CCC Submission Stage 3

Summary of Attachments

Attachment 1 - Table 1 Submission Table Stage 3

Attachment 2 - Heritage Aerial Maps

Attachment 3a - Amended Heritage Statements of Significance

Attachment 3b - Amended Ecological Statements of Significance

Attachment 4a - Planning Maps Natural Character in the Coastal Environment

Attachment 4b - Planning Maps reduced Natural Features or Natural Landscapes

Attachment 4c - Planning Maps Significant Landscape in Banks Peninsula

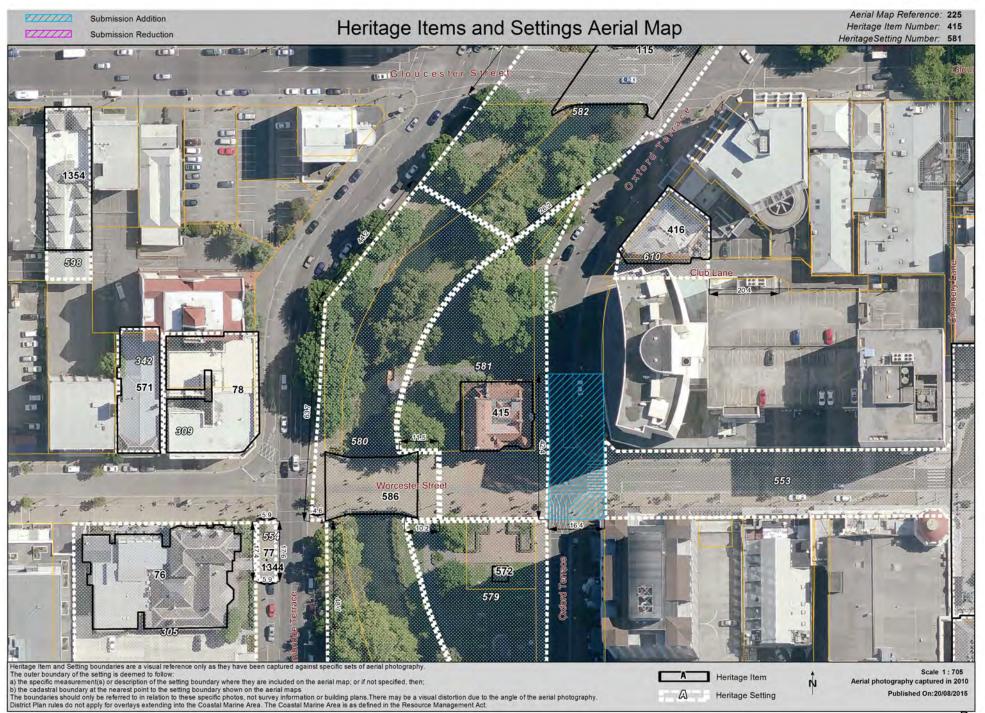
Attachment 4d - Planning Maps Underground Heritage Items

Attachment 4e - Planning Maps Ecological Significance

Attachment 5 - Amendments to Aerial photo of designation

Attachment 6 - SMA boundary change to amend planning maps 3

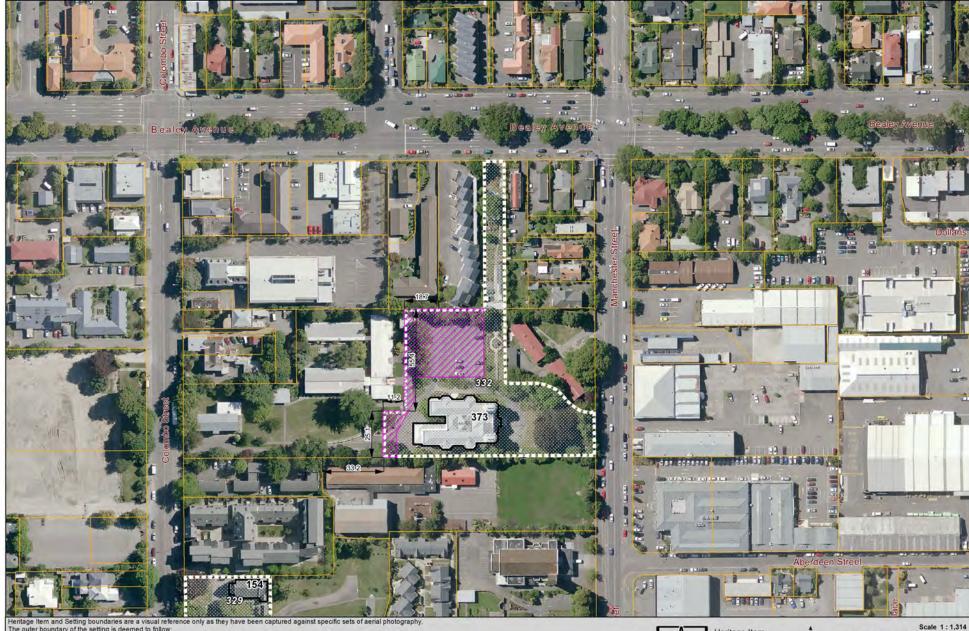




Submission Addition Submission Reduction

Heritage Items and Settings Aerial Map

Aerial Map Reference: 259 Heritage Item Number: 373 Heritage Setting Number: 332



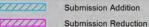
Heritage Item Aerial photography captured in 2010 A Published On:21/08/2015 Heritage Setting

Hefritage filter and setting boundaries are a visual reference only as tiety have been expended and the control of the setting is deemed to follow:

a) the specific measurement(s) or description of the setting boundary where they are included on the specific measurement(s) or description of the setting boundary shown on the aerial maps

The boundaries should only be referred to in relation to these specific photos, not survey information or building plans. There may be a visual distortion due to the angle of the aerial photography.

District Plan rules do not apply for overlays extending into the Coastal Marine Area. The Coastal Marine Area is as defined in the Resource Management Act.





Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.

The outer boundary of the setting is deemed to follow:

a) the specific measurement(s) or description of the setting boundary where they are included on the aerial map; or if not specified, then;

b) the cadastral boundary at the nearest point to the setting boundary shown on the aerial maps.

The boundaries should only be referred to in relation to these specific photos, not survey information or building plans. There may be a visual distortion due to the angle of the aerial photography.

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Heritage Item

Heritage Setting

A



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.

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District Plan rules do not apply for overlays extending into the Coastal Marine Area. The Coastal Marine Area is as defined in the Resource Management Act.

Submission Addition Submission Reduction

Heritage Items and Settings Aerial Map

Aerial Map Reference: 363 Heritage Item Number: 1134 HeritageSetting Number: 122



Published On:20/08/2015

Heritage Setting

Heritage Items and Settings Aerial Map

Aerial Map Reference: 41 Heritage Item Number: 208 Heritage Setting Number: 210



Heritage Item Aerial photography captured in 2010 A Published On:20/08/2015 Heritage Setting

Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.

The outer boundary of the setting is deemed to follow:

a) the specific measurement(s) or description of the setting boundary where they are included on the aerial map; or if not specified, then;

b) the cadastral boundary at the nearest point to the setting boundary shown on the aerial maps.

The boundaries should only be referred to in relation to these specific photos, not survey information or building plans. There may be a visual distortion due to the angle of the aerial photography.

District Plan rules do not apply for overlays extending into the Coastal Marine Area. The Coastal Marine Area is as defined in the Resource Management Act.

Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography.

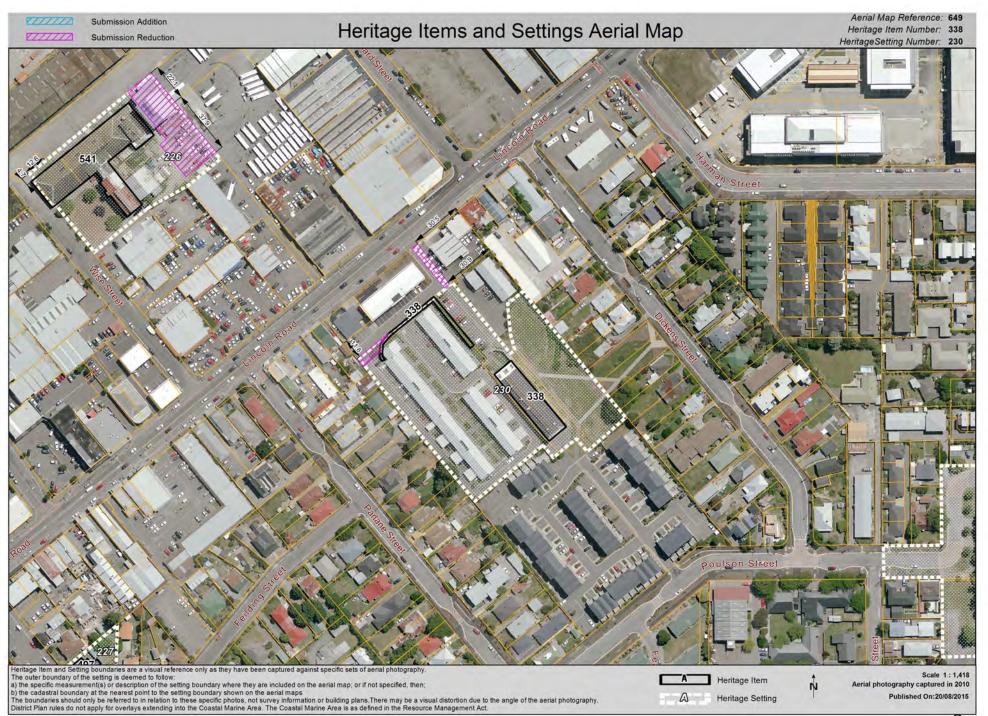
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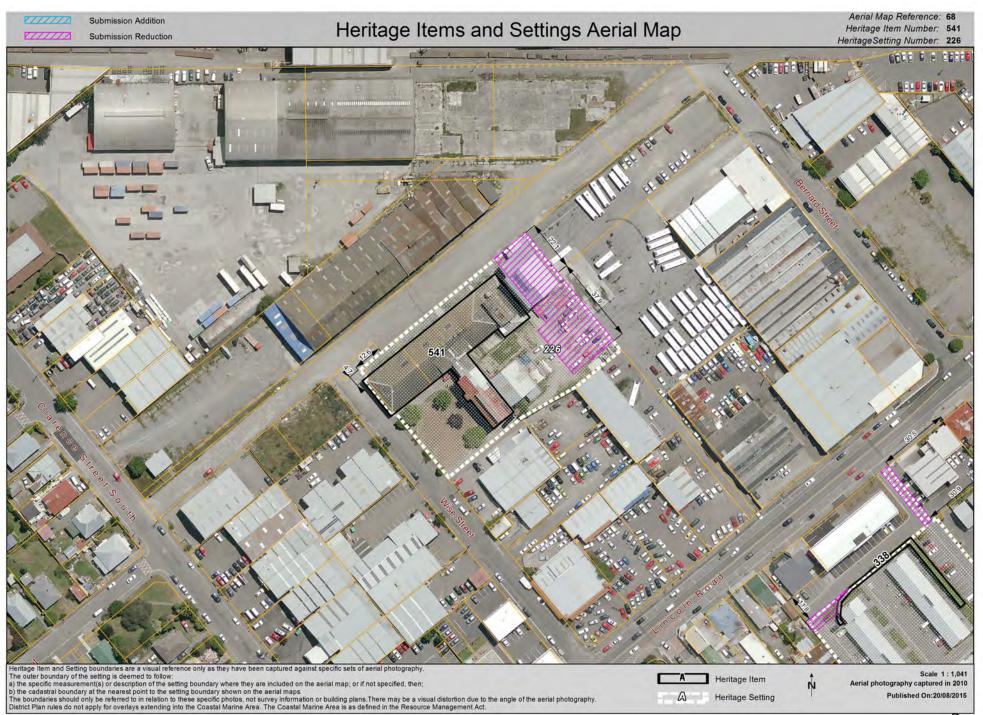
a) the specific measurement(s) or description of the setting boundary where they are included on the aerial map; or if not specified, then;

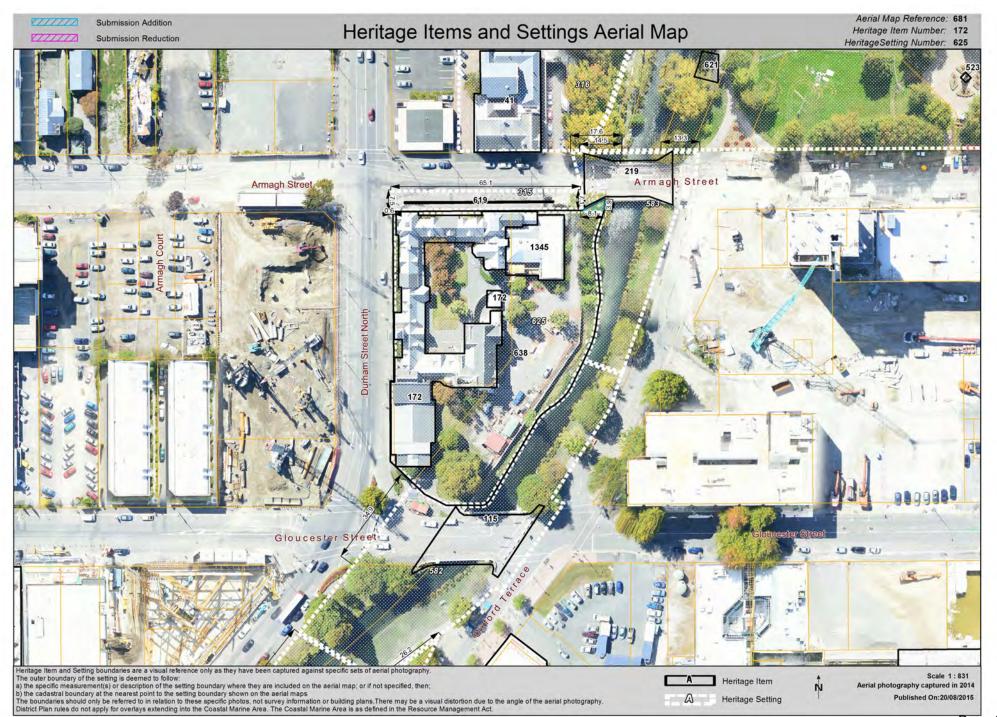
b) the cadastral boundary at the nearest point to the setting boundary shown on the aerial maps.

