, T.F. Cheeseman, F. Reader, Canon Stack, who sent many of the plants of Stewart Island, Mr F.A.D. Cox, who supplied Chatham Island material, and Mr H.H. Travers, who also presented Chatham Island plants. Of late years Mr James Mitchell worked with Mr Armstrong in the neighbourhood of Christchurch and at Arthur's Pass. The collection is thus more or less representative of the New Zealand flora as a whole."*<sup>206</sup>

The collection may also contain specimens from the Botanic Gardens prior to 1889.<sup>207</sup> Armstrong's reports from early 1883 show the Domains Board requested him to form a herbarium, and, by March 1, 1883, he had collected and dried approximately 700 typical specimens.<sup>208</sup> However, he noted at that time that the lack of a suitable building in which to keep the herbarium sheets was compromising the condition of the collection.

Gifted to the Gardens following the death of Joseph Armstrong, the herbarium (although not currently housed on site) has a high historic and scientific value as well as a rarity value. At the time of gifting in 1926 it included instruments which are also of significance.<sup>209</sup>

The Metcalf herbarium is an additional collection of scientific value.

#### 1.11.12.2 Domains Board Minutes, other paper records and cartographic collection

The Domains Board minute books date from 1864 and are an extremely significant and extensive historic and social record of the Botanic Gardens' development. Sitting alongside of, and supporting these primary source documents, are Clipping Books which provide valuable historical images and

<sup>205</sup> Archival records in this instance refers to a body of non-current permanently valuable records and objects

<sup>206</sup> A. Wall 1934: The Armstrong Herbarium. Finds on peninsula and plain. *The Press*, 10 March 1934, quoted in Godley, E. J. (1999) Biographical Notes (33): John Francis Armstrong (1820-1902) and Joseph Beattie Armstrong (1850-1926), *New Zealand Botanical Society Newsletter*, No. 32, pp. 9-11

<sup>207</sup> Not viewed

<sup>208</sup> Armstrong's Report to Domains Board for three months ending March 1 1883, CH343/133a, CCCA

<sup>209</sup> These no longer believed to survive in the Botanic Gardens historical collection



social commentary in respect of decisions made by the Board and additional detail from Domains Board meetings. Other material, such as the Account Books and Letter Book of the early Canterbury Public Domains Board, and later the Domains Board, provide insight into the deliberations of the Board members and the mandate under which these Boards operated. These records and other material also documents the early intra-colonial plant exchange system, important plant gifts and exchanges from other individuals, as well as visits by overseas scientists, horticulturalist, botanists and others.

Twentieth-century material such as the papers given by Curator's through the 1930s and 1940s offers insights into developing curatorial practices, society's changing openspace needs, and also help situate the Christchurch Botanic Gardens into the wider national framework of Parks, Domains and Botanic Gardens.

#### 1.11.12.3 Glass case Library

This book collection contains an impressive collection of seminal texts published in the nineteenth century and early twentieth century. This is a significant landscape history resource, as well as a valuable botanic, scientific and early New Zealand history collection.

In the case of the Armstrong bequest (approximately 90 books) this provides insights into the reference materials that were likely to have shaped John and Joseph's approach to grounds layout, and forestry practices. It is also believed to have informed their arrangement of living plant collections and their economic plant collection. For example the book collection includes *Systematic arrangement of British plants*, Withering 1833; *Select plants: readily eligible for industrial culture or naturalisation in Victoria, with indications of their native countries and some of their uses*, Von Mueller, 1876; Balfour's *Class Book of Botany* 1854; *The Pinetum*, Gordon 1858; *The Pinetum supplement*, Gordon 1862; *Aspects of Nature in Different lands*, 1849, Von Humbolt; a number of John Claudius Loudon publications, the Beeton's 1862 publication *Garden Management*, and many others influential texts.<sup>210</sup> The books are also understood to have been used by Joseph when plant labelling post 1883, as was noted by John Armstrong who informed the Board that recent extensive changes in plant nomenclature required up to date reference books.

The James Young bequest is similarly valuable and there are a number of titles which reflect many of the projects Young developed during his time as Head Gardener, particularly Rose Garden treatise, rock and alpine gardens, Hardy perennials and herbaceous borders and English garden design. For example *The Rose Garden* by William Paul 1848; *The Rose Annual* 1916-1932 published by the English National Rose Society; *Some English Gardens*, by Gertrude Jekyll; and Kemp's 1901 *Landscape Gardening*.

Across all of the collections including the Director's private library there are some rare texts as well as less common publications such as, George Alderton's *Orange Culture in New Zealand*, the 1768 *Gardeners' Kalendar*, a first edition of Kirk's 1889 *Forest flora of New Zealand*, Augustine Henry's 1919 *Forests, Woods & Trees in Relation to Hygiene* and von Pückler-Muskau's 1917 work *Hints on Landscape Gardening*.<sup>211</sup>

Other sections of the collection contain books gifted or written by former members of the Domains

<sup>210</sup> Catalogue of books in the Armstrong bequest, 10 August 1943, CBGA

<sup>211</sup> Catalogue of books in the James Young bequest, 10 August 1943, CBGA

Board (Michael Murphy, Leonard Cockayne, Henry Kitson) and other individuals.<sup>212</sup>

An additional level of significance would be attached to any books in the collection with documented provenance, for example flyleaf signatures, period annotations etc which confirm ex libris ownership.

#### 1.11.12.4 Plant labels

In the Domain, like other colonial Botanic Gardens, plant labelling was an ongoing and seemingly exasperating task, particularly through the late nineteenth century. Domains Board and newspaper reports describe this as a constant challenge with labels being regularly removed, exchanged, stolen or destroyed.

Having survived these systematic waves of vandalism, the Gardens' collection of remaining tree and plant labels are considered to be an important record of the practice and styles of labelling used in the Gardens through time. The collection includes cast metal as well as hand-painted labels and illustrates changes in materiality and label fabrication which reflect the Domains Board efforts to counter vandalistic acts while still meeting the public's regular requests for plant information.

Some of the earliest labels were imported from England by the Domains Board and were made from zinc.<sup>213</sup> On their arrival in 1872 they were found to be too small so it was decided to have labels made in the province instead. These were described as having a large head upon which the natural order of each tree or plants was to be written, its botanical name, common name and native country "*thus affording all the information requisite to be given on the subject.*"

One year later it was reported that large metal labels showing the natural order, botanic name and country of origin had been fixed to the more conspicuous plants.<sup>214</sup> These labels, however, were repeatedly changed around by school boys, or removed from the Botanic Gardens.

In 1885 labels fabricated using a timber lathe were used and between 3000 and 4000 plants were labelled using this system.<sup>215</sup> However, by 1889 it was noted that these had been pulled up and misplaced by larrikins.

In 1891 the Domains Board ordered "*a good type of label*" on which the name of the plant and the botanical name were to be painted. However, by 1893 it was reported that "*the labels so valuable to the thinking proved too much for the unthinking*" who changed them from tree to tree, tore them off and otherwise made away with them until hardly any remained by 1895.<sup>216</sup> Despite this it was determined that every tree and plant would be re-labelled.

In 1903 Domains Board Member Harry Ell called for public subscriptions for the purchase and painting of new labels, or plates as this style was called. These were "*large galvanised iron plates painted white bearing in bold black lettering the popular name, botanical name and original habitat of plant*".<sup>217</sup> They were supplied by Taylor and Oakley, local brass founders and tin and iron plate

<sup>212</sup> Catalogue of books purchased and donated, 10 August 1943, CBGA

<sup>213</sup> It is likely that they were similar to those in use at the Wellington Botanic Gardens at this time. These were zinc frames in which printed paper labels were placed and then glazed

<sup>214</sup> *The Press*, 4 March 1873, p. 2

<sup>215</sup> Domains Board Minutes, 11 March 1885, CH343/133a; *The Star*, 30 July 1885, p. 2

<sup>216</sup> *The Star*, 5 December 1893, p. 1

<sup>217</sup> Domains Board Minutes, 2 March 1885, CH343/133a; *The Star*, 30 July 1885, p. 2

workers, and painted by the painter and decorator Mr Sey. It is possible that these labels were repainted painted sage or olive green with white text at a later date to better harmonise with the surrounding scenery.<sup>218</sup>

It is noted that these metal plates were still in use in 1914, although undecipherable by then, and calls for their re-painting appear to have been actioned.

During James Young's time, labels fashioned from seasoned kauri and totara, around 12 inches in length and coated in white lead paint were used in the Rosary and possibly in other sections of the Gardens. Although it is not clear what was used to identify trees at this time it is noted that "*some hundreds of new labels have been printed and placed at the different trees and shrubs*" in 1918.

Between 1956 and 1974 Gordon Gee, a qualified signwriter, was employed full time to paint labels for the Gardens plants and trees as well as other signage.

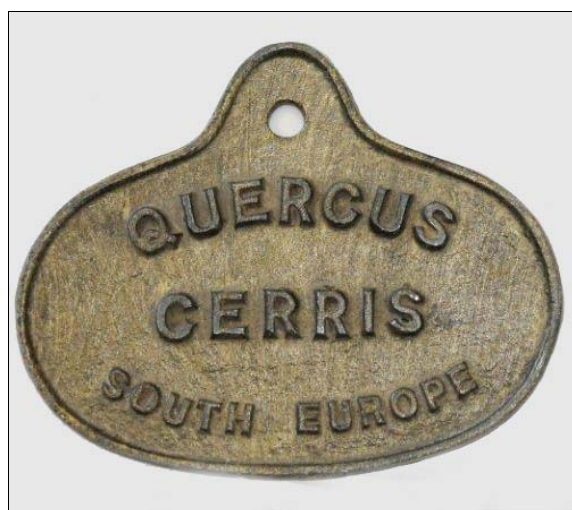


Figure 1.118. Plant labels held on site in the Gardens' archival collection. Date unknown but the plate at lower right is thought to be Gordon Gee's work. The plate lower left may be one of the plaques acquired by public subscription.

Source: Provided by Sue Malloy from the CBGA

<sup>218</sup> *The Star*, 15 September 1903, p. 3

## Assessment summary: Archival records

<b>Heritage Significance Assessment: Archival record</b>		
Item	Degree	Ranking of significance
Herbarium	High	Of national, regional and local significance.
Paper Archives	High	Of international, national, regional and local significance.
Glass case Library	High	Of regional and local significance.
Plant labels	Some	Of local significance

### 1.13 Place names

These are an important historical referent to individuals who have been associated with the development of the Gardens in a significant way. The practice appears to have been first instituted in 1902 when an existing grove of trees between the South Bridge and Riccarton Road was named in memory of Mr R. J. S. Harman, an early member of the Domains Board. Other fabric, including walks, buildings and discrete planted areas were also overlaid with toponyms which served as historical signposts to past uses and important events eg Archery Lawn, Townend House, Coronation Drive (no longer used), Jubilee Avenue<sup>219</sup> (no longer used) etc. More recently, as part of the planning for the Botanic Gardens' centenary in 1961, additional names were formalised and others introduced to help identify and distinguish particular spaces across the Gardens; Harper Lawn, Stafford Lawn, Murray-Aynsley Lawn, Potts Lawn and Hall Lawn. These names recognised and validated the management and development role of the members of the first Domains Board (after the Commissioners' Board).

The ongoing use of these names perpetuates these individuals' connection with the Botanic Gardens and recognises a particular formative period in the history of the site. The Armstrong Lawn was also formalised at this time in acknowledgment of John Armstrong's role in the formation of this and other parts of the Gardens.<sup>220</sup> Since then other names have been introduced to mark the names of curators or benefactors. This continues the practice of writing their direct and meaningful connection with the Gardens into the landscape or buildings eg Gilpin House, Foweraker House. Taken as a group these toponyms are considered to make up a place name pattern of heritage value.<sup>221</sup>

## Assessment summary: Place names

<b>Heritage Significance Assessment: Place Name pattern</b>		
Place names	Degree of significance:	Ranking of significance:
Armstrong Lawn, Archery Lawn	High	Of local significance
Other referent names bestowed since 1961	Moderate	Of local significance

<sup>219</sup> *Sun*, 28 May 1908, Christchurch Domains Board - Newspaper Clipping CH34 80d, ANZ

<sup>220</sup> Assistant Curator's Report 30 September 1961-25 October 1961, p. 2, CH377 Box 53, File 19/18, CCCA

<sup>221</sup> Place name pattern is defined by the NSW Heritage Office (2004) *Place Names of Heritage Value: Heritage Council Policy* as "scatterings of names that can be explained by linguistic, typological, functional, or other historical layers that connect such names in a discernable pattern." Pattern is defined as "layers of context from which meanings can be drawn"

## 1.14 Archaeology

### Overview

The archaeological values of the Botanic Gardens lie in the deliberate transformation of the landscape that has taken place. That landscape has been extensively modified by human activities, to the extent that little, if any, area remains entirely unchanged within these boundaries. The area of the Botanic Gardens can, therefore, be viewed in its entirety as an archaeological site. The cut and fill of earthworks has changed the topography of the land, with the filling of gullies to level the ground surface and the excavation of gravel pits and of lakes; the addition of tempers to improve growing conditions has changed the texture of the earth; and the placement of features within the site – plantings, buildings, paths, enclosures, decorative elements and other structures – has defined the physical division of space. All of these actions and changes over time can be analysed and documented by using archaeological techniques of investigation.