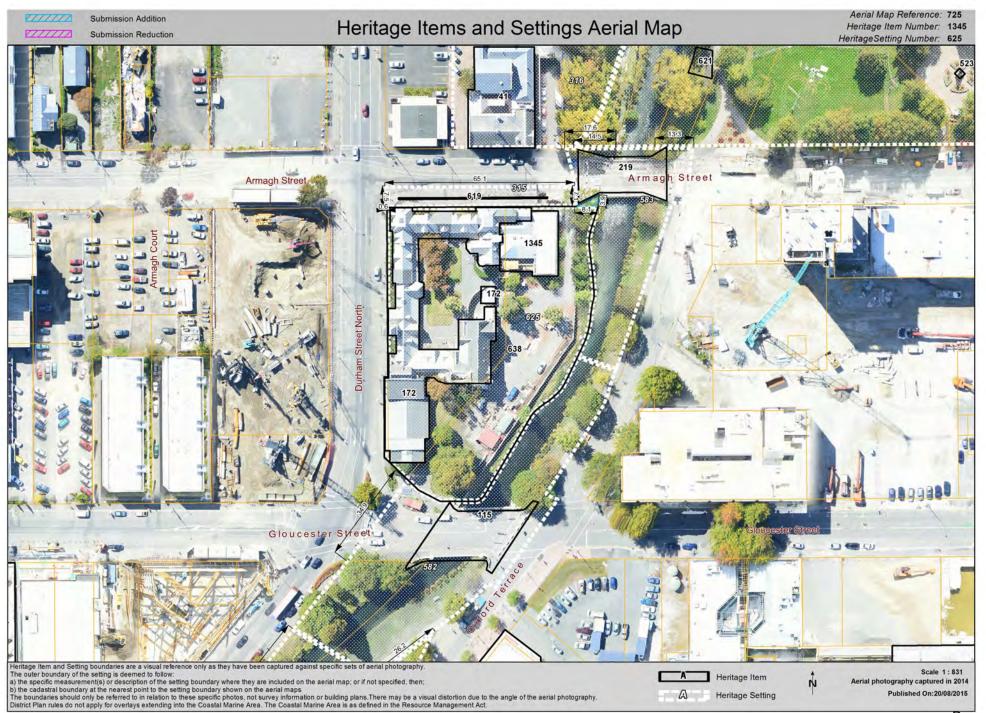
The boundaries should only be referred to in relation to these specific photos, not survey information or building plans. There may be a visual distortion due to the angle of the aerial photography.

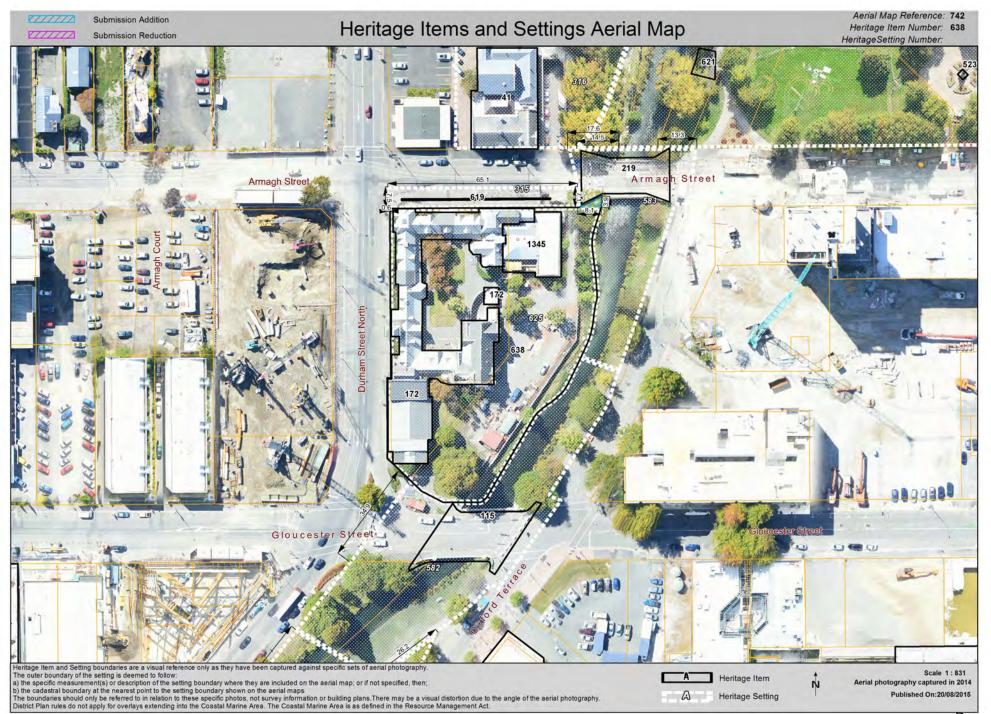
District Plan rules do not apply for overlays extending into the Coastal Marine Area. The Coastal Marine Area is as defined in the Resource Management Act.













DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 711 FORMER SHIPPING OFFICE AND SETTING – 3 CHURCH STREET, AKAROA



PHOTOGRAPH: VAUGHAN WOOD, 22/3/2013

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former shipping office has high historical and social significance because of its use as an office by local shipping agent William H Henning. It was built in 1895, by which time Henning had been shipping agent for the Union Steam Ship Company for eighteen years. Henning and Co by the turn of the century were agents for a number of international shipping companies and handled travel to Australia, Canada, Europe and the Pacific. From 1895 Henning also operated his own launch business which ran between Akaroa and Barry's Bay, although in 1901 this part of the business was taken over by his son Basil Henning.

The building last served as a shipping office in 1919. In the decades that followed it continued to be used as office space, but by the early 1970s it had been transformed into a coffee shop.

In the next quarter-century it changed hands several times and was variously used as a café / restaurant, an antique shop, and a small business office (of future Banks Peninsula and Christchurch mayor Sir Bob Parker). In 1994 it was purchased by a neighbouring tourist accommodation operatorthe current owners, and it continues for holiday accommodation purposes today.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former shipping office has cultural significance as it reflects the importance of shipping to the area as a means of connecting the town with Christchurch and other parts of the peninsula. It is also a tangible reminder of the increase and interest in travel and tourism nationally and internationally by end of the 19th century. The erection of a classical decorative façade reflects the confidence of Henning in the township and the shipping industry.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former shipping office has architectural and aesthetic significance as it was designed by well known Christchurch architectural firm Collins and Harman. The façade is notable as a classical façade rendered in timber to look like stone. The principal façade has considerable classical decorative detail in attempt to imitate stone construction: timber quoining; rusticated timber pilasters; an arched entry frame with voussoirs and a central keystone; a central pediment and detailed balustrade parapet. The building has been altered over the years both internally and externally however the integrity of the façade and the form of the building has been retained.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former shipping office has high technological and craftsmanship significance evidenced by the use of timber to imitate stone construction and the degree of the detail in the timberwork of the decorative elements.

CONTEXTUAL SIGNIFICANCE

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

The former shipping office has high contextual and landmark significance as it sits within the commercial precinct close to Beach Road and is part of the group of 19th century listed heritage buildings that define the character of this area. The building has landmark significance in the

area due to its distinctive façade and the visual impact of the building due to it being visible in the round. The level of detail in relation to the relative modesty of the scale of the building also gives it a distinctive identity within the streetscape. Typical of commercial buildings it fronts directly onto the footpath at the edge of its boundary and the site setting consists of the balance of the property title.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The former shipping office and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former shipping office has high overall significance to Banks Peninsula and Christchurch. It has high historical and social significance because it served as the shipping office for major shipping companies for a quarter of a century. It has cultural significance because it serves as a reminder of the importance of shipping services to coastal communities in the pre-motor car period. It has architectural significance as a Collins and Harman designed building. It has high technological and craftsmanship significance because it provides a example of a decorated timber façade rendered to give the appearance of stone, and it has high contextual and landmark significance due to its elaborate classical façade and proximity to a broader group of listed commercial and residential colonial buildings in the area close to Akaroa's foreshore. The former shipping office, which was built before 1900, and its setting, are of archaeological significance because they have the potential to provide evidence relating to past building construction methods and materials, and human activity on the site prior to 1900.

REFERENCES:

CCC Heritage Files - Old Shipping Office - 3 Church Street

Akaroa Mail and Banks Peninsula Advertiser, 10 April 1908 p.1

REPORT DATED: 15.3.2015

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

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

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

The Riccarton is associated with the members of the Deans family who were the first permanent European settlers on the Canterbury Plains in 1843. The principal buildings on the property span the period from early colonial to High Victorian, and Riccarton Bush is a nationally significant area of protected native forest. The area in which the Deans developed the first successful farm on the Plains was known to Maori as Putaringamotu. For some years after the Deans settled at Riccarton (1843) Maori and European worked together to protect the bush and cultivate introduced crops.

The—Riccarton includes five individually scheduled items: Riccarton Bush, former dwelling - Deans Cottage, Former dwelling - Riccarton House, the grounds of the two dwellings, and the former farm buildings built by John Deans II that are now located on the Christchurch Boys' High School site. Riccarton Bush is a remnant of Canterbury's floodplain forest and it therefore has great ecological significance in addition to its heritage significance.

Deans Cottage was erected in 1843 and Riccarton House was built in three stages, beginning in 1856 and completed in 1900. Both dwellings are associated with William, John and Jane Deans, and John and Jane's son John Deans II. The Deans family gifted part of the remnant Riccarton Bush to the people of Canterbury in trust in 1914 and the remainder of the Kahu Road property entered public ownership in 1947. The site is the venue for a popular Farmers' Market and the two dwellings are open to the public, the cottage as a house museum and the house as both a house museum and a function venue, with a restaurant/café. The former farm buildings have a Kahu Road frontage not far from Riccarton House.

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 647 RICCARTON BUSH – 16 KAHU ROAD, CHRISTCHURCH



PHOTOGRAPH: M.Vair-Piova, 22/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

Riccarton Bush has high historical significance as Canterbury's last stand of the once prolific kahikatea (White Pine) floodplain forests, which were established several thousand years ago. The bush is considered to be one of the oldest and best documented protected natural areas in New Zealand. It is also historically significant as part of a Ngai Tuahuriri mahinga kai settlement and timber source from the 1800s, set within a wider landscape of Maori trails and settlements developed prior to European settlement.

The Deans family settled here in 1843 initially leasing the land from local Maori. After the Crown purchase of Ngai Tahu land and the survey of Christchurch, the Deans purchased 400 acres for their farm, including half of the remaining bush (1849). The other half of the bush was felled

by new colonists for use as building timber and firewood. Maori and Europeans worked together to protect the bush when it was threatened by fire in 1851 and 1852 (Molloy, 1995). The Deans used timber from the bush sparingly for building purposes, and by 1882 they were only using fallen timber for fencing. Part of Riccarton Bush (6.4 hectares) was gifted to the people of Canterbury by the Deans family in 1914, whereupon the Riccarton Bush Trust was established by Act of Parliament (Riccarton Bush Act 1914). The Trust purchased the remaining 1.4 hectares in 1947 with financial assistance from local councils, indicating its ongoing value to the community. Riccarton Bush has been open to the public for passive recreation since 1917. With aA predator-proof fence installed in 2000 the bush is now home to juvenile kiwi and tree wetahas allowed reintroduction of past native creatures.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Riccarton Bush is of high cultural significance to both Maori and Europeans. The bush has cultural significance to Maori, for its history of occupation and food gathering activity prior to and during the early years of European settlement. The area was known to Maori as 'Putaringamotu', meaning either 'the place of an echo' or 'the severed ear' which related to the belief that advancing people could be heard at a particular location in the forest and depending on their direction of approach one could tell if they were friend or foe and the 'the severed ear' is a reference to this as an isolated pocket of bush.