Archaeological values are those that demonstrate or are associated with the potential to provide archaeological information through physical evidence; an understanding about social, historical, cultural, spiritual, technological or other values or past events, activities, people or phases. Gardens archaeology, which deals with the application of archaeological methods to the study of historic gardens, emphasises the understanding of the layout of gardens, the chronology and sequence of development of planting.<sup>222</sup> Because the garden is a designed landscape - a “bounded space purposefully created for human interaction” – analysis of change over time provides information about changing social values – answering questions such as whether there was a preference for native or exotic plants; what spaces were made for activities encouraged within the gardens; and what memorials or other markers were added or removed.<sup>223</sup> Buildings archaeology, another sub-discipline of archaeology, deals with the building as an archaeological site, as buildings also have the potential to provide information through physical evidence – the materials and techniques of construction used and the changes over time manifest in the building – about social, historical, cultural, spiritual and technological values.

#### 1.14.1 Archaeological features and remains within the Botanic Gardens

Building and structures within the Botanic Gardens can easily be identified as archaeological sites or features; however, the main risk of archaeology is the occurrence of archaeological sites, features and/or material sub-surface, which may not necessarily be identifiable until disturbed during earthworks. For this reason, the potential or risk for archaeological remains is identified through historic research, in order that policies and procedures may be put in place to manage the eventuality of that risk.

Within the Botanic Gardens, there are three types of places where there may be a higher risk of archaeological material being present:

- places where there is documentation of occupation or use of the land historically;
- places where there is documentation of cultural/archaeological remains having previously been disturbed; and
- similar geographical areas or landforms to those places where those remains have previously been disturbed.

<sup>222</sup> McErlean, T. (2007) *The Archaeology of Parks and Gardens, 1600-1900: An introduction to Irish garden archaeology*. In *The Post-Medieval Archaeology of Ireland*. pp. 275-288

<sup>223</sup> Society for Garden Archaeology at <http://www.gardenarchaeology.landscape.cornell.edu/philosophy.html>

The following sections identify documentation of archaeological remains and therefore places where archaeological remains may occur.

### 3.14.2 Historic documentation of Māori cultural remains

Several early newspaper articles document the location of burials, human remains (kōiwi) and associated features and artefacts within the Botanic Gardens, which almost certainly date to use and occupation of the land prior to the arrival of European settlers. In most cases, the various artefacts and faunal material were given to Canterbury Museum for safe-keeping and can therefore be traced through the museum archives, specifically the volumes of the Canterbury Museum Additions (Accession) ledgers and Ethnology Registers. Information about archaeological sites in the vicinity of the Botanic Gardens is also available from the NZ Archaeological Association site record files for Canterbury and various reports lodged with the NZ Historic Places Trust.

### 3.14.3 Burials and associated remains in the Botanic Gardens

Taylor (1950: 48) notes “*Isolated burial-places have been found from time to time in all quarters of Christchurch*” and more than one burial has been disturbed in Hagley Park and the Botanic Gardens or in the near vicinity. *The Evening Post* of 20 June 1930 noted “*A human skeleton was dug up by gardeners working in the Botanic Gardens to-day.*”<sup>224</sup> Taylor provides slightly more detail about the location of the burial:

*A Maori skeleton [Found at 18 inches depth] was found midway between the rose garden and the Native Bush in the Christchurch Botanic Gardens on June 19th 1930. A similar find was made in the same part twenty years previously.*<sup>225</sup>

An article from *The Evening Post* reporting kōiwi disturbed in early July 1910 is likely to be those referenced in the same area of the Botanic Gardens.

*When a ploughman was at work on the banks of the Avon in the Christchurch Public Gardens last week his implement cut through an old Maori oven. ... the result of some [further] digging and searching, found the jawbone of a man and the bone of a dog, and a large number of pipi and other shells.*<sup>226</sup>

The “bone of a dog” is recorded in the Canterbury Museum collection as part of the jawbone of a kuri or Maori dog, noted as having been found in a “Maori oven” with shells of *Amphibola crenata*, *Amphidesma subtriangulatum* and *Chione stutchburyi*. The right ramus of the mandible of a kuri was donated to Canterbury Museum by James Young, then the Head Gardener.<sup>227</sup> *Amphibola crenata* are tītiko or mud-flat snails, which are commonly found on high tidal mud flats and were once eaten in large quantities. The nearest access to tītiko was likely to be the mud flats at Ferrymead, which Taylor notes as being a place where Maori used to gather shellfish.<sup>228</sup> *Amphidesma subtriangulatum* (the southern species is more accurately *Paphies donacina*) are tuatua or kahitua and *Chione stutchburyi* are New Zealand littleneck clams, more traditionally known as the New Zealand cockle, tuaki or tuangi. Both are commonly gathered from the foreshore in knee-deep and shallower water.

<sup>224</sup> *The Evening Post*, 20 June 1930, p. 10

<sup>225</sup> Taylor, *Maori History Book* 24 [c. 1930s], p. 97, Canterbury Museum manuscript collection

<sup>226</sup> *The Evening Post*, 5 July 1910, p. 9

<sup>227</sup> NZMA27 [MN250.1 old catalogue number]

<sup>228</sup> Taylor, W. A. [1950] *Lore and history of the South Island Maori*, p. 49



In this approximate area, a cabbage tree slated for removal in 1963, described as being located outside the Cunningham House and at the entrance to the Rosary, was noted as traditionally having been thought to be a marker “*on the old Maori route to the West Coast.*”<sup>229</sup> This cabbage tree can be seen 40 years earlier in front of the recently constructed Cuningham Winter Garden in a photograph from the mid-1920s (refer figure 1.55) and potentially links old routes, sites of occupation and these burials and cultural/archaeological remains.

#### 3.14.4 Buildings, structures & other remains of use and occupation in the Botanic Gardens

From the chronological summary, it can be seen that there have been a substantial number of buildings and other structures within the boundaries of the Gardens since their inception. Typically the remains of buildings and structures provide archaeological information in four ways:

- the building or part of the building that remains extant above ground can be recorded and analysed to provide information about construction techniques and materials and change over time of the structure;
- the material remains of structures in the ground, such as the remnants of piles or foundation stones, can be recorded and analysed to provide information about the footprint of the structure;
- when all material remains have gone, the layout of foundations can be recorded from patterning of the earth, such as post-holes, to provide information about the footprint of the structure; or
- associated deposits of archaeological material, which may occur below the floor (i.e. material that has been deposited under the building) or in historic midden (rubbish pits) associated with the occupation of the building can be excavated and analysed to provide information about the lives of the people who occupied the buildings.

The historic maps and plans of the Botanic Gardens illustrate a bewildering array of buildings, structures, walls, fences, paths, lakes, ponds, man-made islands and wells and, in addition, reference in historic publications is made to other features such as gravel pits, aviaries and ferry landings. However, the majority of these buildings and structures are likely to have had a minimal foundational footprint and, given the propensity for continually recurring earthworks, there is a limited potential for sub-surface archaeological features to be present. For those few buildings and structures extant where their construction dates prior to 1900, the consent processes under the Historic Places Act that apply to the damage or destruction of any sub-surface archaeological remains, also apply to the demolition or removal of standing buildings and other structures built prior to 1900. However, it should be stressed that the archaeological value of buildings and structures may not necessarily be in their retention but in the documentation of location and associations and the techniques and materials of their construction.

Sites of occupation are typically of more interest archaeologically than single buildings or structures, as in addition to building footprints and/or foundations, there is the potential for occupational complexes with associated features and artefacts – such as historic midden or rubbish pits, out-buildings, forges, sheds or stables and out-houses or privies. Areas within the Botanic Gardens where such sites of occupation may occur, and which would be of interest archaeologically, include:

- a five-roomed Head Gardener’s cottage constructed in 1872

<sup>229</sup> *The Press*, 24 December 1963, Clipping file CH343/80d, CCCA

- the site of a cottage constructed in 1865 for the Curator of the Canterbury Horticultural and Acclimatisation Society

Subsequent use of any site affects the potential for archaeological remains to be present. Documentation suggests that the present day Curator's House was built on the site of the Head Gardener's cottage of 1872 after its demolition. Any archaeological remains would therefore be subsumed in the footprint of that building. In a similar fashion, a new cottage for the Curator of the Canterbury Horticultural and Acclimatization Society was constructed in 1913, replacing that of 1865. Should any potential remains of historic occupation be suspected, careful excavation and analysis will be required. There is also documentation of city refuse being deposited in different parts of the Botanic Gardens to fill holes and gullies, and this historic material may be complicated to differentiate.<sup>230</sup>

#### 3.14.5 Summary of areas of archaeological potential

The Botanic Gardens have undergone so much modification in the transformation from an environment of rāupo swamp and tussock to a deliberately designed landscape that the entire area may be considered an archaeological site, comprising layers of superimposition of plantings, pathways and structures. Herriott, in her 1919 history of Hagley Park, noted "*by this year 1919, every square inch has been dug or ploughed over more than once.*" Throughout the history of the Botanic Gardens, the levelling of dunes and filling of gullies, in addition to other earthworks such as those associated with the war time trenches dug in 1941-42, has greatly changed the original topography of the landscape. Because of this modification, the likelihood of previously unidentified sites of occupation within the Botanic Gardens is much reduced, and the most care needs to be taken in those areas in which the potential for archaeological remains can be identified historically.

The main area within the Botanic Gardens where the remains of Māori activity and occupation, have been identified to date is the area of the Botanic Gardens described in 1930 as being "*between the rose garden and the Native Bush.*" It may be of note, that in proximity to this area of the Botanic Gardens is an area where cultural / archaeological remains, specifically dunes was historically noted, as dunes and sites of early occupation are often linked in New Zealand archaeology: "*Three sand-dunes were very conspicuous, one occupying the site of the present Museum, a large one where the first grove of pines (Pinus pinaster) now stands, and a smaller one between these two.*"<sup>231</sup> The last of these dunes was reportedly levelled in 1872.<sup>232</sup> In these two areas, burials, features and artefacts were located at a lesser depth (18 inches to two feet) when compared with the five feet below the surface where the kumete in South Hagley Park was located.

Although the descriptions and markers are not precise, they serve to identify the approximate locations within the Botanic Gardens where the probability of archaeological remains is heightened and where additional care would need to be taken if excavation or earthworks were planned. Areas along the banks of the Avon River and the original routes of other waterways within Hagley Park and the Botanic Gardens are also places where both artefacts of Māori origin and occupation by early European settlers have been located or documented.

<sup>230</sup> Herriott, A history of Hagley Park, Christchurch. *Transactions and Proceedings of the New Zealand Institute*, 51, p. 438

<sup>231</sup> Herriott, p. 431

<sup>232</sup> *The Star*, 6 September 1872, p. 2

There is also potential for the area around the base of the oldest trees, particularly in the root zone area, to contain archaeological material. This is particularly the case with the Gardens' commemorative trees such as the Albert Edward oak, as accepted period practice in the nineteenth century frequently involved the planting of "time capsule" bottles at the base of commemorative trees.

#### Assessment summary: Archaeology

<b>Heritage Significance Assessment: Archaeology</b>	
Degree of significance:	High
Ranking of significance:	Of national, regional and local significance

## 1.15 Summary of Assessment of Botanic Gardens components and collections

The following integrative table is a summary of the assessed significance of historic fabric and other elements, as detailed in the preceding subsections. It has been organised into geographic sections to allow an appreciation of the heritage elements within particular Botanic Gardens' zones.

Zone	Sub-Section	Fabric	Degree of significance	Ranking of significance
Perimeter	1.4.1.2	Avon River/Ōtākaro	High	Regional and local
	1.7.1	River Walk	Moderate	Regional and local
	1.7.2	Woodlands Bridge	Some	Local
	1.5.1	Albert Edward oak	High	National, regional and local
	1.6.1	Designed landscape/spatial organisation	Moderate	Regional and local
Rolleston Avenue	1.11.3	Rolleston Statue	High	Regional and local
	1.6.1	Designed landscape/spatial organisation	Some*	Local
	1.7.1	Rolleston Avenue	Not determined	Not determined
Armstrong Lawn	1.7.1.	South Walk	High	Regional and local
	1.7.1	Museum Walk	High	Regional and local
	1.6.1	Designed landscape/spatial organisation	High	Regional and local
	1.10.1	Curator's House	High	Regional and local
	1.7.1	Entrance paths (footwalks) from Rolleston Avenue to South Walk	High	Regional and local
	1.5.2	Royal trees x 4	High	International, national, regional and local
	1.5.1	Gubernatorial trees	Moderate to High	National, regional and local
	1.5.2	Other early, rare, associative	Some to Moderate	Various – refer Section 1.5.2
	1.5.3	Bedding display practice	Moderate	Regional and local
	1.8.3	Rolleston Avenue Gates	High	Regional and local
	1.8.2	Rolleston Avenue stone wall	Moderate	Local
	1.11.2	Moorhouse Statue	High	Regional and local
	1.4.1	Pine Mound and pines	High	National, regional and local
	1.11.1	Peacock Fountain	Moderate	Local
1.13	Armstrong Lawn (referent name)	High	Local	
Archery Lawn	1.7.1	Herbaceous Border Garden	Some	Local
	1.11.4	Hunter sundial	Moderate	Local
	1.7.1	Perimeter walks on north and south sides of lawn	High	Local