The bush is also of cultural significance to the people of Christchurch and Canterbury for its association with William and John and Jane Deans, their families and descendants. The Deans had a formative influence on the development of the city and the region and the survival of the bush is a direct result of their intervention. The Deans named their farm Riccarton and the local river the Avon, after their home parish and a local stream in Scotland respectively. Naming areas after other places was a colonial cultural habit that ensured the passage and continuance of personal history and familial connections.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Riccarton Bush is of high aesthetic significance for its tall kahikatea forest canopy located 3.5 kilometres from Christchurch's city centre and the contrast it provides with the garden setting of Riccarton House. The bush has a wealth and diversity of native flora and fauna, and has been described as 'a living museum of native plants and animals' (Molloy, 2000). In 1978, 478 adult kahikatea trees were counted with a mean height of 25 metres and a maximum recorded age of 550 years. The bush contained 71 species of native trees, shrubs, lianes and herbs in the bush in 1993, only two less species than was recorded in 1870.

A system of walking tracks through the bush was initiated in 1917 when the bush opened to the public. In the 1850s Jane Deans had planted exotic trees around the border of the bush in an attempt to protect it. Gaps where native trees had been felled for timber were filled with oaks, ashes, elms and gums. In 1975 the felling of introduced trees on the bush boundary commenced, in order to restore the bush to its fully native character. This work was completed in 1984. The removal of the exotic boundary trees made the native trees more visible and

enabled the bush to expand naturally outwards. The principal waterway and an important linear element in the bush landscape is the River Avon, located on the northern edge of the property.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Riccarton Bush has technological significance, in an ecological sense, arising from its management since 1974, which has improved its integrity as a native forest remnant through activities such as propagating plants from seed sourced entirely from the bush and leaving plant litter to rot naturally to create a suitable microclimate for flora and fauna.

CONTEXTUAL SIGNIFICANCE

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

Riccarton Bush is of high contextual significance as a key element within a cultural landscape that includes a remnant of Canterbury's floodplain forest, and as a tangible link with both Putaringamotu and the former Deans Estate. The Bush is closely associated with a number of heritage features that date to the Deans occupation of the site. These include Riccarton House, Riccarton House Grounds, Deans Cottage, the original site of Deans Cottage, brick farm buildings (now on Christchurch Boys' High School's grounds), two brick bridges across the River Avon, and part of the Deans sheep grazing paddocks (now the Christchurch Boys' High School playgrounds). The Bush forms an immediate backdrop to Riccarton House and Deans Cottage and also has contextual significance in the wider landscape as a well-known forest remnant in suburban Christchurch.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Riccarton Bush is of high archaeological significance for its potential to provide evidence of human activity, including food gathering and production, farming, and construction, which predates 1900. Food gathering, temporary occupation and other activities by Maori in this area - Putaringamotu - are documented prior to and during the Deans settlement. No physical evidence of Maori activity has been found to date on the site, but there is potential for evidence to exist which is of cultural and spiritual significance to Maori. The site also has high archaeological significance from the time of its European settlement after 1840.

ASSESSMENT STATEMENT

Riccarton Bush is of overall high significance to Christchurch, including Banks Peninsula, and to Canterbury as one of the oldest and best documented protected natural areas in the country. Riccarton Bush is of high historical and social significance as the only remaining area of native bush remaining in the city. It comprises a 7.8 ha remnant of kahikatea floodplain forest which

has survived natural catastrophes and the impact of two human cultures largely by a combination of its own intrinsic qualities and the foresight and dedication of committed people. It is of historical significance for the gifting of a large part of the bush in Trust to the people of Canterbury in 1914 by the Deans family, and as a very early example in New Zealand of a natural area being offered formal protection (Riccarton Bush Act). The Bush is of high cultural significance to both Maori and Europeans. The bush area known as Putaringamotu has cultural significance to Maori, for its history of occupation and food gathering activity prior to and during the early years of European settlement. The bush is also of cultural significance to the people of Christchurch and Canterbury for its association with William and John and Jane Deans, their families and descendants. The Bush is of high aesthetic significance for the wealth and variety of its native flora and fauna. Riccarton Bush has technological significance, in an ecological sense, arising from its management since 1974, which has improved its integrity as a native forest remnant through activities such as propagating plants from seed sourced entirely from the bush and leaving plant litter to rot naturally to create a suitable microclimate for flora and fauna. Riccarton Bush has high contextual significance as a defining element within the early layout of the Deans property and to Dean's Cottage and Riccarton House and grounds, and for its physical relationship to the Avon River, and other features related to the former Deans Estate. The Bush also has high archaeological significance for its potential to provide evidence of both Maori and early European occupation and use.

REFERENCES:

Brian Molloy 'The 1997 Banks Memorial Lecture. History and Management of Riccarton Bush' reproduced in *The New Zealand Garden Journal* (Journal of the Royal New Zealand Institute of Horticulture), Vol. 3, No. 1, October 2000, pp. 13-18. www.rnzih.org.nz/pages/RiccartonBush.htm

Brian Molloy (ed.) Riccarton Bush: Putaringamotu (Christchurch, 1995)

'Riccarton Bush (Putaringamotu), Riccarton House, and Deans Cottage', Christchurch City Libraries

http://christchurchcitylibraries.com/heritage/places/public/riccartonbush/

REPORT DATED: 8 NOVEMBER 2014

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DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 307

FORMER DWELLING AND SETTING, DEANS COTTAGE – 12 AND 16 KAHU ROAD, CHRISTCHURCH



PHOTOGRAPH: M.Vair-Piova, 22/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

Deans Cottage is of high historical significance as the oldest surviving European building on the Canterbury Plains. The cottage was the second dwelling to be built by William (c.1817-51) and John (1820-54) Deans, following their arrival at what would be Christchurch in 1843. The first cottage (1843-90) no longer exists but its site is marked by a plaque and an oak tree planted by Jane Deans (1823-1911). The Deans were the first permanent European settlers on the Canterbury Plains and the family played an important role in the development of the region. In 1840-41 the land was purchased in two separate lots to two Scottish emigrants in Sydney, the Reverend William Purves and James Herriot. Herriot and Purve's manager,

McGillivray, led a combined party of settlers to Putaringamotu to establish a farm growing crops, principally wheat to sell to Sydney millers. While it was a short-lived attempt by Herriot and McGillivray to settle Putaringamotu the later success of the Deans enterprise influenced the future site of the Canterbury settlement and helped to sustain the early settlers of the 1850s.

Brothers William and John Deans were lawyers turned farmers, who emigrated from Scotland to New Zealand in 1840 and 1842 respectively. They were assisted in establishing their farm at Riccarton by the Manson and Gebbie families. John's wife Jane ensured the continuation of the Deans farm in Riccarton after her husband's death in 1854. John and Jane's son, John II (1853-1902) was born in the cottage, and went on to run the estate with his wife Catherine and their twelve children. The Deans farmed sheep, cattle, horses, poultry and pigs and cultivated wheat, oats, barley and potatoes; they established a vegetable garden and fruit trees; undertook cattle grazing from the 1850s, and later operated a stud farm. Jane Deans farmed with help from her half-brothers James, Hugh and George McIlraith and her cousin Douglas Graham until John II was old enough to take over the estate. The cottage also has historical significance for its association with early colonial interactions between Maori and Europeans. Maori planted and dug potatoes for the Deans for many years and helped the Deans to protect Riccarton Bush when it was threatened with fire in 1851 and 1852.

The cottage was occupied by Jane Deans and her baby son until the first stage of Riccarton House was completed in 1856. In 1950 the cottage was moved and restored by members of the Rotary Club. Twenty years later it was moved again, this time to its present site. The cottage is managed by the Riccarton Bush Trust and for many years it has been operated as a house museum containing displays and interpretation about the history of the Deans Estate. The chimney, a later construction and not a replica of the original, was damaged in the earthquake and is to be rebuilt closer to its original form.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Deans Cottage is of high cultural significance as tangible evidence of the pioneering settlement of Canterbury by pre-Adamite Scots. (Pre-Adamite is the term used for those European settlers who arrived in Canterbury before the First Four Ships (December 1850)). The dwelling's use as a house museum enhances its cultural significance, as a place which commemorates early European settlement in the region in general, and the contribution of the Deans family in particular. The cottage also has cultural and spiritual significance to Maori significance because it is located in the area known to early Maori as Putaringamotu.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The cottage is of architectural significance as the oldest surviving European dwelling **in Canterburyon the Canterbury Plains**. It has however been extensively altered and restored a number of times but original materials and forms still remain. It is a two storey cottage in the colonial vernacular style constructed of timber cut from the nearby bush. The second storey is

a loft storey with a small staircase that provides access to the loft rooms. It is a timber frame structure clad in weatherboards with a shingled gable roof, which flares outwards to form a veranda carried on simple posts. The façade is symmetrical with a central door flanked by multi-paned windows. The interior features wood panelling and lining. The cottage is of aesthetic significance for its simplicity, restrained proportions and detailing.

With regard to a comparative analysis of the cottage as a colonial form for domestic architecture The cottage also has contextual significance for its association with the Deans Homebush Station (est. 1851), as well as with other early colonial dwellings in the region such as the Langlois-Etevenaux house at Akaroa (1841/2pre-1845), The Cuddy at Te Waimate Station (1854), the original Glens of Tekoa homestead (1859) and Tiptree Cottage (1860s). Together this group of early colonial dwellings, and others like them, are representative examples of the diversity of form, style and materials that provide evidence of the different building traditions and use of materials that early settlers brought with them to New Zealand.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The cottage has technological and craftsmanship significance for the materials and construction methods evident in its nineteenth century fabric. Totara, matai and kahikatea were used in its construction. Where the building has been renovated, the materials and methods have attempted to imitate the original and present the ability to reveal restoration, repair and maintenance methodologies employed over time.

CONTEXTUAL SIGNIFICANCE

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

The cottage is of high contextual significance as a key component of a heritage place that was once the nucleus of the Deans Riccarton Estate. The cottage visually contrasts with the size and decorative detailing of Riccarton House, as well as with houses within the immediate and wider suburban context of Riccarton's later development as both a separate Borough and suburb. No longer in its original position which was on the Kahu Road boundary opposite the farm buildings now part of Christchurch Boys' High School, the cottage sits on the edge of the bush and is now not visible from the street. The current setting presents the cottage as a small house museum and display item within the grounds.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Deans Cottage has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, however as the cottage is not on its original site and was moved to the current site in 1950, the opportunity for archaeological site evidence relating to the cottage is unlikely. However there has been human activity on the site which occurred prior to 1900 there is the potential for other archaeological site evidence to be present including evidence of food gathering, temporary occupation and other activity by Maori at Putaringamotu, the attempted settlement of James Herriot et al, and the settlement at Riccarton by the Deans family.

ASSESSMENT STATEMENT

Deans Cottage is of high overall significance to Christchurch, including Banks Peninsula, and the people of Canterbury as the oldest European dwelling extant on the Canterbury Plains and for its association generationally with the pioneering Deans family. . The cottage has high historical significance for its association with John, William and Jane Deans and the early interactions between European and Maori on the Deans' Estate. The Deans were the first permanent European settlers on the Canterbury Plains and the family played an important role in the development of the region. It has high cultural significance for the value placed upon the cottage as part of the tangible history of Canterbury. Its use as a house museum enhances its cultural significance, as a place which commemorates early European settlement in the region in general, and the contribution of the Deans family in particular.. Deans Cottage is of architectural and aesthetic significance as an early, albeit restored, example of colonial vernacular architecture. The cottage has technological significance for its demonstration of construction techniques and materials typical of the 1840s colonial era. Deans Cottage is of high contextual significance as part of the cultural landscape of the former Deans Estate, which also includes Riccarton House, Riccarton House Grounds, Riccarton Bush, and former farm buildings. The Cottage has archaeological significance given its location on a site with a history of both pre-European Maori and early colonial occupation and use.

REFERENCES:

Gordon Ogilvie *Pioneers of the Plains - The Deans of Canterbury* (Christchurch, 1996)

Jane Deans Letters to my Grandchildren (3rd edition, Christchurch, 1995)

Historic place # 3679 – Heritage New Zealand List http://www.heritage.org.nz/the-list/details/3679

Thelma Strongman 'The Garden at Riccarton' *Historic Places* (NZHPT magazine, March 1995)

REPORT DATED: 8 NOVEMBER 2014

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

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Heritage Item Number 306 FORMER DWELLING AND SETTING, RICCARTON – 12 AND 16 KAHU ROAD, CHRISTCHURCH



PHOTOGRAPH: M.Vair-Piova, 22/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former dwelling, Riccarton (also known as Riccarton House) is of high historical significance as the former home of Jane Deans (1823-1911) and her son John (1853-1902) and his family. Jane's husband John and his brother William were the first permanent European settlers on the Canterbury Plains and the family played an important role in the development of the region. In 1840-41 the land was purchased in two separate lots to two Scottish emigrants in Sydney, the Reverend William Purves and James Herriot. Herriot and Purve's manager, McGillivray, led a combined party of settlers to Putaringamotu to establish a farm growing crops, principally wheat to sell to Sydney millers. While it was a short-lived attempt by Herriot and McGillivray to settle Putaringamotu the later success of the Deans enterprise influenced the future site of the Canterbury settlement and helped to sustain the early settlers of the 1850s.

William (c.1817-51) and John (1820-54) Deans, lawyers who became farmers, were Scots immigrants who took up land on the Canterbury Plains in 1843. They were assisted in establishing their farm at Riccarton, which they named after their home parish, by the Manson and Gebbie families. The Deans also named the River Avon after a stream on their grandfather's estate in Scotland. John's wife Jane ensured the continuation of the Deans successful farm in Riccarton after her husband's death, with help from her half-brothers James, Hugh and George McIlraith and her cousin Douglas Graham. John Deans II went on to run the estate with his wife Catherine and twelve children while at the same time members of the family

developed the Homebush Station, which had been taken up by William and John Deans in 1851.

The first stage of Riccarton was built in 1856, after which time Jane and John II moved out of Deans Cottage into the new dwelling. Additions in 1874 were built to accommodate guests and family who came to Riccarton to celebrate John Deans II's twenty-first birthday. A large-scale addition erected in 1900 greatly increased the size of the house but removed part of the original 1856 section. Members of the Deans family lived in Riccarton House until 1947, when it was acquired by the Riccarton Bush Trust on behalf of the people of Christchurch. Having operated for many years as a community and function venue and more latterly **combing** a house museum **as well**, the former dwelling was closed after the February 2011 Canterbury earthquake but reopened in 2014 after major restoration repair and strengthening was undertaken.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former dwelling, Riccarton is of high cultural significance as it represents the evolving way of life generationally of the Deans family between 1856 and 1947. The public acquisition of the building denotes its cultural significance to the people of Canterbury, which is enhanced by public access and community involvement in the interpretation and preservation of the homestead. The house is located within an area of the city that has cultural and spiritual significance to Maori (Putaringamotu) for its history of occupation and as a mahinga kai (food gathering) area for Maori prior to and during the early years of European settlement.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former dwelling, Riccarton is of high architectural and aesthetic significance for its staged construction and association with three different local architect/builders. The dominant architectural character of the house was established with the 1900 section designed by Robert England, one of the City's premier domestic architects. England also designed McLean's Mansion and Fitzroy. James Johnson, in whose workshop John Deans II had been baptised, was responsible for the first stage of the dwelling in 1856. Johnson also built Big School at Christ's College (1863). William Marley was responsible for the second stage built in 1874. The first two stages of the dwelling are in the colonial vernacular style, with simple forms and modest detailing, and the 1900 section is in the late Victorian Eastlake style, with more complex architectural forms and a high degree of ornamentation. A double height veranda features on the principal elevation. Significant interior features include the oak panelled entrance hall constructed from oak trees grown and felled by the Deans, ornate timber fire surrounds, and the principal balustrade timber stairwell with acom newel posts. Samples of original wallpaper has also survived in most bedrooms. The homestead underwent restoration work in 1994 which both restored, reinstated and revealed a number of original features, including structural techniques. The work also included. The house has recently reopened following major restoration repair and strengthening work which was undertaken following the 2010/11 Canterbury earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former dwelling, Riccarton has high technological and craftsmanship significance for its construction over three different time periods and high quality interior detailing. Each stage of the building represents the construction methods and skills of the period in which it was built. The 1900 section in particular is notable for the craftsmanship skills evident in the treatment of the principal rooms and spaces. The panelled entrance hall is of particular note for the quality of its ornamentation and use of oak panelling constructed from oak trees grown and felled by the Deans. The oaks were grown from seedlings donated by Governor Gray in 1849 and were mature enough to fell in 1900. Following the considerable restoration repair and strengthening that was undertaken post the 2010-2011 earthquakes the house has the ability to provide evidence of post construction methods retained to provide examples for the future and contemporary methodologies used in its repair, restoration and strengthening programme.

CONTEXTUAL SIGNIFICANCE

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

The former dwelling, Riccarton has high contextual significance as a key component within the Deans Estate, particularly in relation to Deans Cottage, the grounds of both buildings, and Riccarton Bush. Although the dwelling is only visible in part from the street, its presence is indicated by a tree-lined driveway, extensive grounds and signage. Riccarton House also has contextual significance in relation to other large-scale residential buildings in the city that were once owned by members of Canterbury's earlier settlers, including McLean's Mansion in Manchester Street (1899-1900) and Mona Vale in nearby Fendalton (1899-1900). Wider afield, Riccarton House has historical contextual relationship significance for its association with the Homebush Estate, which was developed by the Deans family from 1851.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The former dwelling, Riccarton has archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Evidence of food gathering, temporary occupation and other activity by Maori at Putaringamotu, the attempted settlement of James Herriot et al, and the successful settlement developed at Riccarton by the Deans family may all be present on this site.

ASSESSMENT STATEMENT

The former dwelling, Riccarton has high overall significance to Christchurch, including Banks Peninsula for its association with the Deans family, particularly Jane and her son John II and his family. The former dwelling, Riccarton has high historical and social significance through the work of John Deans' widow Jane who ensured the continuation of the Deans farm in Riccarton and at Homebush after her husband's death. Her son John Deans II went on to run the estate with his wife Catherine and twelve children. It also has high historical and social significance for its use as a community and function venue and more latterly combing a house museum since 1947. It has high cultural significance for its evocation of the way of life of a prosperous colonial farming family and for its value to the people of Canterbury. The setting has cultural and spiritual significance to Maori (Putaringamotu) for its history of occupation and as a mahinga kai (food gathering) area for Maori prior to and during the early years of European settlement. The former dwelling, Riccarton has high architectural significance for its three-part construction programme and association with its designer/builders, Messrs Johnson, Marley and England. The third and final stage designed by RW England has aesthetic significance, particularly for its interior its **LateHigh** Victorian detailing. The former dwelling, Riccarton has high technological and craftsmanship significance for the way in which each stage of its construction embodies the construction skills and techniques of the time. The former dwelling has high contextual significance as part of the Deans Estate and in relation to other early largescale houses in the city. The building has archaeological significance for its site and what it may reveal of pre-1900 construction.

REFERENCES:

Gordon Ogilvie Pioneers of the Plains: The Deans of Canterbury (Christchurch, 1996)

Jane Deans Letters to my Grandchildren (Christchurch, 1995)

Brian Molloy (ed.) Riccarton Bush: Putaringamotu (Christchurch, 1995)

Historic place # 1868 – Heritage New Zealand List http://www.heritage.org.nz/the-list/details/1868

REPORT DATED: 10 NOVEMBER 2014

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 1315 RICCARTON GROUNDS – 12 AND 16 KAHU ROAD, CHRISTCHURCH



PHOTOGRAPH: M.VAIR-PIOVA, 22/12/14

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Riccarton House Grounds have high historical significance for their association with the Deans family and the early European settlement of Canterbury. Brothers William and John Deans arrived in Canterbury in 1843, having emigrated from Scotland in 1840 and 1842 respectively. John's wife Jane ensured the continuation of the Deans successful farm in Riccarton after his death in 1854. Jane had a love of gardening and was responsible for many aspects of the grounds, which are still evident today.

The grounds are also associated with the Gebbie and Manson families who accompanied William Deans to Riccarton in 1843 and helped to erect the first farm buildings and develop

the land (Beaumont, 2009). The Deans farmed sheep, cattle, horses, poultry and pigs and cultivated wheat, oats, barley and potatoes; established a vegetable garden and fruit trees; undertook cattle grazing and later operated a stud farm. The vegetable garden was originally located behind the present Riccarton House and protected by the bush (Strongman, 1995). By the mid-1840s cherry, apple, peach and plum trees are recorded (Strongman, 1995). The garden with its demonstrated abundance and implied fertility was instrumental in the Canterbury Association's decision on where to locate Christchurch (Beaumont, 2009).

The Riccarton House Grounds have social significance as the location of fetes, garden parties, receptions, vice-regal visits, fundraising and committee meetings during the occupancy of the Deans (Beaumont, 2009). The Grounds are also associated with a number of Canterbury's pioneer nurserymen, including J F Armstrong, Thomas Abbott and David Nairn, and some of Christchurch's earliest professional gardeners, including William Hislop and Andrew Wilson (Beaumont, 2009). Members of the Deans family lived in Riccarton House until 1947, when the house and its grounds were acquired by the Riccarton Bush Trust on behalf of the people of Christchurch. Today the grounds are used for passive recreation and host a weekly farmers' market.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Riccarton House Grounds have high cultural significance for their association with the pioneering settlement and horticultural development of Canterbury by the Deans family. Their cultural significance was underlined and enhanced by the public acquisition of the former Deans Estate in 1947 and they are valued as a visitor destination and as a backdrop for creative arts projects (Beaumont, 2009). The Grounds are located within an area of the city that has cultural and spiritual significance to Maori (Putaringamotu) for its history of occupation and as a mahinga kai (food gathering) area for Maori prior to and during the early years of European settlement.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Riccarton House Grounds have high aesthetic significance as an example of a colonial 'homestead garden', which was commonly associated with the large residences of pastoral landholdings throughout Australasia (Beaumont, 2009). Features related to this type that occur at the Riccarton House Grounds include: a formal carriage drive through an exotic plantation designed by Jane Deans; a close association with water – in this instance the Avon River; a backdrop of vegetation for shelter – Riccarton Bush; and a differentiation of functional spaces and a plant palette which references the botanic traditions of its owners (Beaumont, 2009). Other significant elements include the unimpeded relationship between Riccarton House and the Avon River; remnant plantings from the 1850s by John and Jane Deans and from Jane's Scottish Memorial design of 1867; vegetation planted by Jane Deans on the house lawns; elements of Jane's 'Gardenesque' style landscape design in the area closest to the house, where mature exotic ornamentals are located as either solitary specimens (e.g. Xanthocyparis nootkatensis), or in groups of the same species and variety (e.g. Magnolia grandiflora) (Beaumont, 2009).

The Grounds also have aesthetic significance as an appropriately scaled and aesthetic setting for Riccarton House and Deans Cottage. Although the property dates from 1843, the landscape's character defining qualities are primarily derived from its historic tree collection, the plantation introduced by Jane Deans in the mid-1860s, the Lime tree lined driveway (1867), and the 1897 cairn commemorating the site of the first Deans Cottage (Beaumont, 2009). The grounds have undergone extensive change since 1843 and reflect changes in the use of the site from utility to amenity, as well as changing garden design styles and plant display practices. A hawthorn hedge has been replanted in its historic location – and is an important remnant of the Deans ornamental flower gardens.

As a comparative analysis the design development and layout of Riccarton House Grounds may be compared with those of other residential heritage properties in Canterbury including nearby Mona Vale and the Deans' Homebush Estate.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Riccarton House Grounds have technological and craftsmanship significance as they contain nationally significant planted vegetation and a significant record of planned design and cultivation (Beaumont, 2009). Tree forms provide evidence of early pruning and propagation practices and the species themselves are a living resource (Beaumont, 2009). Progeny from the Deans' fruit and forest trees and plant material from Jane Deans gardens were acquired by many colonists and this material formed the basis for many early Christchurch gardens and public landscapes. The landscape contains trees which because of their size, rarity or age are considered uncommon, nationally significant and/or locally important (Beaumont, 2009). The grounds illustrate a sequence of development from subsistence horticulture - as evidenced by the orchard species - to the exotic and ornamental amenity plantings reflecting a designed refinement appropriate for the large grounds of an early settler family.

CONTEXTUAL SIGNIFICANCE

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

The Riccarton House Grounds have high contextual significance as the setting for the oldest surviving European building on the Canterbury Plains and the later Deans homestead, Riccarton House. The grounds are also significant as they were once part of the original Deans' Estate, and contain tangible features that evidence the Deans' activities and occupation of the site. They are closely associated with Riccarton Bush and are considered to be an inseparable component of the bush reserve (Beaumont, 2009). The grounds are highly visible from the street, particularly the mature exotic trees, and the Lime tree lined carriageway. The Grounds share a strong visual connection with remnant tree plantings from the 1867 carriage drive between Kahu and Straven Roads and the former Deans' Farm Buildings and setting on the other side of Kahu Road. The Grounds are historically, physically and visually connected with the River Avon, which once acted as an internal boundary line within the Estate and was influential in guiding the location of the original cottage and Riccarton House.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Riccarton House Grounds have archaeological significance for their potential to provide evidence of human activity, including early construction, gardening and farming techniques, which pre-dates 1900. Food gathering, temporary occupation and other activity by Maori in this area - Putaringamotu - are documented prior to and during the Deans settlement. No physical evidence of Maori activity has been found to remain on the site to date, but there is potential for evidence to exist which is of cultural significance to Maori.