	1.6.1	Designed landscape/spatial organisation	Moderate	Regional and local
	1.9.1	Eveleyn Couzins memorial	Some	Local
	1.8.1	Christ's College Brick Wall and gate	High	Regional and local
	1.5.1	Royal tree	High	International, national, regional and local
	1.5.2	<i>Sequoiadendron</i> boundary	High	Regional and local
	1.5.2	Other significant trees	Some to Moderate	Various – refer Section 1.5.2
	1.13	Archery Lawn (Referent name)	High	Local
Central Lawn and Show Houses	1.10.2	Cuningham House	High	Regional and local with some national and international scientific significance
	1.5.2	Cuningham House <i>Phoenix</i>	Moderate	Local
	1.11.9	Scott Statues	Moderate	Local
	1.11.8	Bronze crane & part crane	Some	Local
	1.6.1 & 1.7.1	Rosary	High	Local
	1.5.2	<i>Cordyline</i> between rosary and Cuningham House	Moderate to high*	Regional and local*
	1.6.1	Designed landscape/spatial organisation	Moderate*	Local
	1.7.1	Walk from South Bridge to Harper Lawn	Some	Local
	1.11.5	Stevenson sundial	Moderate	Local
	1.7.1	Axial path	Moderate	Local
	1.7.1	Central walk	Moderate	Local
	1.5.1	Central Lawn Royal Trees	High	National, regional and local
	1.11.7	Townend House Putti	Some	Local
Stafford Lawn	1.5.1	Stafford Lawn	Some*	Local
	1.5.2	Stafford Lawn Gubernatorial trees	Moderate to High	National, regional and local
Water Gardens	1.9.1	Beswick's Walk	High	Local
	1.5.2	<i>Tilia americana</i> planted on walk	High	Regional and local
	1.5.3	Remnant early C20th plantings	Some	Local
	1.6.1	Designed landscape/spatial organisation	Some	Local
	1.7.1	Walk leading to Water Garden from West Bridge	Some	Local
Cherry Mound	1.11.6	Tazze -Cherry Mound	Moderate	Local
	1.6.1	Cherry Mound	Moderate	Local
Nursery area and Potts	1.6.1	Designed landscape/spatial organisation	Some	Local

Lawn	1.5.2	Remnant New Zealand garden planting- <i>Plagianthus</i> , <i>Sophora</i>	Moderate	? Regional and local
	1.5.2	Remnant Australian planting, Australian Lawn	Some	? Regional and local
	1.6.1	Remnant exotics Potts Lawn	Some	? Regional and local
Magnetic Observatory	1.10.3	Workshop	Moderate	Of regional and local significance with some scientific international and national significance
	1.10.3	Observatory Markers	High	National, regional and local
Children's playground	1.5.2	Rotary trees – Friendship tree	Moderate to High	National, regional and local,
	1.5.2	Rotary Tree -Paul Harris tree	Moderate to High	National, regional and local,
	1.5.2	Rotary trees - other	Some	Local
	1.9.2	Herbert Memorial Pavilion	Some	Local
Tree markers in situ	1.11.10	Albert Edward marker and plaque	High	Local
		Markers – pre 1960	Moderate	Local
		Markers post 1960	Some	Local
Tea Kiosk	1.10.4	Kiosk	Moderate	Regional and local
	1.6.1	Designed landscape/spatial organisation	Some	Local
Archives	1.12	Paper archives	High	International, national, regional and local
		Glass case library	High	National, local and regional
	1.12	Herbarium	High	National
	1.12	Plant labels	Some	Local
Place name patterning	1.13	Referent names (excluding Archery and Armstrong Lawns)	Moderate	Local
Archaeology	1.14	Archaeology	High	National, regional and local

\* denotes a tentative assessment as these elements require further investigation  
 In the case of the designed landscape/spatial organisation in the central core this relates specifically to the cluster of Show Houses

? Requires additional research to establish significance at a national level



Section 2  
STATEMENT OF SIGNIFICANCE  
CHRISTCHURCH BOTANIC GARDENS



## Section 2. Summary of significance

The analysis of the Botanic Gardens' significant components undertaken in the preceding section, together with findings from the historical investigation of the place (volume 1) have been synthesized into the following statement of significance. This articulates the heritage values of the Christchurch Botanic Gardens as a whole.

### 2.1 Summary statement of cultural significance

Historic and Social significance:

The Christchurch Botanic Gardens is of national historical significance. It is widely recognised as one of the oldest surviving public cultural landscapes in New Zealand and one of the earlier Botanic Gardens established in the Southern Hemisphere.<sup>233</sup> It contains structures, statues, ornamentation and trees which have been associated with the place since the mid to late nineteenth century.

The Gardens hold important social meanings and associations for Christchurch residents. From its early formation many sectors of the horticultural community, nurserymen and members of the public demonstrated an intense investment in the Domain as it was first known. This was articulated through the early and ongoing gifting of plants and trees, seats, statuary and financial bequests. The social value of the Gardens and its significance to numerous other members of the public has also been evidenced on a number of occasions when proposed land abstractions and changes have prompted a spirited engagement by the community. Consultation opportunities during the 2004-2007 management planning process further demonstrated the public's deep sense of attachment to the Botanic Gardens.

Since its earliest development it has been a valued green space in the central city and a well patronised passive amenity destination for over 150 years, and remains an important part of the continuum of open spaces available to the public in Christchurch. It is the city's single most popular visitor destination<sup>234</sup> and has a significant role in promoting and maintaining Christchurch's identity as a Garden City.

In addition to its pleasure garden appeal, from the 1860s the Gardens developed and continues to develop a didactic role of increasing knowledge and understanding about plants through geographical display, horticultural demonstrations, public lectures, celebratory events, Gardens tours and, more recently, on-line information. Aligned with this it has consistently been an important locus of horticultural training, which included James Young's horticultural lessons to women during the First World War, James McPherson's horticultural trainee scheme in the late 1930s, the formation of a class ground of botanical order beds for students in the 1930s, lecture programmes for schools in the 1930s, evening classes in the 1970s and, more recently, short workshops. The Gardens has also been a design and horticultural inspiration for members of the public, international visitors and other botanic gardens.<sup>235</sup>

<sup>233</sup> Although Dunedin Botanic Garden was established in 1863 it was forced to relocate to a new site in 1868 so has not occupied the same site like the Christchurch Botanic Gardens has

<sup>234</sup> *Botanic Gardens Management Plan*, August 2007, Introduction

<sup>235</sup> The ca. 1950 Lady Norwood Rose Garden and Begonia House, Wellington; Sydney Botanic Gardens' request for a copy of Walter Brockie's design for the rock garden in 1945

Underlying this, the Christchurch Botanic Gardens area and wider setting has significant Māori history and associations. These span the period from the first Māori inhabitants of up to 1,000 years ago to Ngāi Tahu's attempts in the nineteenth and twentieth centuries to reclaim land taken through the European settlement of Christchurch.

The Avon River/Ōtākaro, which aprons the Botanic Gardens, was an important mahinga kai and travel route between Ngāi Tahu kāinga at Kaiapoi and on Banks Peninsula. The mahinga kai areas, where food, fibre and building materials were harvested and gathered, formed an integral part of the system of reciprocal exchange of produce between whānau and hapū groups, known as kai-hau-kai, and the social and cultural networks that this sustained. While the wetlands and associated mahinga kai were largely destroyed in the European settlement of Christchurch, the historic associations remain, as do the desires of Ngāi Tahu for these areas to be appropriately recognised and cared for.

The place is also of social, historical, and scientific importance on a national level for its ability to demonstrate a dual role as a pleasure ground and as a botanic garden from the mid-nineteenth century. This has contributed to its community value, varied aesthetic and visitor attraction success. It continues to fulfil diverse use expectations by remaining freely accessible and is in high demand from a broad spectrum of the community.

#### Cultural and Spiritual significance:

The Botanic Gardens has a high degree of importance to the course, or pattern of Christchurch's cultural history. It is of considerable cultural and spiritual significance for the meanings and associations it holds for Ngāi Tahu, and Ngāi Tūāhuriri in particular. The site and setting encompasses ancestral kāinga and mahinga kai where tūpuna once lived, travelled and harvested the bounty of the forests, wetlands and waterways. Ngāi Tahu also has an ancestral relationship with the whenua (land), awa (river) and native species in general, which they trace through tribal whakapapa.

In addition to the documented historical uses of the wider landscape, parts of the Botanic Gardens may have been used as urupā<sup>236</sup>, and accidental discoveries of kōiwi made in 1910 and 1930 may indicate this is the case. Whether or not an actual urupā is located in this area, the presence of the remains of tūpuna makes these areas of high cultural and spiritual value and places of wāhi tapu. The presence of other archaeological material such as the remains of umu and midden, and taonga, such as the stone adze found in nearby Hagley Park at Pilgrims' Corner in 1912 also confers high cultural and spiritual value on these areas.

The Avon River/Ōtākaro remains of great importance to Ngāi Tūāhuriri as one of the few natural and natural heritage features that remain in Christchurch, and for its link with the mahinga kai of the past. It also holds contemporary mahinga kai value as reflected in the Te Rūnanga o Ngāi Tahu 'State of the Takiwā' cultural health assessments. Importantly, while significantly degraded, these mahinga kai values have the potential to be enhanced, and Ngāi Tahu hold this as an objective for the Ōtākaro (and other waterways in Christchurch).

<sup>236</sup> Māori burial ground

The Botanic Gardens has a high cultural significance for the remaining evidence of past layers of landscape designs that illustrate the three key periods of its development.

- Initial design, layout and planting from 1860 to 1907;
- Extension and embellishment from 1908 to 1955; and
- Maintenance and complementary development under subsequent Curators, Operations Managers and Management Teams

This evidence is specifically;

- The Barker circumferential path layout, large portions of which still direct movement through the Gardens for particular effect.
- The Armstrong path system which created a number of discrete compartments within the Gardens devoted to differing botanical and scientific concerns. This contribution is principally demonstrated in the circulation patterns around the Archery Lawn and the extant Pine Mound.
- James Young's spatial organisation of the central core of the Gardens in which a number of lakelets for specific horticultural and botanic display were formed, distinguishing the Botanic Gardens from other botanical gardens in New Zealand. These formed the basis for and location of the present water gardens.
- James McPherson's Rose Garden and the setting for the Cuninghame House. Other than the natural processes of plant growth, this has remained largely intact and illustrative of McPherson's intended design to establish a strong relationship between these two features.

The Botanic Gardens is also nationally significant for its retention of mature trees, both commemorative and others, the planting of which dates from 1863. Six of these trees are scheduled as Category 1 Heritage Trees in the Christchurch City Plan.<sup>237</sup> In addition, it has a high importance for its lengthy and significant commitment to the collection and display of New Zealand flora since its inception in 1864 with the acquisition of native shrubs from Akaroa. This was furthered with the dedication of specific garden areas for the exclusive display of New Zealand plants, initially demonstrated by the Armstrongs in ca.1875 (in their formation of an Arboretum of New Zealand plants) and continued by James Young (in his ca. 1915 native garden.) This was extended, refurbished, and recast as the Leonard Cockayne Memorial Garden in 1938. As a direct consequence of this focus on New Zealand native and endemic species the Gardens has been visited over the past 150 years by many of the foremost scientists and botanists of the time.

#### Architectural / Landscape and Aesthetic significance:

The Botanic Gardens is of significance for the beauty of its landscape attributes. These include the combination of natural landforms and constructed features as well as the structure of landscape forms (including paths, lawns, beds, clumped plantings, specimen trees, vistas within the Gardens), and the landscape effects achieved through contrast of colour, foliage size, habit, and visually distinctive plant collections. These add much to the aesthetic texture of the wider heritage precinct and the city.

<sup>237</sup> *Agathis australis*, *Cedrus deodara*, *Eucalyptus delegatensis* and three *Quercus robur*

Other facets of the landscape's significance are derived from its progressive development, the scale and maturation of much of the vegetation and the evidence of early nineteenth century commemorative site fabric, statuary and other ornamentation. These elements provide a perceptible record of the past and imbue the Botanic Gardens with a strong time-depth.

The Botanic Gardens is also of high landscape significance for its planted record, which illustrates changing fashion and taste in horticulture and landscape design, as well as evolving cultural practices associated with commemoration. It also has heritage value for its remnant evidence of the early scientific study of New Zealand native plants. This is both inground and via herbarium records.

#### Contextual significance:

The Botanic Gardens are of high significance to Christchurch and New Zealand as an important and integral part of the 1850 boundaries of the first permanent European settlement in Canterbury. It is an important component of a group of early colonial sites located along Rolleston Avenue which, individually and collectively, have considerable potential to reveal much about the formative town planning, settlement and development pattern of the City of Christchurch. In concert with these kindred cultural and scientific institutions (and later the McDougall Art Gallery), the Gardens formed an important 'civilising terrain' within the city's 'cultural boulevard'.

The Gardens continues to be a place of valuable cultural and biological continuity within Christchurch's heritage precinct and the wider city and is a defining aspect of Christchurch's Garden City image and special character.

#### Archaeological significance:

The Botanic Gardens is of high significance and national importance in terms of garden archaeology, as one of the few largely retained planned landscapes in the country dating from the eighteenth century.

#### Technological and Craftsmanship significance:

Much of the Gardens' collection of memorial and decorous statuary and other furnishings is of significance for its craftsmanship values, materiality, provenance and fabrication.

#### Scientific significance:

The Botanic Gardens has a high degree of historic and scientific significance for its international role in directing, advancing and communicating scientific information concerning the magnetic survey and, in combination with Hagley Park, the cosmic ray sun-spot observation project. In addition, the Gardens has been the base for meteorological station reports since 1876 and continues this tradition of providing daily readings for the national meteorological service from the climatological station within the meteorological observatory grounds.

As part of its scientific role, the tradition of botanical display under glass has been a prominent feature of the Gardens from 1914 (with the acquisition of the Holly Lea conservatory and Orchid House) and the Cuninghame House in 1924. In addition, the Cuninghame House is of high historic and aesthetic significance for its integral role in illustrating the High Victorian botanical aesthetic of a

Winter Garden (in the architectural form of a Neo-classical building.) Other significant aspects of this botanical tradition survive in the Cuningham House's exotic jungle and statuary, which gave the Botanic Gardens a signature focus from the 1920s.

The Gardens also has an international significance for its role in the intra-colonial plant exchange network and the smaller, but no less effective, national distribution system from the Armstrong period. The progeny of plants from the Armstrongs' exotic economic nursery were distributed widely throughout New Zealand and a number of species, such as olives, wattles and marram grass passed into general cultivation. Other tree stock grown by both Enoch Barker and John and Joseph Armstrong was circulated for municipal use, in the town belts, Lunatic Asylum, Hospital, schools and other institutions and formed the basis for much of the city's infrastructural plantings.

The Botanic Gardens is also significant for its early and lengthy role as a landscape of botanical education, as an exemplar of good taste and modern horticultural practice and as a model of the horticultural potential of Canterbury's environmental conditions.

#### Determination

The Botanic Gardens is considered to be of high regional and local significance and is also of some national and international significance.



Section 3  
FRAMEWORK FOR CONSERVATION  
CHRISTCHURCH BOTANIC GARDENS



## Section 3. Framework for Conservation Policies

### 3.1 Statutory and regulatory requirements

Current legislation provides measures for any future management and development of heritage places. Consideration of all areas of current legislation and best practice management guidelines must be considered to ensure that the cultural heritage values are appropriately respected and protected before any future development work is undertaken.

Regard to this should include but not be limited to:

- The Reserves Act 1977
- The Botanic Gardens Management Plan 2007
- The Historic Places Act 1993 (HPA) with particular regard to Archaeological Sites
- The Christchurch City Plan 2005 and Christchurch Central Recovery Plan 2012
- The Resource Management Act, 1991, and RMA Amendment Acts 2003 and 2004
- The Canterbury Regional Policy Statement 2013
- The Treaty of Waitangi
- The Building Act 2004
- The Local Government Act (2000)
- The Protected Objects Act 1975

#### 3.1.2 ICOMOS (NZ) Charter and associated charters

Although there is no statutory or regulatory requirement, consideration should also be given to:

- The ICOMOS (NZ) Charter, Te Pumanawa o ICOMOS o Aotearoa Hei Tiaki I Ngā Taonga Whenua Heke Iho o Nehe for the conservation of places of cultural heritage value (appendix 7). Revised in 2010, this charter sets out principles to guide the conservation of places of cultural heritage value in New Zealand. It is intended as a frame of reference for all those who, as owners, territorial authorities, trades people or professionals, are involved in the different aspects of such work and aims to provide guidelines for community leaders, organisations and individuals concerned with conservation issues.

- The Florence Charter on Historic Gardens

This was adopted by ICOMOS on the 15 December 1982. The Charter considers historic gardens as being both small and large parks, whether formal or landscaped, and whether or not associated with a building (Article 6). It considers historic gardens as having significance to the public from the historical or artistic point of view and therefore it was possible to classify these as monuments as defined by the ICOMOS statute of 1978 (appendix 8).

#### 3.1.3 The Reserves Act 1977

The Reserves Act 1977 is administered by the Department of Conservation. Its function is to provide for the preservation and management, for the benefit and enjoyment of the public, of areas possessing some special feature or values such as recreational use, wildlife, environmental or landscape amenity, natural, scenic, historic, cultural, archaeological, biological, geological, scientific, educational, community, or other special features or value.<sup>238</sup>

Under Section 23 of this Act the Botanic Gardens is classified as a Local Purpose (Botanic Garden) Reserve and the Christchurch City Council is the gazetted administering body.

<sup>238</sup> <http://www.legislation.govt.nz/act/public/1977>

### 3.1.4 Botanic Gardens Management Plan 2007

As part of its mandated management and use of the Botanic Gardens, as set out in Section 23 (Local purpose reserves) of the Reserves Act 1977, Christchurch City Council, as the administering body is required to ensure the use, enjoyment, maintenance, protection and preservation of the Botanic Gardens.

To achieve this Council have prepared a management plan for the Botanic Gardens which sets out management goals, policies and desirable actions.<sup>239</sup> Of particular note is:

Management Goal A. *“To protect and enhance the Botanic Gardens existing and historical environmental values, its landscape qualities and its botanical features.”*

Objective 27: Heritage. This directs that *“Key heritage and cultural values will be recognised and preserved in the Gardens, and appropriate recognition, interpretation and public events will be encouraged and facilitated to enhance and celebrate these values.”*<sup>240</sup>

### 3.1.5 Historic Places Act 1993

The Historic Places Act is administered by the New Zealand Historic Places Trust (NZHPT). The purpose of the Historic Places Act (1993) is to promote the identification, protection, preservation, and conservation of the historical and cultural heritage of New Zealand. In addition to its general heritage requirements, the Act has some specific requirements in relation to Māori, requiring all persons exercising functions and powers under the Act to recognise the relationship of Māori and their culture and traditions with their ancestral lands, water, sites, wāhi tapu, and other taonga. The Māori Heritage Council is convened under the auspices of the New Zealand Historic Places Trust and was created by Part IV of the Act. The Māori Heritage Council and te Tira o Pouhere Taonga (Māori Heritage Team) have a national leadership role to promote, facilitate and advocate for Māori heritage.

The Act states that it is not lawful for any person to destroy, damage, or modify, or cause to be destroyed, damaged, or modified, the whole or any part of any archaeological site (any place in New Zealand that was associated with human activity that occurred before 1900 and is or may be able through investigation by archaeological methods to provide evidence relating to the history of New Zealand) without an archaeological authority from the Trust.

#### 3.1.5.1 The archaeological provisions of the Historic Places Act 1993<sup>241</sup>

For the purposes of this Conservation Plan, it is necessary to distinguish between any archaeological site and that sub-set meeting the legal definition of an archaeological site under the heritage legislation of the Historic Places Act. The archaeological provisions of the Act (sections 9 – 19) require that consent is granted prior to any works commencing which have the potential to affect an archaeological site.

The consent under the Historic Places Act is called an ‘archaeological authority’ and is similar to a resource/building consent in that it is typically granted with conditions, compliance with those conditions is a legal requirement and there are penalties for non-compliance.

Where there is some uncertainty as to the date of an archaeological site or other reasons applicable to whether an archaeological authority will be required or not, this decision will be made by the

<sup>239</sup> [http://resources.ccc.govt.nz/files/ChChBotanicGardensMgtPlan2007\\_ALL-christchurchbotanicgardens.pdf](http://resources.ccc.govt.nz/files/ChChBotanicGardensMgtPlan2007_ALL-christchurchbotanicgardens.pdf)

<sup>240</sup> Botanic Gardens Management Plan 2007, Part IV: Issues and Action Plan, Objective 27: Heritage

<sup>241</sup> Revision of the Historic Places Act 1993 is currently underway and there are likely to be some changes to the archaeological provisions.

New Zealand Historic Places Trust as the statutory authority.<sup>242</sup> Potentially, intentionally planted trees and other plantings dating prior to 1900 could be argued to be within the legal definition of an archaeological site (as material remains associated with human activity that occurred before 1900) but no authority has been required solely for the removal of trees or other plantings previously and, unless entire removal of a historic garden with associated buildings was intended, there is no reason to anticipate any change to this practice.<sup>243</sup>

Note that while the Historic Places Act is restricted to sites that date prior to 1900, there is no date specified in the requirements of Section 6 of the Resource Management Act, which also reference historic heritage and archaeological sites.

### 3.1.5.2 Registered buildings under the Historic Places Act 1993

Under section 23 of the Historic Places Act 1993 a number of buildings and objects within the Botanic Gardens are registered as Category II. Category II Historic Places are defined in Part II, Section 22 of the Historic Places Trust Act as places of 'historical or cultural heritage.

These registrations are:

- Cuninghame House - Category II, Registration No: 1862
- Curator's House - Category II, Registration No: 1863
- Rolleston Statue - Category II, Registration No: 1946

Registration means that under section 93 of the Resource Management Act 1991, the territorial authority is required to refer any resource application to the Trust if it believes the Trust to be an affected party.

### 3.1.5.3 Landscape and Trees under the Historic Places Act 1993

The Botanic Gardens is not a registered place under the Historic Places Act nor are any trees individually registered.

### 3.1.6 Heritage New Zealand Pouhere Taonga Bill 2012<sup>244</sup>

At the time of preparing this Conservation Plan the Heritage New Zealand Bill was before Parliament.<sup>245</sup> This bill, if passed into law will replace the current Historic Places Trust Act 1993. Potential ramifications in respect of this Conservation Plan lie in the proposed introduction or new archaeological provisions including an expanded definition of archaeological site to include post 1900 buildings, places, structures and parts thereof.

### 3.1.7 Christchurch Central Recovery Plan 2012

This is a statutory document that directs that those exercising functions or powers under the Resource Management Act 1991 must not make decisions that are inconsistent with the Recovery Plan. (Note: For the purposes of the Recovery Plan the Botanic Gardens and most of Hagley Park are included in the Central City). These functions and powers include decisions on resource consents,

<sup>242</sup> Two brochures – 'Applying for an archaeological authority' and 'Complying with an archaeological authority' – set out the requirements of the archaeological provisions of the Historic Places Act and further information about the consent application process is available on the NZ Historic Places Trust website at <http://www.historic.org.nz/en/ProtectingOurHeritage/Archaeology.aspx>

<sup>243</sup> Pers. comm. B. Mosley / Dr Rick McGovern-Wilson, 30 June 2012.

<sup>244</sup> Parliamentary Library, Bills Digest No. 1933

<sup>245</sup> Most recently the report of the Select Committee was presented on 20 June 2013

and preparing or changing planning documents. The Recovery Plan can also require that specific objectives, policies and methods are included in or removed from statutory documents. If there is an inconsistency, the Recovery Plan prevails.

This Recovery Plan directs the Christchurch City Council to make a series of changes to its City Plan to ensure the objectives of the Recovery Plan are met. These are contained in Appendix 1.

### 3.1.8 Christchurch City Plan

The City Plan has been prepared to assist Christchurch City Council to carry out its functions under the Resource Management Act 1991. The purpose of the Resource Management Act is to promote the sustainable management of natural and physical resource. This includes the retention and enhancement of heritage items that contribute to the character, heritage values, or visual amenity of Christchurch in a setting that enhances such items, as outlined in Christchurch City Plan, Volume 2 Section 4: City Identity.

This is achieved through the identification, classification and scheduling of heritage buildings, places, or objects and important trees. The Botanic Gardens is not a scheduled place under the Christchurch City Plan. However, within its landscape there are a number of scheduled trees, buildings and objects that are subject to controls depending on their protection status as follows.

#### 3.1.8.1 Heritage Buildings

Volume 3, Part 10: Heritage and Amenities addresses cultural heritage and the protection of buildings, places and objects. Under Appendix 1: List of protected buildings, places and objects of Part 10, the following buildings are scheduled heritage items:

- Cuningham House and setting -Group 2 heritage item
- Curator's House – Group 3 heritage item
- Rolleston Statue - Group 2 heritage item
- Moorhouse Statue - Group 2 heritage item

Any proposed works to these buildings must be considered in light of the recent amendments to the heritage provisions governing protected buildings, places and objects within the central city, as directed by the Christchurch City Recovery Plan.<sup>246</sup>

#### 3.1.8.2 Heritage/Notable Trees

Volume 3, Part 10: Heritage and Amenities addresses cultural heritage provisions and protection mechanisms for scheduled heritage items. Under Appendix 4 List of Heritage/Notable Trees<sup>247</sup> of this part of the City Plan six trees within the Botanic Gardens are considered to be outstanding or unique. As category 1 registered trees the highest degree of protection is accorded them and any proposed works which may affect the tree as defined under Clause 2.2.4 is considered to be a non-complying activity<sup>248</sup> and an application to undertake this is required. Scheduled trees are:

- *Agathis australis* - Kauri
- *Cedrus deodara* – Deodar Cedar
- *Eucalyptus delegatensis* – Mountain Ash
- *Quercus robur* – Albert Edward oak on the River Walk

<sup>246</sup> <http://ccdu.govt.nz/the-plan>

<sup>247</sup> Updated 5 February 2013

<sup>248</sup> A non-complying activity is an activity which contravenes a rule in a plan



- *Quercus robur* – Armstrong Lawn<sup>249</sup>
- *Quercus robur* - on the Central Lawn

### 3.1.8.3 Zoning Rules

The Botanic Gardens is zoned Conservation 2 (Historic and garden city parks).

This zone comprises a small group of public parks of city-wide significance which help provide the city with its unique scenery and character.<sup>250</sup> Places zoned Conservation 2 “*contain historic structures and buildings, often used for a range of suitable commercial concessions (and)... have other important scenic, educational, recreational and botanical values... Zone provisions acknowledge the wide range of uses undertaken in these parks as well as providing a high level of protection to the heritage and scenic values present. Also taken into account are the varied nature of these sites and their high level of public use, being reflected in the requirements for facilities.*”

The Environmental results anticipated for the Conservation 2 Zone include:

- (a) *The conservation and enhancement of heritage, landscape, botanical and spiritual values of land within the zone.*
- (b) *The conservation and enhancement of the city's identity, with particular regard to heritage and garden city character, and trees along margins of waterways.*
- (c) *The enhancement of recreational activities consistent with protecting the qualities of the zone.*

### 3.1.8.4 Environmental asset waterways

The Avon River/ Ōtākaro is identified as a ‘downstream river’ in the vicinity of Hagley Park, and its tributaries in Hagley Park as ‘environmental asset waterways’, in the City Plan. This means that under Development Standard 5.2.4(a) any filling or excavation, or the erection of buildings is a discretionary activity within the following setbacks: environmental asset waterways (seven metres.) Council are required to consult with tangata whenua upon any application being required under these rules in respect to downstream rivers.