ASSESSMENT STATEMENT

The Riccarton House Grounds are of overall high significance to Christchurch, including Banks' Peninsula for their association with the Deans family and the colonial beginnings of gardening. farming and horticulture in the region. -The Grounds have high historical significance with brothers William and John Deans who arrived in Canterbury in 1843, having emigrated from Scotland in 1840 and 1842 respectively and John's wife Jane who ensured the continuation of the Deans successful farm in Riccarton after his death in 1854. Jane had a love of gardening, was particularly fond of planting trees, and was responsible for many aspects of the grounds, which are still evident today. The grounds are also associated historically with important social and community events in the city. The Riccarton House Grounds have high cultural significance for the tangible evidence they provide of the pioneering settlement of Canterbury by pre-Adamite Scottish emigrants as well as the Deans family and the public esteem in which they have long been held. The Grounds are located within an area of the city that has cultural and spiritual significance to Maori (Putaringamotu) for its history of occupation and as a mahinga kai (food gathering) area for Maori prior to and during the early vears of European settlement. -The Grounds have high aesthetic significance for their design and evidence of the transition from a subsistence settler landscape to the ornamental backdrop of a wealthy settler townhouse. The Riccarton House Grounds have technological and craftsmanship significance as they contain nationally significant planted vegetation and a significant record of planned design and cultivation (Beaumont, 2009). The Grounds have high contextual significance as the setting for Dean's Cottage and Riccarton House, and for their physical relationship to the Avon River, Riccarton Bush and other features related to the former Riccarton Estate. The Riccarton House Grounds have archaeological significance for their siting at Putaringamotu and the post-1843 activities of the Deans family in Riccarton.

REFERENCES:

Louise Beaumont 'Conservation Report - Riccarton House' Landscape (March 2009)

Gordon Ogilvie Pioneers of the Plains: The Deans of Canterbury (Christchurch, 1996)

Jane Deans Letters to my Grandchildren (Christchurch, 1995)

Brian Molloy (ed.) *Riccarton Bush: Putaringamotu* (Christchurch, 1995)

Thelma Strongman	'The Garden at Riccarton' Historic Places in New Zealand (March 1995)
REPORT DATED:	10 November 2014
DI EASE NOTE THIS A	SSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO
THE ONGOING NATUR	REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.
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DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 1291

FORMER RICCARTON FARM BUILDINGS AND SETTING – 31A AND 39 KAHU ROAD, CHRISTCHURCH



PHOTOGRAPH: M.VAIR-PIOVA, 14/01/15

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former Riccarton farm buildings have high historical significance for their association with the pioneering Deans' family and their origins as utility sheds serving the Deans' Riccarton farm. They are specifically associated with John Deans II (1853-1902), who took over the running of the estate from his mother in 1874, when he turned 21. By this time the Riccarton Estate was almost wholly dependent on stock and John Deans II constructed these brick farm buildings (c.1874-83) to showcase the Deans' cattle to potential buyers and farm visitors (May, 2009). This site is highly significant, as it is the only remaining built fabric of a farming nature that connects the Riccarton House property to the original Deans farming settlement and thus to the first European agricultural activity on that site.

The Deans' first farm buildings had been constructed in timber and the construction in brick of these second generation sheds indicates the value of farm buildings to the estate as well as the need for robust construction for farm use (May, 2009). The buildings and land were sold to Canterbury College for use by Christchurch Boys' High School in 1926. At some later date the stockyard on the north side of the farm buildings was excavated by the school to form a swimming pool for its pupils. Due to earthquake damage, the former Deans' farm building

known as the Radio Shack has been demolished with bricks from it intended for use to repair the remaining structures. The barns have been stabilised and braced.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Riccarton Farm Buildings have cultural significance for their association with late 19th and early 20th century farming practices at Riccarton and as a tangible reminder of the transformation of the Riccarton Estate from farmland into a suburban residential neighbourhood and high school. The cultural significance thus encapsulates the tangible reminder of the early farming practices and an 88-year association with Christchurch Boys' High School. The buildings also have cultural significance for their location within the area known as Putaringamotu, an area of considerable significance to Ngai Tahu as an early mahinga kai area. Kaimahi (workers) from Kaiapoi worked the wetlands that once existed in this area and Putaringamotu was often visited by Ngai Tahu tohunga.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The buildings are of architectural and aesthetic significance as vernacular Victorian structures with some architectural detailing. There is no record of an architect or builder responsible for the design of the former farm buildings. There are, however, extant detailed records of all the various workmen or businesses involved in the construction of the buildings. Construction on the principal buildings began in March 1883 and was completed by the end of year. T Russell, who acted as Clerk of Works during 1883, oversaw the construction. Principal carpenters included J Russell and F Legrove, E Beard was the principal bricklayer. The former Riccarton Estate Farm Buildings have aesthetic significance as a cluster of vernacular structures built from brick and corrugated iron.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Riccarton Farm Buildings have technological and craftsmanship significance for their ability to provide information about construction practice and materials in late 19th century Christchurch. While the farm buildings were constructed as utilitarian structures built for a specific function they were embellished with decorative brick and cast iron elements. The use of decorative devices in 19th century farm building is uncommon in New Zealand and is generally restricted to timber finials above dormers and gables and, on occasion, timber fretwork. The brickwork is finished English Bond, using bricks purchased from W Neighbours and bricks from the Deans' own brick factory in the Malvern Hills. Brick was in common use for industrial buildings in Christchurch by the 1880s and local production of bricks had resulted in greater sophistication in brickwork. The degree of sophistication of the brickwork in the Deans farm buildings is seen for example in the decorative nailhead and dentil courses under eaves

of the two-storey brick barns. The barrel-shaped corrugated iron roofing also reflects the development and expansion of prefabricated iron buildings in the mid-nineteenth century.

CONTEXTUAL SIGNIFICANCE

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

The former Riccarton Farm Buildings have high contextual significance in relation to the other listed heritage items that make up the Deans' Estate at Riccarton and, in a wider context, the farm buildings erected at the Deans' Homebush Station (est. 1851). The Former Farm Buildings are located to the north-west of Riccarton House, bounded by Kahu Road to the west and the natural curve of the Avon River to the north. They also have contextual significance in relation to the buildings and grounds of Christchurch Boys' High School, with which they have been associated since 1926.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The former Riccarton Farm Buildings have archaeological significance for their potential to provide evidence of human activity, including early construction and farming techniques, which pre-dates 1900. The buildings' proximity to the River Avon, within the area known as Putaringamotu, suggests the possibility of pre-European archaeological evidence in addition to that relating to the farming activities of the Deans family after 1843.

ASSESSMENT STATEMENT

The Former Riccarton Farm Buildings have overall significance to Christchurch, including Banks Peninsula, as a now rare example of late 19th century farm buildings situated in suburban Christchurch. The buildings have high historical significance for their association with the Deans' Riccarton property and, from 1926, use by the Christchurch Boys' High School. The buildings and their setting have cultural significance for their association with late 19th and early 20th century farming practices at Riccarton and as a tangible reminder of the transformation of the Deans' property from farmland into a suburban residential neighbourhood. The buildings also have cultural significance for their location within the area known as Putaringamotu, an area of considerable significance to Ngai Tahu as an early mahinga kai area. The former Riccarton Farm Buildings have architectural significance as an example of well-built late 19th century farm buildings and have features that provide evidence of technological and craftsmanship values that have the ability to provide information about construction practice and materials in the late 19th century in Christchurch. The buildings have high contextual significance in relation to Riccarton House and its grounds, as well as the buildings and setting of Christchurch Boys' High School where they have functioned as part of the school's built environment since 1926. The buildings and setting have archaeological significance relating to Maori and early European activity in the area.

REFERENCES:

Jenny May 'Deans' Farm Buildings Conservation Report, 2009'

Gordon Ogilvie Pioneers of the Plains: The Deans of Canterbury (Christchurch, 1996)

Jane Deans Letters to my Grandchildren (Christchurch, 1995)

Geoffrey Thornton The New Zealand Heritage of Farm Buildings (Auckland, 1986)

REPORT DATED: 10 NOVEMBER 2014

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 44 FORMER DWELLING AND SETTING – 217 ARMAGH STREET, CHRISTCHURCH



PHOTOGRAPH: G.WRIGHT, 06/05/2013

HISTORICAL AND SOCIAL SIGNIFICANCE

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

217 Armagh Street has high historical and social significance for its century-long association with the Davie family, for its half-century connection with the Girl Guides Association.

Surveyor Cyrus Davie emigrated from England on one of the First Four Canterbury Association Ships in 1850, and was employed in the Land Office, where he rose to become Chief Surveyor for Canterbury in 1867. Davie's fiancée Emma Mortimer followed him to New Zealand and they married on her arrival in 1854. The couple leased sections (which they later purchased) at the corner of Madras and Armagh Streets in 1855 and built a small family home they named *Latimer House*. This dwelling was extended substantially in 1865. Davies died suddenly in 1871, leaving Emma with seven children to bring up. In 1876 - 77, she took her daughters to England for their education, and *Latimer House* was let. Although the Davie family returned

to Christchurch in 1880, Emma continued to lease her former home out until 1886. Between 1881 and 1886 *Latimer House* was occupied by pioneer scientist, explorer, and founder of the Canterbury Museum, Julius von Haast and his family.

After Emma Davie's death in 1902, her home was inherited by daughter Edith and her husband Henry Andrews, a prominent lawyer. Edith and Henry carried out substantial alterations in c1903. The house remained in the Davie family until 1960, when it was sold to the Girl Guides Association to become the site of their national headquarters. The origins of the Girl Guide Association in New Zealand are in a movement founded in New Zealand in 1908 called the Girl Peace Scouts. In 1923 it became the Girl Guides Association, Dominion of New Zealand and a Branch of the Girl Guides Association, United Kingdom, incorporated by Royal Charter, 1922. The aims and principles are based on those developed by the founder, Lord Baden-Powell.

The building sustained considerable damage in the Canterbury earthquakes of 2010 and 2011.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

217 Armagh Street has high cultural significance for the capacity it has to illustrate the lifestyle of the Davies, and other early colonial families during its period of tenancies, and as a home that was retained by a family generationally for a century. It is also of local and national cultural significance for its association with the Girl Guide movement as the national headquarters of the Association since 1960. The Girl Guides have placed particular value on the building during their tenure, respecting its heritage and preserving it as part of their administrative complex.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former dwelling at 217 Armagh Street has high architectural and aesthetic significance as one of the now few surviving colonial dwellings in central Christchurch, as one of the city's few remaining domestic Gothic dwellings and as one of few surviving designs of architect Robert Speechly.

In 1865 Davies commissioned Robert Speechly to design an extension to his home. Speechly was the supervising architect for the Cathedral (1864-1868) as well as designing many other buildings for the Church Property Trustees, including St Luke's Vicarage and the first part of the chapel at Christ's College. Speechly's addition to the Davie house was a two-storey Domestic Gothic building, with features typical of the style such as casement windows, a steeply pitched roof and a distinctive hooded entry porch. His nearby St Luke's vicarage (1868) is a similar building. Houses such as these were an adaptation of contemporary English domestic models for the colonial context using local materials. Domestic Gothic was a form that found particular favour in colonial Christchurch. The house is an important component of Christchurch's Gothic Revival identity.

In about 1903 Davies' daughter Edith and her husband Henry Andrews removed the original 1856 cottage and replaced it with a two storey Carpenter Gothic extension. Research to date does not reveal who the architect of the extension was, but it was designed in sympathy with

the 1865 wing and carries over many of its signature elements. Despite having undergone further alteration in the intervening century – most notably the insertion of additional first floor windows in 1946 – it retains a high degree of integrity and authenticity.

Damage was sustained by the chimneys, floors and linings in the Canterbury earthquakes of 2010-2011. The building has been unoccupied since the earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

217 Armagh Street has high technological and craftsmanship significance as a substantial early colonial dwelling with the capacity to reveal materials and techniques of the period, and for the execution of its timber detailing, such as the verandah hood and its brackets. The main entrance features decorative stained glass windows featuring the face of a Maori person and the date 1863. The interior features timber panelling, picture rails, and doors, stair balustrade and newell posts. built in seating, and fire surrounds. Lathe and plaster wall and ceiling linings reflect the construction methods of the time. The brick chimneys have been damaged in the earthquakes.

CONTEXTUAL SIGNIFICANCE

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

217 Armagh Street has contextual significance on its site and within its setting, which contains the Girl Guides Association headquarters building and historic trees. The dwelling also has contextual significance amongst the other early dwellings of the eastern inner city.