### 3.1.8.5 Tangata whenua

Volume 2 Section 5 notes that the needs of tangata whenua and the manner in which these are provided for, is a matter of significance. The City Plan acknowledges that tangata whenua have a deep spiritual association with land and water which to them are a great taonga.

### 3.1.8.6 Other sections

Other sections of the City Plan of particular note are:

Volume 2, Section 4: Heritage Protection, including provisions for Earthquake Recovery and Seismic and Building Code Upgrades.

Volume 3, Part 9, General City Rules: 9.0 Canterbury Earthquake Recovery for works exempted from the usual requirements to obtain resource consent.

<sup>249</sup> Identified as “Armstrong oak” in Appendix 4

<sup>250</sup> City Plan, Vol. 3, Part 5, 1.1

### 3.1.9 Resource Management Act 1991<sup>251</sup>

The Council is required to recognise and provide for the protection of historic heritage. This is defined as those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures, deriving from any of the following qualities: archaeological, architectural, cultural, historic, scientific, technological resources; and includes historic sites, structures, places, and areas; archaeological sites; sites of significance to Māori, including wāhi tapu; and surroundings associated with the natural and physical resources.

The Council is also required to recognise and provide for the relationship of Māori and their culture and traditions with their ancestral lands, water, sites, wāhi tapu, and other taonga, and the protection of recognised customary activities. In achieving the purpose of the RMA, the Council is required to have particular regard to kaitiakitanga – the exercise of guardianship by the tangata whenua of an area in accordance with tika Māori (Māori customary values and practices) in relation to natural and physical resources, and the ethic of stewardship.

RMA Section 5 outlines the purpose of the Act that is to:

1. *promote the sustainable management of natural and physical resources*
2. *sustainable management means managing the use, development, and protection of natural and physical resources in a way, or at a rate, which enables people and communities to provide for their social, economic and cultural well-being and for their health and safety while:*
- c. *sustaining the potential of natural and physical resources (excluding minerals) to meet the reasonably foreseeable need of future generations; and*
- d. *safeguarding the life-supporting capacity of air, water, soil and ecosystems; and*
- e. *avoiding, remedying or mitigating any adverse effects on the environment*

RMA Section 6 outlines matters of national importance, noting that in achieving the purposes of the Act all persons must recognise and provide for:

- f. *The relationship of Māori and their culture and traditions with their ancestral lands, water, sites, wāhi tapu, and other taonga*
- g. *The protection of historic heritage from inappropriate subdivision, use and development. (2003 amendment)*

Other sections of the RMA of particular note are:

Section 8 - The principles of the Treaty of Waitangi shall be taken into account.

Section 88 – Application for Resource Consents

Fourth Schedule – Assessment of effects on the environment

### 3.1.10 Canterbury Regional Policy Statement (CRPS) 2013<sup>252</sup>

This provides the overall framework for achieving sustainable management in the Canterbury region. Prepared pursuant to the provisions of the RMA it is binding on regional and district plans. This document recognises that historic cultural landscapes and historic heritage landscapes have

<sup>251</sup> It should be noted that the RMA is currently in the process of reform and as at March 2013 had entered Phase II of the reform process. Potential implications associated with proposed reform include changes to sections 6 and 7 with associated implications for historic heritage, the replacement of all district plans with resource management plans, new iwi/Māori participation provisions and some changes in consent processes

<sup>252</sup> <http://ecan.govt.nz/our-responsibilities/regional-plans/rps/Pages/regional-policy-statement.aspx>

important values that require protection.

The following chapters are of particular relevance:

#### Chapter 13. Historic Heritage

Policy 13.3.1 — Recognise and provide for the protection of significant historic and cultural heritage items, places and areas

*To recognise and provide for the protection of the historic and cultural heritage resource of the region from inappropriate subdivision, use and development*

Policy 13.3.2 – Recognise places of cultural heritage significance to Ngāi Tahu

*To recognise places of historic and cultural heritage significance to Ngāi Tahu and protect their relationship and culture and traditions with these places from the adverse effects of inappropriate subdivision, use and development.*

Policy 13.3.3 – Historic cultural and historic heritage landscapes

*Significant historic cultural and historic heritage landscapes are to be protected from inappropriate subdivision, use and development.*

Also of relevance is:

Chapter 4 – Provision for Ngāi Tahu and their relationship with resources

*4.1 Restoring, maintaining and enhancing cultural relationships between Ngāi Tahu and their ancestral lands, waters, wāhi tapu and taonga requires the provision of opportunities to protect and use resources and to be actively involved in decision making processes to achieve environmental results that recognise this relationship in accordance with culture and tradition.*

### 3.1.11 Treaty of Waitangi

The Te Tiriti o Waitangi recognises and guarantees the protection of tino rakatirataka (sovereignty) and so empowers kaitiakitanga as customary trusteeship to be exercised by tangata whenua over their taonga, such as sacred and traditional places, built heritage, traditional practices, and cultural heritage resources. Council responsibilities in relation to the Treaty are defined in statute, particularly the Local Government Act 2002, the Resource Management Act 1991, as well as iwi settlement legislation (Te Rūnanga o Ngāi Tahu Act 1996, and Ngāi Tahu Claims Settlement Act 1998).

### 3.1.12 Local Government Act 2002<sup>253</sup>

In fulfilling the Crown's Treaty responsibilities the Local Government Act sets out what the Council is required to do to address this and to provide opportunities for Māori to contribute to decision-making processes, and provide relevant information to Māori for the purposes of this contribution to decision-making process.

<sup>253</sup> It is noted that both the Local Government Act and the Resource Management Act required wider community engagement

### 3.1.13 Building Act 2004<sup>254</sup>

Under the Building Act 2004 (amended March 2005), it is the owner's responsibility to:

- apply for a building consent for any proposed building work
- provide the necessary information with the building consent application to confirm compliance with the New Zealand Building Code
- notify the Council when a change of use is proposed
- apply for a code compliance certificate on completion of building work
- ensure that inspection, maintenance and reporting procedures are carried out where required by any compliance schedule
- maintain buildings in a safe and sanitary condition at all times.

The Building Act 2004 (Section 131) requires territorial authorities to develop policies on earthquake-prone buildings within their districts. In keeping with this requirement, the Christchurch City Council has adopted a policy for earthquake-prone buildings, dangerous buildings and unsanitary buildings within its district.

#### 3.1.13.1 General Comment

There can be tensions between the requirements of the Building Act 2004 and the purposes and principles of the Historic Places Act 1993 and the Resource Management Act 1991. The tension stems from the focus of ensuring building safety, amenity and access under the Building Act 2004, and the protection of historic heritage as a matter of national importance under the RMA 1991 and the purpose of the HPA 1993 to promote minimum change of heritage buildings in order to conserve and preserve historical and cultural heritage values.

### 3.1.14 Protected Objects Act 1975

The purpose of this Act is to provide for the better protection of certain objects which form part of the moveable cultural heritage of New Zealand. These are objects which are of importance to New Zealand, or to a part of New Zealand, for aesthetic, archaeological, architectural, artistic, cultural, historical, literary, scientific, social, spiritual, technological, or traditional reasons; and fall within one or more categories of protected objects as set out in Schedule 4 of the Act.

Under Schedule 4 of the Act, there are nine categories of protected New Zealand objects. Of particular relevance to the Christchurch Botanic Gardens are; taonga tūturu (50 plus year old objects related to Māori culture and society) and New Zealand archaeological objects (materials removed from a New Zealand archaeological site). Any newly found taonga tūturu are in the first instance Crown owned unless and until a determination on ownership is made by the Māori Land Court. In the interim, the Ministry is legally responsible for recording, custody, facilitating claims for ownership and any conservation treatment for taonga tūturu. Any finds must be taken to the closest museum, which will notify the Ministry. Other finds such as documentary heritage objects (for example material located in the root zone of trees) are considered part of the site's archaeology and covered by the Historic Places Act 1993.

<sup>254</sup> <http://www.building.govt.nz>

## 3.2 Non-Regulatory Directions

### 3.2.1 Hagley Park /Botanic Gardens Master Plan 2007

The purpose of the Hagley Park /Botanic Gardens Master Plan is *to ensure that the development, management and use of both landscapes is undertaken in the best possible way well into the future.*<sup>255</sup>

Relevant sections within this document are:

Key contributing elements of the vision for the Botanic Gardens includes *“Heritage and cultural values will be protected, where appropriate.”*<sup>256</sup>

Management Goal A for the Botanic Gardens is *“To protect and enhance the Botanic Gardens existing and historical environmental values, its landscape qualities and its botanical features.”*<sup>257</sup>

Key performance indicators that these management goals are being achieved include: *“Key heritage and cultural values are understood, recognised and conserved. Encouragement is given for appropriate recognition and interpretation of these values and for public events to enhance and celebrate them.”*<sup>258</sup>

Planning drivers include:

*“A need to recognise heritage values as a key component of Hagley Park and the Botanic Gardens”* with associated comment which notes *“The history of Hagley Park and the Botanic Gardens reflects many facets of the colonial history of Christchurch itself. The area has a number of sites of historic and cultural significance, from the pre-European period through to the present. These need to be understood, recognised, protected, conserved and promoted.”*<sup>259</sup>

### 3.2.2 Council Strategic Directions

The Strong Communities strategic direction includes the objective to celebrate and promote Christchurch’s identity, cultures and diversity by protecting and promoting the heritage character and history of the City. The Liveable City strategic direction includes the objective to maintain and enhance the quality of development and renewal of the City’s built environment by protecting Christchurch’s heritage buildings and neighbourhood character. One of the 2009-2019 LTCCP community goals is Development, which has at its core the desire to achieve *“An attractive and well-designed city”*. The community outcome of this includes enhanced lifestyles and heritage by the urban environment.

### 3.2.3 City Council Draft Three Year Plan (TYP)

One of the five strategic directions outlined in the 2013-2016 (draft) Three Year Plan is Strong Communities. This has as one of its focused outcomes *“Christchurch’s culture and heritage are valued.”*<sup>260</sup> Of particular note, as part of the Strong Communities outcomes are:

- The city’s heritage and taonga are conserved for future generations
- The garden city image and garden heritage of the district are enhanced
- Sites and places of significance to tangata whenua are protected

<sup>255</sup> [http://resources.ccc.govt.nz/files/HagleyGardensMastPlan2007\\_ALL-christchurchbotanicgardens.pdf](http://resources.ccc.govt.nz/files/HagleyGardensMastPlan2007_ALL-christchurchbotanicgardens.pdf)

<sup>256</sup> Hagley Park/Botanic Gardens Master Plan 2007, p. 7

<sup>257</sup> Ibid

<sup>258</sup> Ibid, p. 8

<sup>259</sup> Ibid, p. 11

<sup>260</sup> Christchurch City Three Year Plan, Volume 1, p. 38

<http://resources.ccc.govt.nz/files/lccp/TYP2013/Volume1/CHCHThreeYearPlan2013Volume1.pdf>

### 3.3. Particular requirements and constraints

#### 3.3.1. Inevitable change

All effective conservation is concerned with the successful management of change. Conserving the heritage values of the Botanic Gardens is fundamental but some change may be inevitable if the Gardens is to respond to the changing needs of present-day society and fulfil its contemporary role reflecting modern botanical, ecological and ethical values.

The living plant collection within the Botanic Gardens is part of an ongoing and evolving curatorial programme. As new, more accurately documented plant material is introduced with improved provenance, existing collections may be removed and replaced. This needs to be undertaken in a manner that is sympathetic to the Gardens' historic framework and its important planted heritage.

#### 3.3.2. New contemporary layers representing the role of the Botanic Gardens in the 21st century

Determined goals and planned work flowing from the Botanic Gardens Management Plan 2007 seeks to enhance and articulate the Gardens' different landscape characters as well as introduce a new twenty-first century layer to express Christchurch's garden and botanical heritage and acknowledge its position in the Southern Hemisphere. In doing so it will be necessary to ensure that new contemporary layers representing the role of the Botanic Garden in the twenty-first century should not be at the expense of the historic landscape framework.

#### 3.3.3. Impacts of climate and environment change

The possible impacts of climate change on the Botanic Gardens require further analysis. While the most likely are thought to be increased severe weather events with associated implications for living heritage, other climate driven considerations may influence decisions around the replacement of historical material, either via the perpetuation of historic genetic material or using 'in-kind' plantings. Similarly, localised environmental/ecological changes may also impact upon this and may necessitate a 'best match' plant substitution approach, which aims to best reflect the functional, visual and horticultural qualities of extant historic plant material where propagation and replacement in kind is not possible.

Section 4  
CONSERVATION POLICIES  
BOTANIC GARDENS





## Section 4. Conservation Policies: Botanic Gardens

### Preamble

This Conservation Plan is a policy document for a place of significant cultural heritage value. Scrutiny of the plan, particularly of the conservation policies, is strongly recommended for practitioners involved in any future Botanic Gardens refurbishment, and conservation specialists involved in heritage fabric conservation. Similarly, copies of this document should be submitted with future applications for resource consent or other statutory procedures.

The following conservation policies are based on the assessed heritage value of site elements or fabric identified as having heritage significance. Policies have been framed to:

- respect the Botanic Gardens' heritage values and protect its character-defining qualities
- recognise and provide for tangata whenua values and relationships with the place
- help inform a number of other projects in the Hagley Park/Botanic Gardens Master Plan to enable these to be implemented
- provide a document that can be used as an appraisal measure for the assessment of the present and future care of each landscape and also for the future review of statutory management plans.

### Definitions

The definitions referred to in the following Conservation Policy Recommendations are drawn from the *ICOMOS NZ Charter for the Conservation of Places of Cultural Heritage Value 2010* which can be found in the Appendices.

## 4.1. Management

The Botanic Gardens is administered as a Local Purpose (Botanic Garden) Reserve, as defined in Section 23 of the *Reserves Act 1977*, under the direction of the current *Christchurch Botanic Gardens Management Plan*, approved in 2007. The Hagley Park/Botanic Gardens Master Plan 2007 identifies potential projects to improve and enhance the Botanic Gardens.

### Policies:

- 4.1.1. Manage the Botanic Gardens primarily in accordance with its classification as a Local Purpose (Botanic Garden) Reserve as defined in (Section 23(1), *Reserves Act 1977*) and then, having regard to that primary purpose, manage and protect scenic, historic, archaeological, biological and natural features in the Botanic Gardens to the extent compatible with the primary purposes (Section 23 (2) (a), *Reserves Act 1977*).
- 4.1.2. Consistent with the principles of the Treaty of Waitangi, protect and enhance the relationship of tangata whenua with the lands, waters and other taonga within the Botanic Gardens, including recognising Ngāi Tūāhuriri Rūnanga as kaitiaki and manawhenua for the area.
- 4.1.3 There is a need to update the Management Plan to reflect more contemporary relationships between Ngāi Tahu and Christchurch; and to recognise the Avon River/Ōtākaro as a key cultural and natural heritage feature of both the Botanic Gardens and Hagley Park.
- 4.1.4. Consistent with the objectives of this plan, conserve the Gardens on the basis of the definitions, principles, processes and practices in the *New Zealand ICOMOS Charter for the Conservation of Places of Cultural Significance 2010*, having regard to the *Florence Charter 1981*.

- 4.1.5. A full conservation plan review should be undertaken on a ten yearly basis ,or earlier should changing circumstances make it necessary, to ensure that the principles and policies set out in this document continue to effectively guide the conservation of the Botanic Gardens.
- 4.1.6. This conservation plan should take precedence over other earlier conservation documents but should be read in conjunction with all existing plans and reports for individual buildings and structures.

## 4.2. Archaeology

The Botanic Gardens has undergone so much modification during its transformation from an environment of raupō swamp and tussock to a deliberately designed landscape that the entire area may be considered an archaeological site, comprising layers of superimposition of plantings, pathways and structures. Because of this modification, the likelihood of previously unidentified sites of occupation within the Botanic Gardens is much reduced, and the greatest degree of care needs to be taken in those areas in which the potential for archaeological remains can be identified historically.

### Policies:

- 4.2.1. As a matter of best practice, changes made to the plantings and settings within the Botanic Gardens should be documented by photograph, plan, diagram and text, and those documents should be archived and maintained to an acceptable professional standard.
- 4.2.2. In areas where open space is to be converted, any earthworks planned below the level of general cultivation<sup>261</sup> in locations identified as having a higher potential of burials and/or archaeological remains present (as documented on the appended map), should be discussed in the planning stages with:
- (i) the NZ Historic Places Trust for expert scientific advice about the risk to cultural/ archaeological remains and the possibility of requiring consent under the Historic Places Act 1993;<sup>262</sup> and
  - (ii) Te Ngāi Tūāhuriri Rūnunga in the first instance for cultural advice where there is a possibility of remains of Māori origin being affected.
- 4.2.3. In other areas, standard 'accidental discovery protocols' for archaeology should be included in management documents and work schedules where excavation and other earthworks below the depth of general cultivation are planned, so that the legal requirements of the archaeological provisions of the Historic Places Act are explicitly stated and understood.

### Implementation:

1. The historic maps and plans showing the location of various buildings, structures, lakes, bridges, walls, fences, gravel pits and wells should be geo-rectified in a GIS, to provide a more accurate location of these features within the Botanic Gardens. This will allow planning of earthworks to avoid such areas when necessary and/or to identify the potential for archaeological remains when excavation and other earthworks are planned.

<sup>261</sup> General cultivation is taken to be the level that has been dug over again and again over the years

<sup>262</sup> Refer appendices for information concerning archaeological matters

### Implementation:

2. Any subsurface archaeological deposits, material or artefacts located should be fully documented and recorded in the New Zealand Archaeological Association site recording scheme, whether these date pre- or post-1900.
3. Should any archaeological investigation or excavation take place a permanent record of this should be maintained. All excavation reports should state clearly which areas have been investigated and whether or not the archaeological potential of the site has been fully explored. A copy of the report should be held as part of the Botanic Gardens' archival record.

## 4.3. Use

The current uses of the Botanic Gardens and its setting are a continuation of the use established in the mid-nineteenth century and are consistent with the Gardens' original intended purpose. This was to provide a botanically stimulating, educational landscape which operated as both a location for the conservation of plants and their scientific study, and as an ornamental public gardens for the passive enjoyment of the Christchurch public, without the exclusive use of any one specific group.

In the contemporary context there is a need to also recognise the importance of reflecting the cultural heritage of Christchurch by appropriately incorporating indigenous elements, and recognising the value of this to the wellbeing of the Māori communities in Christchurch, and to visitors to Christchurch.

### Policies:

- 4.3.1. Continue to manage and develop the Botanic Gardens in line with evolving practice and knowledge, ensuring that existing heritage and cultural values are respected.
- 4.3.2. Ensure that new landscape development works take into account the need to appropriately incorporate indigenous elements into the plant palette of the Botanic Gardens.
- 4.3.3. Ensure any future uses of the Gardens are consistent with conserving important historic aspects of: the path layout, special designed relationships, views and experiential qualities.
- 4.3.4. Where areas within the Botanic Gardens need to be adapted to achieve Management Plan goals, every effort should be made to ensure that the landscape's identified heritage values are not compromised and significant heritage fabric is not materially harmed or obscured.

## 4.4. Setting

There is a need to protect the Botanic Gardens from a potential loss of integrity and definition, through the introduction of inappropriate or incongruous intrusions. There is also potential for new works within the wider setting of the Gardens to erode significant heritage values. There is also a need to recognise and express the tangata whenua heritage of the place and the Avon River/ Ōtākaro as a significant element of the setting.

### Policies:

- 4.4.1. Any development on adjoining boundaries, which has the potential to negatively impact the heritage values and acquired experiential qualities of the Gardens, should be carefully monitored. Every effort should be made to mitigate at best, or minimise where mitigation is

not possible, any adverse impact caused by the development activity.

4.4.2. Avoid introducing permanent monuments, memorials, plaques or artwork within the Gardens that have no direct or compelling relevance to the place.

4.4.3. Where possible recover earlier elements that have strong and significant associations with the Gardens. This includes making efforts to locate statuary, plinths etc that were gifted to the Gardens but no longer form part of the Gardens' collection, and items such as ornamental tree spades used in important planting ceremonies etc.

#### Implementation:

4. Due consideration should be given to listing the Botanic Gardens and the immediate setting of Rolleston Avenue in the Christchurch City Plan as a Group 1 heritage item. Any listing should take into account all features which contribute to the Botanic Gardens' overall significance and include all of those structures, furnishings and natural features that are of cultural heritage significance as documented and assessed in section 1 of this volume.

## 4.5. Views, spaces and relationships

Section 5 of the *ICOMOS New Zealand Charter*, 'Respect for surviving evidence and knowledge' outlines the importance of respecting the evidence of time and the contributions of all periods without unwarranted emphasis on any one value at the expense of others. Evidence of the functions and intangible meanings of places of cultural heritage value should also be respected

Spaces are the most vulnerable entity within the Botanic Gardens because of their more subtle and often intangible nature, yet they are a critical element in the integrity and substance of some of the historic scenic and experiential qualities of the Gardens. Any new development work, modifications, or planned garden refurbishment should be designed and undertaken with reference to the Assessment of Significance found in section 1, and these Conservation Policies.

The relationship of tangata whenua to the Botanical Gardens site, an important taonga, must also be respected and the restoration of the Avon River/Ōtākaro, as part of the natural heritage of the Botanic Gardens, is of particular importance.

#### Policies:

- 4.5.1. Every effort must be made to respect surviving aspects of the historic layout and landscape character where particular historic views, spaces, connections and relationships survive.
- 4.5.2. Where appropriate ensure that the natural heritage values and ecological functioning of the Avon River/Ōtākaro River is respected in the Botanic Gardens through the restoration of ecological plantings along the waterway.

#### Implementation:

5. Significant designed vistas and view shafts, and important vestigial expressions of the historic design and former use of parts of the Botanic Gardens should be protected and not compromised or adversely affected by new works. This is particularly important in the following areas (over).

### Implementation:

Any new work undertaken on the Armstrong and Archery Lawns should respect :

- the early path network as described in section 1.6 and section 1.7 of this volume
  - entrance points from Rolleston Avenue and the location of the Moorhouse Statue
  - sight lines to the Museum and the Curator's House from the South Walk
  - the ongoing association between the Pine Mound and its (extant) pines
  - the relationship between the Herbaceous Border Garden and the Archery Lawn
6. Any necessary replacement planting on the Armstrong Lawn should seek to reflect the current balance and general character mix of species which defines this spaces and contributes to its significant acquired landscape aesthetic. The defining qualities of this mix are a predominance of single specimens (as opposed to consciously formed groups and clumps), trees with high degree of visual impact (such as exotic curiosity value, dramatic seasonal colour displays, contrasting form (fastigate, columnar, spreading, umbrella etc) and a mix of geographic origins.
  7. The historic practice of bedding displays is a long-standing and character-defining aspect of the Armstrong Lawn. Historically this was an important ornamental element, reflected the artistic skill of the Curator, and was also part of the Gardens' horticultural education role. This form of display should be continued on the south of the Museum Walk and the west of the South Walk.
  8. Any new work undertaken to the River Walk should respect:
    - the historic connection points between the Botanic Gardens and Hagley Park at the South Bridge location, North Bridge location and West Bridge location
    - the circumferential nature of the walk and its relationship with the Avon River/Ōtākaro as the original design driver for its layout.
  9. Any new work undertaken within the central core should respect:
    - the visual, physical and experiential relationship between the Rosary and Cuningham House and the axis which directly links these two features, as designed in 1934
    - the visual, physical and experiential qualities of the Beswick's Walk
  10. Any new work in the Nursery Area/Herbaceous Border Walk should respect:
    - the brick boundary wall lying between the Botanic Gardens and Christ's College
  11. The removal of intrusive plant fabric of some and little heritage significance may be appropriate to effect the reinstatement of a key designed element, important views or experiential qualities.
  12. Long term planning should take into account the original planned relationship between the Museum entrance and the Eveleyn Couzins Memorial Gateway. This relationship has been weakened by the natural processes of tree growth.
  13. Where appropriate, and in consultation with tangata whenua, establish and maintain spaces, plantings and structures that acknowledge the culture and relationship of tangata whenua with the lands and waters of the Botanic Gardens.

## 4.6. Landscape fixtures, fittings and features

Section 13 of the *ICOMOS New Zealand Charter* outlines the need for fixtures, fittings and features integral to the cultural heritage of a place to be retained and conserved. In the case of the Botanic Gardens this includes the various elements identified as making up the heritage environment; the Rolleston Avenue gates, the Rolleston Avenue fence, various marker stones, the Peacock Fountain, vegetation, aspects of the path layout, topography, statuary, free standing landscape structures, archival materials and historic practices.

In general, original or significant fabric should not be moved. Replacement of original fabric should only be considered where the original fabric has deteriorated to the degree that it no longer performs its intended function or is a hazard. Generally, worn and old but functioning fabric has value in its own right, contributing the patina of age to structures.

### Policies:

4.6.1. All those planted and constructed elements, features and practices assessed as having a high degree of heritage significance are to be regarded as important cultural objects, the retention of which is extremely important. These should be subjected to as little intervention as possible. Intervention should be limited to processes of stabilisation, maintenance, repair, restoration or reinstatement, and in the case of significant vegetation, propagation and life extending horticultural arboricultural practices.

Planted and constructed elements, features and practices assessed as having a moderate degree of heritage significance make an important contribution to the overall significance of the place and should be retained wherever possible and practicable. Any intervention should be limited to processes of maintenance, repair or restoration and in the case of significant vegetation, propagation and life extending horticultural arboricultural practices.

Fabric assessed as having some significance should generally be retained in its present form. A greater degree of intervention may be permitted to accommodate, for example, a new use.

Non-contributory fabric and elements which are generally not significant, but those which allow the structure to function may be retained, providing fabric of greater significance is not obscured or removed.

4.6.2. Should any riverbank work or modifications to the Avon River/Ōtākaro loop be considered due cognisance should be given to tangata whenua values and policy.

4.6.3. No reinstatement of lost elements should be undertaken unless their reinstatement can be supported by historical evidence and undertaken without conjecture.

## 4.7. Significant vegetation and new commemorative plantings

As previously noted Section 5 of the *ICOMOS Charter* outlines the need for the respect of surviving evidence and knowledge by way of “*the least possible loss of fabric or evidence of cultural heritage value*” and “*respect for all forms of knowledge and existing evidence of both tangible and intangible values.*”

Trees, as the longest living woody component of the Botanic Gardens have a very special place in the history of the Gardens, and in the wider context of the Christchurch city landscape. As original and surviving early physical features, and as planted fabric associated with particular events and notable individuals, they are intrinsically valuable and provide a perceptible evidence of the past.

In addition, they illustrate specific landscape epochs and planting conventions, and underpin the character of the Botanic Gardens.