The setting of the dwelling is the immediate parcel. The dwelling is located at the southern (roadside) boundary of a large square section. The north-western corner of the section is occupied by a large L-shaped two-storey brick building that housed the Girl Guides Association headquarters until 2011. Although there are some mature trees and a grassed area immediately around the house, much of the remainder of the section is driveway and car parking. The wider context of 217 Armagh Street is the inner eastern central city and its few remaining early dwellings, such as nearby St Luke's Vicarage, which it resembles. The house also relates to nearby Latimer Square, after which it was originally named. Located close to the road frontage, it has landmark significance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

217 Armagh Street and its setting have archaeological significance because they are on a central city site which has the potential to provide archaeological evidence relating to past human activity on the site which occurred prior to 1900

ASSESSMENT STATEMENT

The former dwelling at 217 Armagh Street and its setting are of overall <a href="https://example.com/historical-nature-na

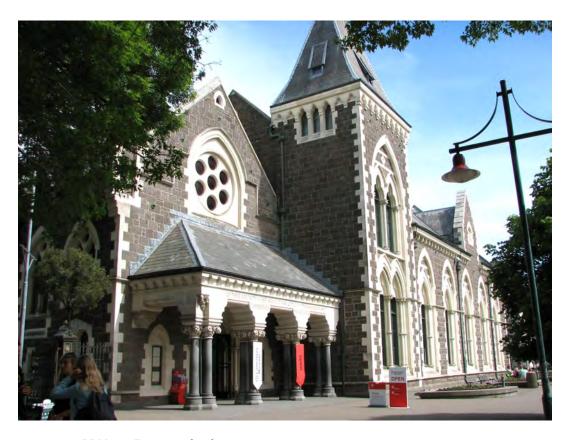
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Christchurch City Council, Heritage File, 217 Armagh Street
Christchurch City Council, Christchurch City Plan – Listed Heritage Item and Setting. Heritage
Assessment – Statement of Significance. Girl Guides National Headquarters— 217 Armagh
Street - 2011

REPORT DATED: 29/09/2014

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 474 CANTERBURY MUSEUM AND SETTING – 11 ROLLESTON AVENUE, CHRISTCHURCH



PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Canterbury Museum has high historical and social significance as one of the oldest purpose built museum buildings in New Zealand to have been in continuous use since it was opened and for its association with noted geologist Julius Von Haast and museum director Dr Roger Duff. Julius Von Haast, the Provincial Geologist, was instrumental in founding the museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council buildings, however it was not until 1867 that this collection was opened to the public. Haast continued to develop his collection despite the limited space available in the Provincial Council Buildings, finally securing a purpose built museum in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded items such as moa bones collected during his own archaeological explorations, for items from overseas institutions. He amassed an impressive collection which was displayed

in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology. Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for 17 years, completing the 19th century development of the complex in four stages. Although another site was mooted by the Provincial Council the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

The museum collection received a large boost during the 1930s with the discovery of the Pyramid Valley moa swamp and the Wairau Bar moa hunter encampment. The quality of the collections obtained from these sites enhanced the reputation of the museum and led to the redevelopment of the museum in the 1950s under the guidance of the director Roger Duff. The Centennial Wing was built at this time, to mark Canterbury's centennial in 1950. Designed by Dunedin firm Miller, White and Dunn the wing extended the museum building to the north, opening in 1958. Duff also oversaw the development of the Anniversary Wing, capitalising on the international interest in the history of the exploration of Antarctica. The Anniversary Wing, so called as it was intended to mark the centennial of the museum, was designed by local architect John Hendry to link the 1872 and 1958 blocks. The wing had two main floors with mezzanines and a basement and was opened in 1977. Following Duff's death in 1978 the wing was re-named the Roger Duff Wing. Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the old fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Stage three, undertaken in the early 1990s included a 3 storey infill section constructed over the garden court. Today the museum continues to develop, preserve and display its more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration.

Following damage in the Canterbury earthquakes the Canterbury Museum was repaired and re-opened to the public. Following immediate repairs, including further strengthening works to the 1958 building, Canterbury Museum was reopened to the public. Repairs to the buildings and collections are still in progress.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Canterbury Museum has high cultural significance as Canterbury's leading museum and for its reflection of the changing cultural function of museums. The collections it houses are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose built building that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of this institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Canterbury Museum has high architectural and aesthetic significance due to its 19th century Gothic Revival design by leading Canterbury architect Benjamin Mountfort and for its 1950s and 1970s additions that reflect the changing needs of the museum over time. Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. As the architect responsible for designing Christchurch's early civic and educational buildings, including the Canterbury Provincial Council Buildings, the former Canterbury College, now the Arts Centre, and Christ's College, Mountfort created a unique Gothic Revival precinct at the heart of the city.

Mountfort designed the stone buildings in stages as resources became available for the construction and extension of the museum with the earliest section of the museum dating from 1870. The rectangular building was restrained in its exterior detailing due to limited resources, but the interior featured timber columns that ran from floor to ceiling supporting a gallery at first floor level, and extending into large timber arches that supported a glazed ceiling. Within a year of its construction it was recognised that this building was not large enough so Mountfort designed the 1882 extension that faces the Botanic Gardens. This building sat at right angles to the first section and featured a more ornate exterior with cross gables in the roofline and structural polychromy emphasising the pointed gothic arches of the window and door openings. In 1876 the third stage of the museum was begun, extending the building to Rolleston Avenue. The 1872 building was extended eastwards and then returned to run parallel to the 1870 building, creating a U-shaped courtyard space between. This building opened in 1877 and featured a new entrance portal (completed in 1878) with columned entranceway and rose window above, which remains in use to this day. The porch abuts a tower section with pavilion roof and lancet arched windows. This facade, which also uses constructional polycheromy, remains the principal facade of the museum complex. In 1882 Mountfort roofed the interior courtyard considerably extending the display capacity of the museum.

It was not until the mid-20th century that the expansion of the museum was continued. In 1958 the Centennial Wing was constructed on the northern side of the building. This was designed by Miller, White and Dunn, architects from Dunedin who won the competition for the extension. The firm of Miller and White was established in Dunedin in 1927, and immediately took over the Dunedin practice of Edmund Anscombe, acquiring the University of Otago as a client at that time and remaining the architects for the university for many years. The firm became Miller, White & Dunn in 1949 and remained as such until the late 1970s. The design for the Centennial Wing reinterpreted the design features of Mountfort's façade along Rolleston Avenue. The west and north walls of the wing used plaster or cement render concrete and exposed aggregate, with regular windows. The wing provided a major exhibition hall under a simple sky-lit gable roof, surrounded by smaller galleries, offices, storage and workshop areas. The garden court became a courtyard by being enclosed by the 1977 building. was created at this time.

The Roger Duff Wing was constructed on the south-west corner of the site in 1977, designed by Christchurch architect John Hendry. Hendry was a foundation member of what was the National Historic Places Trust (now Heritage New Zealand Pouhere Taonga) and after his death in 1987 the then Historic Places Trust set up the John Hendry Memorial Trust to assist in the conservation and restoration of listed historic buildings in Canterbury. Hendry's design for the museum did not attempt to reproduce the gothic detailing of Mountfort's work, but did undertake a Modernist reinterpretation of the gothic style, through the form and rhythm of the design. Where the exterior walls are visible from the Botanic gardens, they feature panels of Halswell stone set between concrete frames and concrete panels with a surface of Halswell

aggregate to match the materials of the earlier building. The west wall behind the McDougall Art Gallery references the design of the 1950s wing.

<u>In 1995</u> <u>1993</u> a new structure of <u>three four</u> floors over the <u>former</u> garden court was <u>completed undertaken to-which</u> create<u>d</u> a new ground floor exhibition space and a series of storage/work areas above, with a new space <u>on top of the 1977</u> <u>at the top of the building for the whale skeleton.</u>

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Canterbury Museum has technological and craftsmanship significance and value for what it may reveal about 19th century masonry construction methodologies, materials and Gothic Revival detailing as well as later construction methods and materials employed in the twentieth century structural upgrade. The 1870 and 1877 wings are Halswell basalt with smoky quartz rhyolite and Port Hills trachyte facings respectively. The 1877 wings are Port Hills basalt with Oamaru limestone facings and Hoon Hay basalt pillars. As Provincial Geologist, Julius von Haast reported on the suitability of some of these local stones for building purposes. The standard of craftsmanship in the laying of the stone is notable. The stonemasons were Prudhoe and Cooper for the 1870 wing, William Brassington for the 1872 wing and James Tait, with carvings by William Brassington, for the 1877 wing. The timber elements of the building also have technological and craftsmanship significance, notably the kauri roof trusses in the 1870 wing and the trusses in the 1872 wing. The 1872 trusses still show prefabrication code numbers on many of the members. The carpenters for the 1870 wing were Daniel Reece and for the 1877 wings, the England Brothers. Also of technological note are the polychrome patterning in the roof slates and the design of the natural lighting system for the 1870 wing.

CONTEXTUAL SIGNIFICANCE

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

The Canterbury Museum has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the early colonial cultural precinct of the city and the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to ChristChurch Cathedral. The setting of the Canterbury Museum consists of the entire museum building and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and **two established trees**, a **red twigged lime and a** European-beech Lime. The proximity of the Arts Centre, Christ's College, and the Canterbury Provincial Council Buildings, all sites which contain Mountfort designed buildings, contribute to the contextual significance of the museum as part of this historic Gothic Revival precinct of buildings. The Canterbury Museum adjacent to sits in the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Gallery.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Canterbury Museum is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. Temporary buildings have been removed for the erection of permanent buildings since the 19th century.

ASSESSMENT STATEMENT

The Canterbury Museum and its setting are of overall high significance to Christchurch including Banks Peninsula as one of the oldest purpose built museum buildings in New Zealand to have been in continuous use since it was opened. It has high historical and social significance and for its association with noted geologist Julius Von Haast who was instrumental in founding the museum and became the first director of the Canterbury Museum and museum director Dr Roger Duff who oversaw the redevelopment of the museum in the 1950s. The Canterbury Museum has high cultural significance as Canterbury's leading museum and for its reflection of the changing cultural function of museums over time. The museum has high architectural and aesthetic significance due to its 19th century Gothic Revival design by leading Canterbury architect Benjamin Mountfort and for its 1950s and 1970s additions that reflect the changing needs of the museum over time and reflections of changing architectural taste. The Canterbury Museum has technological and craftsmanship significance and value for what it may reveal about 19th century masonry construction methodologies, materials and Gothic Revival detailing as well as later construction methods and materials employed in the twentieth century structural upgrade. The Canterbury Museum has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the early colonial cultural precinct of the city and the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to ChristChurch Cathedral. The Canterbury Museum is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council – *Architect's File* – *John Hendry*

Christchurch City Council, Heritage File - Canterbury Museum

Christchurch City Council, Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Canterbury Museum– 11 Rolleston Avenue – 2011

Fulton Ross Team Architecture – Canterbury Museum. Building Condition Report & Cyclical Maintenance Plan – 2009

Salmond Architects – A Plan for the Conservation of The Canterbury Museum Building, Christchurch - 2000

http://thecommunityarchive.org.nz/node/78238/description

REPORT DATED: 10/11/2014

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 765

FORMER MASONIC LODGE HALL -, LODGE OF UNANIMITY, AND SETTING -6 ST DAVIDS STREET, LYTTELTON



PHOTOGRAPH: B. SMYTH, 05/09/2011

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former Lodge of Unanimity hall has high historical and social significance as the home of the Lodge of Unanimity No. 3, the South Island's oldest Masonic foundation, for more than 130 years. The Lodge served as a formal institution of sociability, thrift, and charitable works in Lyttelton for more than 150 years, and through its history was associated with many of the port town's leading citizens.

Lodges and Friendly Societies were a central part of the fabric of male society in towns and cities throughout Victorian New Zealand. Lodges had a financial function, in that they provided sickness and funeral benefits to members, but also provided a venue for conviviality and fellowship. As such, lodges made an important contribution to the social, political and business life of the colony.

Freemasonry began in Canterbury when a Lodge of Instruction was formed in Lyttelton under the Provincial Grand Lodge of New South Wales in October 1851. The warrant for the Lodge

of Unanimity arrived from England in May 1853, making it the oldest Masonic Lodge in the South Island, and the third lodge to be formed in New Zealand. Lyttelton citizens also founded a second Masonic lodge, the Canterbury Kilwinning, in 1875.

The Lodge of Unanimity purchased their St David's Street site in October 1853, and laid the foundation stone for their first Lodge hall in 1855. This hall was designed by Lodge member Benjamin Mountfort and built by R. Taylor. It opened in October 1858. In 1875 Lodge members decided their first hall needed replacing. Designed once again by Benjamin Mountfort and built by Sutton and Weastell, the new hall opened in 1876. A refectory was added by Cyril Mountfort in 1898.

In addition to Benjamin Mountfort, other prominent Lytteltonians who were members of the Lodge of Unanimity include early medical professionals Drs William Donald and J T Rouse, businessman and Harbour Board chairman Peter Cunningham, lawyer Henry Nalder, vicar of St Saviour's Eliott Chambers, and stevedore and sometime Lyttelton mayor Nicholas Schumacher.

The lodge hall sustained significant damage in the Canterbury Earthquakes of 2010 and 2011, and as a consequence was unsafe to occupy. In 2014 the Lodge of Unanimity sold their damaged building to a private owner who intends to fully restore it.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Lodge of Unanimity hall has high cultural and spiritual significance for its association with Freemasonry. The Masons are an association with a very particular character, defined by a founding tradition, a long and distinguished history, and distinctive ritual. These precepts underlie the more prosaic features of Masonic life, which include sociability and charitable work. The Masonic tradition A lodge hall embodies the history and traditions of its Lodge and is the venue for the performance of ritual.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Lodge of Unanimity hall has high architectural and aesthetic significance as (in part) a Gothic Revival building by prominent Christchurch architect Benjamin Mountfort. Although the Lodge of Unanimity is no longer in use for its original purpose and has been cleared of its furnishings and fixtures, the architectural design and layout of the building still reflect its Masonic origins.