#### Policies:

- 4.7.1. Trees which have been identified as having historic, associative, scientific and/or aesthetic values should be managed in line with their determined degree of significance as tabled in Section 1.5.1 and 1.5.2. and described in the Implementation section which follows.
- 4.7.2. Further investigation of possible commemorative, rare, associative or early planting should be undertaken to help establish the provenance and planting date of these trees. This will contribute a greater understanding of the history of the Botanic Gardens.
- 4.7.3. Wherever possible, all significant vegetation should not be replaced or destroyed, but rejuvenated using appropriate horticultural methods where health and species response is conducive to these methods of regeneration.
- 4.7.4. Following any necessary removal of significant trees (for example, death, health and safety reasons) consideration should be given to their retention and use in the grounds or buildings (for example as furniture, photograph frames, educational displays) if timber type permits. In this way, the association between the tree and the Botanic Gardens is continued and a historic practice is perpetuated.
- 4.7.5. Future long-term planning in respect of garden rationalisation or reorganisation should include consideration of the propagation of any trees identified as being significant surviving examples of earlier geographic locations, such as remnant Australian Garden species and any confirmed historic Pinetum plantings.
- 4.7.6. Species selected for new royal/heads of state commemorative plantings should reflect contemporary commemorative planting conventions and be consistent with the objectives of the current Botanic Gardens Management Plan. Wherever possible, these new commemorative plantings should be centred on the Armstrong Lawn to perpetuate longstanding practice.

#### Implementation:

The following is a guide to the conservation/retention of known significant commemorative trees as tabled in section 1.5.1

14. *Royal commemorative trees, Gubernatorial trees, Prime Ministerial tree, Rotary founder's tree and the Pascall Friendship tree, John Armstrong's Cedrus deodara and the Wollemi Pine.* Those trees with the longest and/or most compelling association with the Gardens and its early creators, and assessed as being of high or moderate to high significance should be considered as important candidates for vegetative propagation and replanting. Vegetative propagation of existing material has many advantages including genetic continuity with the historic period, and ensures perpetuation of evidential value.

In instances where vegetative propagation is considered ill-advised-because of parent quality or potential for disease, or is known not to be botanically possible, seed grown replacements from original stock should be considered as a next best alternative.



## Implementation:

In instances where neither option is possible the tree should be maintained for as long as it is practicable and safe, or until the appearance of the vegetation compromises the landscape quality of the Botanic Gardens. Removal should be preceded by adequate documentation for the conservation record.

Progeny stock should be returned to the parent site. In instances where this not practicable because of changes in the design of the surrounding area, or in instances where growing conditions prevent this, the progeny stock should be placed in a suitable alternative location within the Botanic Gardens and the conservation record noted accordingly.

It is not appropriate to replace any commemorative trees planted by a noteworthy individual or trees planted to mark a noteworthy occasion with an 'in-kind species' from another source as significance resides in the commemorative-associational value. In the case of occasion marking, this is the relationship between the particular tree selected to mark the event and the event. In the case of trees planted by noteworthy individuals as a record of their visit to the Gardens or Christchurch, associational significance and evidential value lies in the relationship between the 'planter' and the actual tree planted.

### 15. *Other commemorative trees*

Those trees which have moderate or some significance should be retained for as long as it is practicable and safe, or until the appearance of the vegetation compromises the landscape quality of the Botanic Gardens. Removal should be preceded by adequate documentation for the conservation record and replacement species consistent with the botanical goals of the current Botanic Gardens Management Plan should be planted.

The following is a guide to the conservation/retention of known early, rare and associative trees as tabled in section 1.5.2.

### 16. *Pine Mound pines, Beswick's Walk Tilia americana, Archery Lawn Sequoiadendron, and Cuningham House cabbage tree, Eucalyptus delegatensis, Eucalyptus collection ex Australian Garden and Glyptostrobus pensilis*

These are trees with an important and long-standing association with particular parts of the Botanic Gardens. Assessed as being of high or moderate to high significance these should be considered important candidates for propagation.

Vegetative propagation of existing material is desirable as this will ensure the continued association between a particular tree/group of trees with an historic landscape feature or landscape function (mound, avenue, boundary), and a particular landscape effect. However, in instances where vegetative propagation is considered ill-advised because of parent quality, or potential for disease, or is known not to be botanically possible, seed grown replacements from original stock should be considered as a next best alternative.

Should propagation of this historic plant fabric not be deemed practicable by either of these two methods, sourced, 'in-kind' replacements are a permissible option to perpetuate historic design intent and landscape effect. Accepted practice for determining the type of 'in-kind' stock is either;

## Implementation:

- (a) exact taxonomic replacement - appropriate for plants with a significant cultural use or function in the landscape, or
- (b) comparable substitute for the plants visual, functional and horticultural characteristics. This is appropriate to address known disease or environmental changes in landscapes.

Progeny or 'in-kind' material of trees with an important and surviving association with particular parts of the Botanic Gardens (*Pine Mound pines*, *Beswick's Walk Tilia americana*, *Archery Lawn Sequoiadendron* and *Cunningham House cabbage tree*) should be returned to/ planted on the site occupied by the historic species, as associational value is tied to the landscape feature or landscape function.

### 17. *Other trees*

Those trees assessed as being of moderate or some significance should be retained for as long as it is practicable and safe, or until the appearance of the vegetation compromises the landscape quality of the Botanic Gardens. Removal should be preceded by adequate documentation for the conservation record and replacement species consistent with the botanical goals of the current Botanic Gardens Management Plan.

### 18. *Further investigation*

Trees identified as having a rarity value attributable to a particular genetic quality (such as colour or form) which is no longer found in species in cultivation may warrant propagation to ensure the perpetuation of this attribute. Further investigation should be undertaken to determine whether this is warranted.

Trees identified in appendix 2 as possible commemorative, rare, associative or early plantings should be further investigated to determine if any extant plantings can be more conclusively linked to a specific occasion (eg planting, gifting). Any which are confirmed as significant should be reassessed to see if any meet the current criteria for scheduling under the Christchurch City Plan and their degree of significance and significance ranking determined.

Further investigation of the conifer species on the Stafford Lawn should be undertaken to identify their particular species. These are located on the site of the Botanic Gardens' first Pinetum. When any of these trees are removed attempts to dated them are encouraged to further add to the understanding of this portion of the Gardens.

Investigations should be carried out to determine whether *Cupressus lawsoniana* var *Armstrongii* still exists in the Botanic Gardens (or Hagley Park). If found the tree's ranking and conservation should be based on its important association with John Armstrong and the Botanic Gardens.

## 4.8. New work

If the Botanic Gardens is to respond to the changing needs of present-day society and fulfil its contemporary role reflecting modern botanical, ecological and ethical values, new development works are necessary, as outlined in the Botanic Gardens Management Plan 2007.

### Policies:

- 4.8.1. Any and all new development work to achieve current Management Plan goals should be reconciled with the least amount of compromise to the heritage values of the site and the historic landscape framework.
- 4.8.2. The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The fabric of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the cultural heritage value of the place.

### Implementation:

19. In instances where the Botanic Gardens' functional requirements are deemed to outweigh the retention of historic fabric, every effort must be made to avoid the permanent loss of this fabric. For example, should it be necessary to modify or remove a portion of the central walk a best practice approach should be employed and the walk should be left in situ but covered so it remains possible to daylight at any time in the future.

## 4.9. Assessment and maintenance

The conservation of significant places is founded on appropriate routine management, assessment and maintenance.

### Policy:

- 4.9.1. A planned regime of regular assessment, maintenance and repair should be conducted for all identified heritage fabric. Planning for this should recognise the ongoing need for advice, input and/or supervision from people with specialist knowledge and experience. Skills of particular relevance include but are not limited to: stone conservators, ironwork conservation specialists, local iwi representatives, New Zealand Historic Places Trust staff, archaeologists, bronze and sculpture specialist conservators, structural engineers, paper conservators/book assessors.

### Implementation:

20. Condition surveys and regular reviews should be scheduled for the Hunter and Stevenson sundials, Townend putti, Jamieson tazze, Scott sculptures, in situ historic tree and Magnetic Workshop markers, and the Rolleston Avenue gates. A regular maintenance plan/cleaning programme should be determined as part of this survey. This should be undertaken by appropriately qualified and experienced stone, bronze and sculpture conservators and in the case of the Rolleston Avenue gates, by an iron conservator.
21. An engineer's report (if not already completed) should be undertaken for the Herbert Memorial Pavilion and the Eveleyn Couzins Memorial Gateway should be similarly reviewed.

### Implementation:

22. A condition survey of the Glass Case Book Collection should be undertaken to determine the need for any necessary preservation treatment and for insurance purposes. Any such conservation work should be undertaken by a qualified paper conservator / Art Gallery conservator.
23. An assessment should be made of the Rhodes bronze crane and remaining crane parts by an appropriate specialist. Advice should be sought concerning their technological/fabrication/design merit and the potential value/heritage implications in refabricating the missing parts.
24. Detailed two yearly inspections should be undertaken of the Moorhouse and Rolleston statues and supporting plinths by an appropriately qualified and experienced specialist.
25. The Peacock Fountain, Rolleston Avenue wall and Christ's College brick wall should be regularly inspected as part of the general maintenance reviews of the grounds.
26. Tree inspections should be carried out in line with the accepted maintenance policies and all efforts made to prevent instances of mechanical wounding to the bases and roots of trees.

## 4.10. Education and interpretation

In the context of this Conservation Plan the concept of interpretation is understood to be about engaging with the historic themes of the place and revealing new insights into what makes the Botanic Gardens special. Interpreting and promoting the Botanic Gardens' rich history, both within the place and externally, via web content, information pamphlets, etc is part of the management objectives for the Gardens.<sup>263</sup>

### Policies:

- 4.10.1. Continue to interpret the Gardens' historic layers while expanding the interpretation strategy to take into account new research findings included in this conservation plan.
- 4.10.2. Should any landscape element reconstruction be considered as a means of interpreting the place, the reconstruction must be based on relevant archival and archaeological evidence.

### Implementation:

27. Ensure the accuracy of all historic online information managed under the Christchurch City Council website, in particular the 'City and Leisure/Art in the Gardens' website information.
28. Ensure contemporary images used in connection with historic material are dated and are of an acceptable and useful photographic standard.

<sup>263</sup> Objective 11. To encourage greater local and international use and experience of the Gardens aesthetic, educational, scientific, and cultural qualities. *Christchurch Botanic Gardens Master Plan 2007*, p. 57

**Implementation:**

29. Consider a dedicated, mapped heritage trail through the Gardens and production of an associated leaflet, audio guides or website information which highlights the key themes which guided the Gardens' development and the landscape's earlier Māori use. These themes could include period environmental beliefs; social practices associated with development, use and enjoyment of the landscape through time; biographies of people associated with the Gardens; the representation of the Botanic Gardens in the arts and photography through time, the age, planting date and provenance of significant trees and buildings where known; the history of the built structures and so on.

**4.11. Records**

Recording and documenting the Botanic Gardens over time creates an important ongoing resource for future conservation and management planning, and is an accepted international conservation practice. This aspect of conservation is particularly important where significant plant material is reaching senescence or when fixed feature elements are under threat.

**Policies:**

- 4.11.1. The Botanic Gardens and its fixed feature elements should be regularly photographed as part of the ongoing conservation programme. This is particularly important prior to the commencement of major new landscape works, the introduction of new structures, prior to the removal of significant trees and prior to the commencement of any conservation treatment. This dated photographic record together with other documentation should be used to help update the historical record of this conservation plan and as a tool to monitor the condition of structures over time.

**Implementation:**

30. Ensure the Gardens' archival resource is conserved in line with accepted document conservation practice. This includes all material relating to the Botanic Gardens which is currently held by Christchurch City Council, such as the photographic record of the place, historic planting plans, as well as artefacts such as significant commemorative plaques, historic plant labels and other ephemera.

Records should be kept in two locations so that, in the event of major loss or destruction, there are duplicated written and dated photographic records to work from. Ideally copies should be held by the Botanic Gardens and in Christchurch City Council Archives.

**4.12. Additional historical record**

The Botanic Gardens' historic archival record is a significant resource and provides invaluable documentary evidence of the Gardens' development. However, the day-to-day functioning of the Gardens throughout its history is still only partially understood. The ongoing collection of a range of other forms of information would contribute to a richer understanding of the Gardens' history.

**Policies:**

- 4.12.1. Consideration should be given to the professional collection of oral histories from staff who formerly worked at the Gardens, including past curators, gardening staff, scientist and

technicians associated with the Magnetic Observatory, members of the Friends of the Gardens etc.

- 4.12.2. Further research should be undertaken to locate, review and possibly acquire some of the filmed promotional documentaries and home-produced films which have featured the Botanic Gardens through time. Some of this record is held by New Zealand Onscreen, the National Film Archive and Archives New Zealand Wellington.
- 4.12.3. Investigate the Ferrymead acquisition list for material gifted by the Gardens to determine whether this institution holds any important and/or lost items from the Gardens. Donations are understood to have occurred in the 1980s and, included items of ephemera in addition to the Peacock Fountain.
- 4.12.4. Undertake research into the history of the cabbage tree located near Cuningham House to further investigate the possibility that this is a Māori navigational or location marker.
- 4.12.5. Undertake further research to determine the provenance and age of the Botanic Gardens' collection of cast-iron ended seating and any other historic styles which may survive. Any which survive from the early and mid twentieth century and earlier should be documented and protected as much as is practicable.

### 4.13. Other

The practice of honouring past curators and Domains Board members through the naming of discrete areas within the Gardens, and in association with structures, is an established one and dates from 1902. The resultant present day place name pattern<sup>264</sup> acts as a signpost to the Garden's history and should be respected for its historical and social values.

#### Policies:

- 4.13.1. Current associational names should be retained unless there is a justifiable and strongly compelling reason to overwrite these.
- 4.13.2. Consideration should be given to acknowledging Enoch Barker's pioneering role in the initial development and planting of the Botanic Gardens as he has not been commemorated to date.