A central part of the mythology of the Masonic movement is its basis in classical antiquity, and especially its connection with the lost Temple of Solomon. Masonic buildings are thus traditionally designed with at least some elements of classical architectural vocabulary. The former hall of the Canterbury Kilwinning Lodge in Canterbury Street, Lyttelton, for example, adheres closely to this model, however for the Lodge of Unanimity hall the architect and Lodge member Benjamin Mountfort unusually chose to design in his preferred idiom, Gothic Revival. The interior however has been designed and furnished to the Masonic formula.

The windowless exterior of the 1876 building with its slate roof and large expanses of wall intersected only by heavy buttresses appears severe and forbidding. Although Masonic halls traditionally turn inwards to obscure the ritual within from public view, such an unprepossessing exterior is unusual. It has been suggested however that the brick and stone structure originally had a much more decorative, polychromatic appearance before it was later uniformly rendered in cement plaster. In contrast with the exterior, the interior of the hall with its steep diagonally-sarked ceiling and large gothic trusses was richly furnished and decorated in accordance with Masonic precepts.

Benjamin Woolfield Mountfort trained under Richard Carpenter, an important member of the Gothic Revival movement before immigrating to New Zealand in 1850. He subsequently became New Zealand's pre-eminent Gothic Revival architect, and has been credited with defining Christchurch's Gothic Revival character with a group of major buildings including the Canterbury Museum, the Provincial Council Buildings and Canterbury College (later the Arts Centre).

In 1898 Benjamin Mountfort's son Cyril Mountfort added a large timber refectory at right-angles to his father's hall. The refectory building is relatively plain but features Carpenter Gothic elements typical of domestic and public buildings of the period including fretted barges with a decorative truss detail and a large hooded twin sash window. The lofty match-lined interior has light gothic rafters. Cyril Mountfort worked with his father during the 1880s and 1890s, taking over his father's practice following the latter's death in 1898. Cyril Mountfort's best known remaining buildings include St Saviour's Church (recently relocated back to Lyttelton), and St John's Anglican Church, Hororata.

The original (front) porch was demolished and replaced with a cloakroom in 1959; the rear lobby was altered and refurbished for use as a cloakroom in 2001. The masonry lodge hall was severely damaged by the Canterbury Earthquakes of 2010 and 2011, and significant make-safe work has taken place. The building remains vacant. The volcanic stone retaining wall and gateway in front of the building also sustained serious damage.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Lodge of Unanimity hall has high technological and craftsmanship significance as a rare surviving example of an early masonry building in Lyttelton, for the timberwork of its roof and refectory and for the detail of the interior. The building has the capacity to reveal information about the materials and construction techniques of Victorian masonry construction as well as timber framed and weather board buildings of that era.

CONTEXTUAL SIGNIFICANCE

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

The former Lodge of Unanimity hall has high contextual significance on its site, and within its setting and broader context. The building is located on an elevated site across the full width of its section. The setting consists of the parcel boundary, a small rectangular section.

Along the road frontage is a volcanic stone retaining wall, also damaged in the Canterbury Earthquakes. Access to the building is provided by a path that climbs across the frontage. Behind the building is a steep grassy slope. This originally climbed to meet Reserve Terrace, but a rear section was subdivided off in the 2000s. The hall has landmark significance on its highly visible site overlooking both Lyttelton and the harbour. The lodge hall has contextual significance as part of an homogenous group of listed colonial period (c1860-c1880) buildings along St David's Street. These are mainly dwellings but also include the former Forresters Lodge hall.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The former Lodge of Unanimity hall and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The existing buildings date from 1876 and 1898, but there was a lodge hall on the site from 1857.

ASSESSMENT STATEMENT

The former Lodge of Unanimity hall has high heritage significance and value to Christchurch and Banks Peninsula particularly through its high degree of authenticity and integrity. The hall has high historical and social significance as the home of the Lodge of Unanimity No. 3, the South Island's oldest Masonic foundation, for more than 130 years. The Lodge served as a formal institution of sociability, thrift, and charitable works in Lyttelton for more than 150 years, and through its history was associated with many of the port town's leading citizens. The hall has high cultural and spiritual significance for its association with Freemasonry. The Masons are an association with a very particular character, defined by a founding tradition, a long and distinguished history, and distinctive ritual. The hall has high architectural and aesthetic significance as (in part) a Gothic Revival building by prominent Christchurch architect Benjamin Mountfort. The hall has high technological and craftsmanship significance as a rare surviving example of a masonry building in Lyttelton, and for the timberwork of its roof and refectory. The hall has high contextual significance as a large building on an elevated site overlooking the town and port which gives it landmark significance, and it is also set amongst other listed colonial era buildings. The former Lodge of Unanimity hall and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site,

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CCC Heritage File: Lodge of Unanimity, 6 St David's Street

REPORT DATED: 14/10/2014

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 1090

FORMER FORESTERS' HALL - COURT QUEEN OF THE ISLES FORESTERS' LODGE HALL AND SETTING - 26 ST DAVIDS STREET, LYTTELTON



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

26 St David's Street has high historical and social significance as the hall of the Lyttelton 'court' (lodge or chapter) of the Ancient Order of Foresters, a friendly society, for over a century. Current research suggests that this is the oldest remaining lodge hall in Canterbury.

In 1863 solicitor Robert D'Oyly purchased the vacant Town Section 193 from former Lyttelton Gaoler James Reston. A cottage was built on the southern part of the section in 1863-64 during D'Oyly's ownership. In late 1864 D'Oyly split the section lengthwise and sold the parts off. The vacant northern section was sold to the trustees of the Society of Foresters.

In 1866 a mortgage was drawn on the property, and rates were paid on a land and building from the following year. This suggests the hall was completed in 1867.

Lodges or Friendly Societies were a central part of the fabric of male society in towns and cities throughout Victorian New Zealand. They had a financial function, in that they provided sickness and funeral benefits, but also provided a venue for conviviality and fellowship. There were five lodges in Lyttelton. The Court Queen of the Isles No. 2703, the Lyttelton 'court' of the Ancient Order of Foresters, was founded in 1859, the second court in Canterbury. When 26 St David's Street was purchased in 1864, most of the trustees were in the building trades. When the Canterbury Foresters celebrated their centenary in 1963, the Lyttelton court still had 35 members. In 1967 however, the Lyttelton Foresters' Hall was put on the market and sold for use as a dwelling. It remains a dwelling.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

26 St David's Street has high cultural significance as the former hall of the Lyttelton court of the Ancient Order of Foresters. Fraternal societies such as the Foresters had an important financial function in the pre-social welfare period, but just as important was the conviviality and fellowship that they offered. Each lodge had its own mythology and ritual, and met formally to conduct its business, but also provided members with community and a regular social life. Lyttelton's Foresters held regular balls and dinners - although many of these occasions were held off-site. The lodge hall was also available for hire, and was used for weddings, dances and other events until its closure.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

26 St David's Street has architectural and aesthetic significance as a small, simple timber hall of the 1860s. Although there are no historic photographs on file and the building has been significantly altered since it ceased being a hall in 1967, the scalloped bargeboards, verandah and large window on the eastern elevation are very likely original.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

26 St David's Street has some technological and craftsmanship value as a demonstration of construction methods and the use of materials in colonial Lyttelton.

CONTEXTUAL SIGNIFICANCE

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

26 St David's Street has contextual significance as part of a group of heritage-listed dwellings at the southern end of St David's Street. To both the south and north of the former hall are listed cottages which also date from the 1860s. The building also has a particular contextual relationship with the former Masonic Lodge of Unanimity at 6 St David's Street.

The former hall is located immediately adjacent to the roadway on a small narrow section. The south wall sits adjacent the steps of a steep right-of-way, and the north wall is close to the northern boundary. There is a small backyard. As a consequence of its prominent location, the building has landmark significance.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

26 St David's Street and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The lodge hall was completed in 1867. Lyttelton's first Methodist church (1855), a building of a similar form and scale, was approximately in the same location but removed following its closure in 1860.

ASSESSMENT STATEMENT

26 St David's Street has high overall heritage significance to the Christchurch district including Banks' Peninsula. The building has high historical and social significance as the hall for the Lyttelton 'court' of the Ancient Order of Foresters for over a century. Research suggests that this is the oldest remaining lodge hall in Canterbury. The building has high cultural significance for its association with the mythology, ritual and social life of the Foresters' Lodge. The building has architectural and aesthetic significance as a small, simple timber hall of the colonial period. The building has contextual significance as part of a group of heritage-listed dwellings at the southern end of St David's Street. To both the south and north of the former hall are listed cottages which also date from the 1860s. The building also has a particular contextual relationship with the former Masonic Lodge of Unanimity at 6 St David's Street. The building and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The lodge hall was completed in 1867.

REFERENCES:

CCC Heritage File: 26 St David's Street

REPORT DATED: 10/03/2015

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 703 MASONIC LODGE HALL/THE - PHOENIX LODGE AND SETTING – 160 RUE JOLIE, AKAROA



PHOTOGRAPH: SIMON DAISLEY, 2013

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Masonic Hall in Rue Jolie which was opened in 1877 as Lodge No. 1666 is of high historical and social significance. Although the history of Freemasonry in Banks Peninsula dates back to the late 1830s the Masonic order who built their lodge in Rue Jolie had been established in 1876. Meetings were held at the Anglican Vicarage and the Bruce Hotel until the lodge was completed. The Worshipful Master, Anglican Reverend W. H. Canon instigated the construction of the lodge before ill health saw him relocate to Australia in 1877. He was the vicar of St Peter's Church, Akaroa from 1870 -77. Lodge activity then went into decline. In 1881 the lodge was reactivated when it was re-consecrated as Lodge No. 1959 and new officers installed. In 1890 it was brought under the New Zealand Grand Lodge Jurisdiction, renamed Lodge No. 43 and titled The Phoenix Lodge. In 1909 a refectory or supper room was built adjoining the hall at the rear. In 1963 a lean-to was added to the northern side of the building. The building continues to function as a Masonic Lodge to this

day and is one of only a very few surviving 19th century purpose built Masonic Lodges that continue in their original use.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The lodge has high cultural significance due to its association with Freemasonry in Akaroa. The fraternal organisation of Freemasonry was brought to New Zealand from England and Europe with the practice continuing to the present day.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The lodge has architectural and aesthetic significance as a purpose built timber Masonic Lodge dating from 1877, which continues to function as a lodge to this day. The simple single gabled hall was completed in 1877 and was enhanced with some classical elements including a triangular pediment with circular motif on the gable and a classical bracketed pediment over what would have been the original doorway. A stone classical building was the British or European model for Masonic lodges and these are attempts to emulate stone construction in the vernacular use of timber. In 1907 a refectory was added to the rear of the hall. In 1963 the lean-to was added to the northern side of the building. The interior has largely retained original elements and planning with the addition of internal doorways to accommodate the extensions.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Lodge has technological and craftsmanship significance as a purpose built 19th century Masonic Lodge which has retained many of its original fittings, features and details all of which were produced to fulfil a Masonic role. Timber was in plentiful supply from local mills in Banks Peninsula and as such timber construction was well developed in Akaroa in the midlate 19th century. Thus the Lodge has the potential to provide evidence of the local construction techniques and practices in timber.

CONTEXTUAL SIGNIFICANCE

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

The lodge has contextual significance as it is part of a group of listed heritage buildings in the upper section of Rue Jolie. The majority of the listed buildings are 19th century colonial dwellings that have retained their colonial style, scale and form. Although not a domestic

building the lodge is consistent in terms of materials, gabled form and scale to the 19th century domestic buildings that are in close proximity to the building. The classical façade of the Masonic Hall is highly visible from the street giving it landmark value in the area.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The dwelling and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The lodge is of high overall heritage significance to Christchurch and Banks Peninsula. It has high degree of historical and social significance as it was built in 1876/77 as a Masonic Lodge and has continued to operate as such up to the present day, a now rare example of this.

The lodge has high cultural significance due to its association with Freemasonry in Akaroa. It has architectural and aesthetic significance as a simple classical colonial timber version of the stone classical European models for such lodges. The Lodge has technological and craftsmanship significance as a purpose built 19th century Masonic Lodge which has retained many of its original fittings, features and details all of which were produced to fulfil a Masonic role. The lodge has a high degree of contextual significance due to its visibility from the roadway and the degree to which it conforms to the scale, style, form and materials of the surrounding group of listed heritage buildings in which the lodge is located. As a pre-1900 dwelling and site it has the potential to provide archaeological evidence of human activity.

REFERENCES:

Simon Daisley, Background Information Listed Heritage Place, 160 Rue Jolie, 2013.

REPORT DATED: 14.3.2015

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 1052 FORMER MASONIC HALL - KILWINNING LODGE – AND SETTING – 26 CANTERBURY STREET, LYTTELTON



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former Kilwinning Lodge has historical and social significance as the meeting place of the Lyttelton Masonic Lodge which was founded under the Scottish Constitution. It also has more recent social significance as the studio of well-known New Zealand artist Bill Hammond. The property was bought in 1878 by the Canterbury Kilwinning Lodge, having for most of its existence before then belonged to John Watts Russell, an early settler and prominent member of Canterbury society who owned a 500 acre property in Riccarton called llam. The property was leased to a succession of occupiers before being sold by John Russell's widow Elizabeth to cabinet maker John Wilcox in 1875. Three years later Wilcox sold the property to the Canterbury Kilwinning Lodge.