<sup>264</sup> Place name pattern is defined as scatterings of names that can be explained by linguistic, typological, function or other historical layers that connect such names in a discernable pattern, *Place Names of Heritage Value: A Heritage Council Policy*, NSW Heritage Office, 2004

#### 4.14. Buildings and built fabric – General

##### Policies:

4.14.1. Fabric having heritage value, as identified in Section 1 (Analysis and assessment of components and collections) should be retained as a way of conserving the cultural significance of an element or structure.

4.14.2. Significant fabric should be subject to the following processes:

- Fabric rated as having high significance is to be regarded as an important cultural object or element, the retention of which is extremely important. This should be retained in its present form and should be subjected to as little intervention as possible. Intervention should be limited to processes of stabilisation, maintenance, repair, restoration or reinstatement.
- Fabric having moderate significance makes an important contribution to the overall significance of the place and should be retained wherever possible and practicable. Any intervention should be limited to processes of maintenance, repair or restoration.
- Fabric having some significance should generally be retained where possible, although a greater degree of intervention may be permitted to accommodate, for example, a new use.
- Fabric assessed as being non contributory are generally not significant but allow the structure to function. They may be retained, providing fabric of greater significance is not obscured or removed.

#### 4.15. Buildings and built fabric – Cuningham House

##### Policies:

4.15.1. The significance of Cuningham House is likely to be diminished if elements are subjected to inappropriate activities. Any work to Cuningham House should aim to preserve as much significant fabric as possible and particularly original fabric.

4.15.2. Returning a historic structure to an earlier form can be a legitimate way of recovering cultural significance. Any return to an earlier form should, however, always be based on available evidence such as historic photographs and drawings. In general terms this may involve the following processes.

- *Reconstruction* - involves the use of new material to rebuild an element in its original form.
- *Removal of accretions* - accretions are defined as additions to an original building. Accretions listed as being intrusive in the assessment of significance should be removed.

4.15.3. Where appropriate, consideration should be given to returning Cuningham House to a known earlier form.

4.15.4. Remedial work should be carried out as required using materials and construction techniques that match the original where appropriate.

4.15.5. Material that has weathered but is still in sound condition should be respected as evidence of the structure's history.

4.15.6. Remedial work should match original work on the building. Original construction methods



and detailing should be replicated when undertaking such work and finishing techniques should match the original.

- 4.15.7. A planned regime of regular repair and maintenance will slow down the processes of decay and is an important tool in any effort to preserve fabric in a historic structure. A regular maintenance regime should be implemented for Cuningham House, once remedial work has been completed, as a means of preserving fabric.
- 4.15.8. Any work to structurally upgrade the building should be carefully considered to reduce the possibility of damage through the use of inappropriate techniques and to maintain the building's heritage values by ensuring the work is as unobtrusive as possible.
- 4.15.9. Other new work may be required to allow the building to continue to function. Such work should be carefully considered to preserve heritage values, respect and be sympathetic to the original building and should, where possible, be reversible.
- 4.15.10. Visitors to any historic place generally seek to have an enriching experience and the value of this depends, to a large extent, on the quality of the interpretive material provided. Interpretive material should aim to tell a story and engage the attention of the visitor by being informative and well presented. Appropriate interpretative material should be provided describing the history of Cuningham House and the purpose for which it was built.
- 4.15.11. As a way of maintaining the integrity of the place, all work should conform to principles set out in the ICOMOS New Zealand Charter and reflect international standards for the conservation of places having cultural significance. In all cases best practice standards should be maintained for all work carried out.
- 4.15.12. Any proposals for work on Cuningham House should be discussed at an early stage with relevant authorities such as the New Zealand Historic Places Trust to ensure that the work is generally in accordance with the principles as set down in the conservation report and the requirements of ICOMOS.
- 4.15.13 A record should be made by photographic or other means of the conservation processes and other activities involving intervention to which Cuningham House is subjected, and this record should be placed in an appropriate archive. This will ensure that a comprehensive account of the Cuningham House is maintained for future reference.

#### Implementation:

The following work should be undertaken on Cuningham House to recover and preserve its heritage values for the future and guide new work which may be required to enable the building to function in role which meets the needs of a twenty-first century botanical display house:

31. A conservation report should be prepared. This document should summarise the issues facing Cuningham House, provide an outline of recommendations for the building and its future purpose and use. This should be viewed as a preliminary document.

A comprehensive conservation plan should be prepared for Cuningham House which should set out policies and recommendations in greater detail. Preliminary investigation suggests that this should include other glass house structures which together with Cuningham House make up the Botanic Gardens Show Houses.

### Implementation:

32. Over the years, various changes have occurred that have reduced the building's heritage values. Notably, the original steel joinery has been removed with some having been replaced with aluminium in a different fenestration pattern. New steel joinery should be provided in the original pattern.
33. Over the years, various defects have become apparent. These include spalling of concrete and drummy plaster work. In a number of locations, water exiting through cracks in the plaster work has caused efflorescence on the surface of the plaster. The 2010 and 2011 Canterbury earthquakes subsequently caused additional damage. A detailed inspection should be undertaken of Cuningham House noting all defects and determining their causes. A comprehensive programme of remedial work should then be undertaken. Work might involve repairs to cracks and replacement of deteriorated plaster. In the past, remedial work has been poorly executed with disastrous results. Care should be taken to ensure new plasterwork matches the original.
34. The 2012 Cuningham House Detailed Engineering Evaluation Qualitative Report prepared by Opus International assessed the buildings as being "potentially earthquake prone" and advised that a "quantitative assessment will be required to more accurately assess the building's capacity and assist with reviewing re-occupancy." The report further noted that a "number of Critical Structural Weaknesses have been identified. These will need to be investigated to confirm building capacity." Opus recommends that a "quantitative analysis, supported by intrusive investigations to confirm reinforcement content should be undertaken. This will determine the seismic capacity of the structure and help develop potential strengthening concepts."

## 4.16 Buildings and built fabric – Magnetic Observatory (The Workshop)

### Policies:

- 4.16.1. The significance of The Workshop is likely to be diminished if elements are subjected to inappropriate activities. Any work carried out on The Workshop should aim to preserve the structure and significant fabric or elements. This may involve the following processes
  - *Stabilisation* – stabilisation involves protecting fabric from decay and slowing down decay processes
  - *Repairs and Remedial Work* – repair work should also aim to conserve as much original or significant fabric as possible and should be of a similar quality to the original building.
  - *Maintenance*. once remedial work to The Workshop has been completed, regular maintenance should be carried out as required.
- 4.16.2. New work should respect and be sympathetic to the original building. Where possible, it should be reversible.
- 4.16.3. Any new work should not compromise, materially harm or obscure the fundamental reference point and plaques mounted on the floor of The Workshop.

- 4.16.4. Appropriate standards should be maintained whenever work is carried out on the building. Consultants and tradespeople should be appropriately qualified and experienced.
- 4.16.5. Conservation processes and other activities should be recorded to ensure that a comprehensive account of work to the place is maintained.

#### Implementation:

35. Further research should be undertaken to better determine the locations of other historic makers within the former Magnetic Observatory site and North Hagley Park.
36. Where it is possible to identify these historic locations without conjecture these should be referenced/interpreted in some appropriate and meaningful way.

### 4.17. Buildings and built fabric – Tea Kiosk

#### Policies:

- 4.17.1. The significance of the Teak Kiosk is likely to be diminished if elements are subjected to inappropriate activities. Fabric assessed as being significant contributes to the overall significance of the Tea Kiosk and should be retained wherever possible.
- 4.17.2. Returning a historic structure to an earlier form can be a legitimate way of recovering cultural significance. Any return to an earlier form should, however, always be based on available evidence such as historic photographs and drawings and may involve the following processes:
- *Reconstruction*- involves the use of new material to rebuild an element in its original form.
  - *Removal of accretions* -accretions are defined as additions to an original building. Accretions listed as being intrusive in the assessment of significance should be removed.
- 4.17.3. Where appropriate, consideration should be given to returning the Tea Kiosk to a known earlier form.
- 4.17.4. Remedial work should be carried out as required using materials and construction techniques that match the original where appropriate.
- 4.17.5. Remedial work to the Tea Kiosk should aim to preserve as much significant fabric as possible and particularly original fabric. Material that has weathered but is still in sound condition should be respected as evidence of the structure's history.
- 4.17.6. Remedial work should match original work on the building. Original construction methods and detailing should be replicated when undertaking such work and finishing techniques should match the original.
- 4.17.7. A planned regime of regular repair and maintenance will slow down the processes of decay and is an important tool in any effort to preserve fabric in a historic structure. A regular maintenance regime should be implemented as a means of preserving fabric.
- 4.17.8. Any work to structurally upgrade the building should be carefully considered to reduce the possibility of damage through the use of inappropriate techniques and to maintain the

building's heritage values by ensuring the work is as unobtrusive as possible.

- 4.17.9. Other new work may be required to allow the building to continue to function. Such work should respect and be sympathetic to the original building and should, where possible, be reversible.
- 4.17.10. Any work required to upgrade the Tea Kiosk should be carefully considered to preserve heritage values.
- 4.17.11. Visitors to any historic place generally seek to have an enriching experience and the value of this depends, to a large extent, on the quality of the interpretive material provided. Interpretive material should aim to tell a story and engage the attention of the visitor by being informative and well presented. Appropriate interpretative material should be provided which describes the history of Tea Kiosk and the purpose for which it was built.
- 4.17.12. As a way of maintaining the integrity of the place, all work should conform to principles set out in the ICOMOS New Zealand Charter and reflect international standards for the conservation of places having cultural significance. In all cases best practice standards should be maintained for all work carried out.
- 4.17.13. Any proposals for work on the Tea Kiosk House should be discussed at an early stage with relevant authorities such as the New Zealand Historic Places Trust to ensure that the work is generally in accordance with the principles as set down in the conservation report and the requirements of ICOMOS.
- 4.17.14 A record should be made by photographic or other means of the conservation processes and other activities involving intervention to which the Tea Kiosk is subjected, and this record should be placed in an appropriate archive. This will ensure that a comprehensive account of the Tea Kiosk is maintained for future reference.

#### Implementation:

The following work should be undertaken on the Tea Kiosk to recover and preserve its heritage values for the future:

37. A conservation report should be prepared. This document should provide an initial review of the issues facing the Tea Kiosk and provides an outline of recommendations for the building. It should be viewed as a preliminary document. A comprehensive conservation plan should be prepared for the Tea Kiosk to set out policies and recommendations in greater detail.
38. GHD has provided a Tea Kiosk Detailed Engineering Evaluation Qualitative Report on the Tea Kiosk in which the building is assessed as being "potentially earthquake prone in accordance with the NZSEE guidelines". This report states a "number of critical structural weaknesses have been identified which will need to be investigated to confirm building capacity" and recommends that a "quantitative assessment be carried out and, if necessary, strengthening options explored." Any investigative work required should be carried out in unobtrusive parts of the building and in conjunction with a heritage architect.

### Implementation:

39. The Tea Kiosk has undergone considerable change since first constructed. The original structure was destroyed by fire and the current structure which was built in 1923 has experienced several additions since that date.
40. In 1979 the kiosk was again damaged severely in a fire and was rebuilt from surviving brickwork. Over the years, various additions have been constructed as the need for additional space arose. In some cases, these have not detracted substantially from the original structure and can be retained as part of the history. In this category is the conservatory on the northwest side of the original octagonal café.

The majority of additions have been of inferior quality and detract from the heritage values of the kiosk. These include the staff areas, toilet facilities and the “Garden Kiosk” which is now painted blue. It is accepted that these areas are required to enable the building to function. However, consideration should be given to remodelling these areas to provide a more sympathetic outcome.

- 41 The following work should be carried out on the Tea Kiosk to preserve significant fabric or elements:
- Repair cracks in exterior fabric as required.
  - Repair or replace exterior facings as required.
  - Repaint weathered and deteriorated exterior timber surfaces.
  - Re-stain interior cedar wall lining as required.
  - Repair cracks in interior walls as required. •

## 4.18. Buildings and built fabric – Woodlands footbridge

### Policies:

- 4.18.1. Work to the footbridge should aim to preserve the bridge and significant fabric and elements. This may involve the following processes:
- *Stabilisation* – stabilisation involves protecting fabric from decay and slowing down decay processes
  - *Repairs and Remedial Work* - repair work should also aim to conserve as much original or significant fabric as possible and should be consistent with the original construction techniques.
  - *Structural Upgrading*-work should be undertaken to the bridge to enable it to withstand further seismic events
  - *Maintenance*- once remedial work to the bridge has been completed, regular maintenance should be carried out as required.
- 4.18.2. New work should respect and be sympathetic to the bridge. Where possible, it should be reversible.
- 4.18.3. Appropriate standards should be maintained whenever work is carried out on the bridge. Consultants and tradespeople should be appropriately qualified and experienced.
- 4.18.3 Appropriate interpretative material could be provided on a plaque near or on the bridge.

4.18.4 Conservation processes and other activities should be recorded to ensure that a comprehensive account of work to the bridge is maintained.

Implementation:

42. The 2010 and 2011 Christchurch earthquakes caused possible minor damage to the Woodlands Footbridge. However there are also some areas of the bridge that have deteriorated with time and are in need of remedial work. Remedial work should be carried out on the Woodlands Footbridge to treat the rust stains to the steel and repaint the bridge.

#### 4.19. Buildings and built fabric – Curator's House

Implementation:

43. The Curator's House conservation plan should now be reviewed and updated to take into account work that has been carried out since the plan was written in 1996. This is of particular relevance following post earthquake repair and strengthening works.