The Canterbury Kilwinning Lodge was formed in Lyttelton in 1875. All Masonic lodges in New Zealand at this time were founded under an English or a Scottish Constitution. The

Kilwinning Lodge was the 585th lodge to be formed under the Scottish Constitution and in the early 1890s it became the 23rd lodge of the new Grand Lodge of New Zealand. Three years after purchasing the site the Kilwinning Lodge started construction of a new purpose-built Masonic hall. Designed by lodge member Brother John Barnes (1849-1928), built by Mr Hughes and decorated by local painter William Radcliffe, the building was consecrated on 13 October 1881.

The original lodge building was a substantial single-storey brick building with a slate roof and a room in the attic. In 1903 fire badly damaged the building and its replacement was also designed by Bro. Barnes and painted by Radcliffe. It was built by Lyttelton builders Hollis and Brown, the latter was then the lodge treasurer. The brick walls of the former building were retained, but a full first floor was added with a timber façade and corrugated iron side and rear walls. The building was used by the lodge for 60 years before alterations were undertaken in 1962 with the replacement of the roof, downpipes and spouting. The lodge sold the hall to the painter Bill Hammond in 2000. Hammond had the hall adapted for use as a studio with the addition of windows on the south elevation, French doors and a balcony on the north elevation, a new staircase and a mezzanine. The alterations were designed by Christchurch architect Stewart Ross. The building suffered damage in the Canterbury earthquakes. It is now owned by a publishing company.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Kilwinning Lodge has cultural significance for its association with the Masonic movement, more particularly with the Scottish Masonic movement. Freemasonry is a belief system, encompassing a particular way of life, which is followed worldwide according to long established traditions. The Freemasons played an important role in the social history of New Zealand as a philanthropic organisation and as a force within local politics. Lodge members played a significant social role in the local community, providing fellowship and care for members and their families. Lodges of a number of different orders were important social institutions, providing social events such as cricket games, card tournaments, musical evenings, and classes for self-improvement from sports to literature.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Kilwinning Lodge has architectural and aesthetic significance as a composite 1881 and 1903 Italianate structure built to serve a Masonic lodge. Classical architecture is particularly associated with the Masonic movement and the façade of 26 Canterbury Street features a classical portico, window hoods and sills with carved brackets, a cornice between the ground and first floor and ground floor brickwork moulded to look like rusticated stonework. John Barnes was a London-born builder and joiner who arrived in New Zealand din 1874. He was a life member of the Canterbury Kilwinning Lodge, as well as a noted amateur singer.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former Kilwinning Lodge has technological and craftsmanship significance for its ability to demonstrated construction techniques used in the erection of both brick and timber buildings in the late 19th and early 20th centuries.

CONTEXTUAL SIGNIFICANCE

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

The former Kilwinning Lodge and its setting have contextual significance as part of the streetscape of Canterbury Street. It is a recognised landmark on the street and is well recognised and visible from further afield in Lyttelton. Commercial buildings on the downhill, south side of the Lodge provide an urban, town centre setting, while to the north of the Lodge are the grounds of the Anglican Church and the former site of Holy Trinity Church (demolished). The setting includes the rectangular parcel of land on which the former Lodge building stands. The building is located close to the street boundary and occupies almost the full width of the property. An ornamental brick and wire fence was severely damaged by the Canterbury earthquakes.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The former Kilwinning Lodge and its setting have archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Kilwinning Lodge and its setting has overall significance to Banks Peninsula and Christchurch. The building has historical and social significance as the meeting place of Lyttelton Freemasons for almost 120 years and as the studio of well-known New Zealand artist Bill Hammond. The former Lodge has cultural significance for its links to the Masonic movement and architectural and aesthetic significance as an Italianate building designed and built by members of the Lodge. The former Kilwinning Lodge has technological and craftsmanship significance for its brick and timber construction and contextual significance as

a local landmark and defining feature of the Canterbury Street streetscape. The building and its setting has archaeological significance in view of its location and date at which the first stage of the building was erected.

REFERENCES:

Christchurch City Council Heritage File 26 Canterbury Street, Former Kilwinning Lodge Wright, Gareth, Background Information Listed Heritage Place, Kilwinning Lodge Hall (fmr), 26 Canterbury Street (1903) - 2009 'Obituary – John William Barnes' Evening Post 6 June 1928 p. 11.

REPORT DATED: 2 MARCH, 2015

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 389 DWELLING AND SETTING – 311 MONTREAL STREET, CHRISTCHURCH



PHOTOGRAPH: M. VAIR-PIOVA. 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The dwelling at 311 Montreal Street has historical and social significance for its long term association with Hans and Elizabeth-Kennedy and his family and its later social relevance as a centre for social, political and environmental activism political meeting place.

<u>It</u>—was built in 1909 for <u>Hans, and his first wife Eleanor and their daughter</u> <u>Irene.</u> the Kennedy family who retained the property until 1980. Hans Kennedy was a teacher who taught at Addington School for 40 years. He was a keen outdoorsman, noted as one of the first Europeans to camp in the Taylors Mistake area (Ogilvie, 1978). He was <u>also</u> an honorary life member of the St Paul's Presbyterian Church board of managers. <u>The</u>

house Kennedy had built for his family was designed by W Stevenson Anderson and cost £1,024. The Kennedy family originally owned the land through to the corner of Gloucester Street, selling the corner site to Richard Owen, who built Orari on the section. In 1930 at the age of sixty Kennedy married again, to Elizabeth Roxburgh. The couple had three children. Hans lived at the house until his death in 1957 at the age of 87 years. His wife, Elizabeth McDonald Kennedy remained in the house until the late 1970s, living in part of the building and renting other parts to either one or two tenants. In 1980 the Kennedy family sold the property.

From the early 1980s, 311 Montreal Street has been home to sisters Diana and Lesley Shand. Both Diana and Lesley are politically active with regard to <u>public, community and</u> environmental issues. Diana was a <u>human rights commissioner, a</u> regional councillor for 15 years with Environment Canterbury and has <u>occupied</u> senior roles with international environmental NGO the International Union for the Conservation of Nature (IUCN). <u>Lesley (MNZM) has served on the North Canterbury Conservation Board and is active in the Forest and Bird Society.</u>

As their home, 311 Montreal Street The house -has-also served as a venue for political and environmental gatherings including meetings associated with the 1981 Springbok Tour protests, the Tenants' Protection Association and ICON (the inner city west residents' group) amongst other causes. played its role in the politics of the day with Tthe then Prime Minister Geoffrey Palmer attendeding Labour-Green meetings upstairs; and -Lianne Dalzell (, former Labour MP and current Christchurch Mayor (since 2014)), and prominent landscape architect Di Lucas flatteding there. upstairs while she was a student, and other political and environmental meetings taking place there.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The dwelling at 311 Montreal Street has cultural significance due to its association with political, social and environmental activism local and national politics since the early 1980s. As the home of Diana and Lesley Shand the house has been the venue for several political campaigns. As the home of the Kennedy family 311 Montreal Street is representative of an upper-middle class lifestyle in the inner-city during the early twentieth 20th century. This area of Christchurch was once home to many wealthy—Christchurch—families who built similarly large two-storied timber—dwellings around the fringes of the Botanic Gardens and Canterbury College. the university.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The dwelling at 311 Montreal Street has architectural and aesthetic significance as a large and ornate Edwardian Queen Anne-style villa.

<u>The dwelling was designed Built</u> in 1909 to designs by William Stevenson Anderson. Anderson was an associate member of the New Zealand Institute of Architects. He

built other homes in Christchurch including examples in Fendalton and Harewood. His designs are characterised by his attention to timber detailing.

the two-storeyed timber dwelling, with its variety of timber detailing is a timber version of the Queen Anne style. The translation of this style into timber was popular in America. The eclectic nature of the Queen Anne style is illustrated in this house, house is eclectic in its timber detailing with its a picturesque variety and massing of forms and variety of details. The dwelling has multiple gables with both shingles and halftimbered detailing in the gable ends. The open balconies on the first floor have shingled aprons with an art nouveau motif in the railings. Bay windows extend through the two floors with board and batten detailing between the sets of triple sash windows. W Stevenson Anderson was an associate member of the New Zealand Institute of Architects. In this design he has pulled together a variety of forms and motifs to create a picturesque design. With large bay windows, open first floor balconies and ground floor verandas, the house opens itself to the outdoors in the manner of an American bungalow. W Stevenson Anderson built other homes including homes in Fendalton and Harewood Road. His designs are characterised by his attention to timber detailing. The exterior of the house retains its original appearance. however sSome alteration however has been made to the interior to accommodate independent tenants. Following the death of her husband, Elizabeth Kennedy had the house divided into flats with two flats having been created downstairs and one flat upstairs.

In the 2010/2011 Christchurch Earthquakes, 311 Montreal Street sustained damage to both the interior and exterior. Varying levels of damage occurred to the ground floor, first floor and attic area. The lath and plaster walls and ceilings throughout the entire ground floor and first floor levels suffered damage stained small/medium cracking with loose or bulging plaster in some areas on the ground floor. The front rooms of the ground floor section (facing Montreal Street) had significant damage to the lath and plaster, along with a hump in the floor and a loose ceiling rose. The first floor sustained a damaged floor in one of the front living spaces and adjoining deck, paint stretching on joins and sticking doors. The attic damage involved significant cracking/joint cracks to the plasterboard and cracked/damaged coatings on the trim of the stairs. Both chimneys at 311 Montreal Street-were removed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The dwelling at 311 Montreal Street has technological and craftsmanship significance due to its early **19th-twentieth** century timber construction and variety of timber detailing.

CONTEXTUAL SIGNIFICANCE

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

The dwelling at 311 Montreal Street and its setting have contextual significance because of its location and relationship with the surrounding built environment. The house is one of a number of Victorian and Edwardian homes in the vicinity of Worcester Boulevard, including 42 Gloucester Street(,—Orari), and the single storey dwelling on the corner of Armagh and Gloucester Streets. These buildings provide a residential backdrop to several of the city's important public buildings including the Arts Centre, the Canterbury Museum, as well as educational complexes such as Christ's College. The setting consists of the footprint of the listed building within a rectangular section fronting Montreal Street. The house has an established garden setting with the street boundary defined by a medium height hedge. The house has landmark significance within the inner-city due to its intricate design, scale and visibility from the street. Its location opposite the Art Gallery contributes to its prominence within central Christchurch. The house retains its original residential character in terms of its garden setting and the size of its section.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The dwelling at 311 Montreal Street and setting are of archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. The T S Lambert Map of 1877 records a smaller building on the site.

ASSESSMENT STATEMENT

The dwelling at 311 Montreal Street and its setting have overall heritage significance to the Christchurch, including Banks Peninsula. The house at 311 Montreal Street has historical significance as it remained in the Kennedy family, for whom it was built, for 70 years. The house has cultural significance because its connection to Diana and Lesley Shand - both of whom have been involved with political, social and environmentalenvironmental activism politics at the local and national levels. 311 Montreal Street has architectural and aesthetic significance because of its distinctive Queen Anne architectural character - a timber version of the Queen Anne style - as _ designed by W Stevenson Anderson in 1909. The dwelling at 311 Montreal Street has technological and craftsmanship significance due to its early 19th twentieth century timber construction and variety of timber detailing. The dwelling at 311 Montreal Street and its setting have contextual significance because it is part of a group of four late 19th/early 20th century timber buildings which define the heritage character of this inner-city block. The house retains the original character of the area with its mature garden setting contributing to the character of this part of Christchurch. The dwelling at 311 Montreal Street and setting are of archaeological significance because of the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files 311 Montreal Street

Progress (1913, September) p 667.

Progress (1909, September) p 388.

The Press (1957, 1 July) Obituary Mr H Kennedy p,6.

L Shand and M Saunders (2006) 311 Montreal Street. Applicant for Hagley/Ferrymead Community Board Heritage Award.

Ogilvie, G. (1978) The Port Hills of Christchurch. Reed, Christchurch

REPORT DATED: 5 FEBRUARY, 2015

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

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 502

FORMER R. BUCHANAN & SONS' CITY FOUNDRY AND SETTING – 1-/210, 2/210, 3/210, 4/210 ST ASAPH STREET, CHRISTCHURCH



PHOTOGRAPH: M. VAIR-PIOVA 05/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former City Foundry has high historical and social significance for its association with the Buchanan family and their long-standing foundry business. It is a rare surviving example of an Edwardian industrial building in an area of the inner city that once contained much of Christchurch's heavy industry. The City Foundry, together with the adjacent P & D Duncan's foundry building, is an important reminder of this industrial heritage.

In 1877 Dunedin and Christchurch were connected by rail for the first time and a new Christchurch Railway Station opened at the southern end of Manchester Street. The commercial activity generated by this railway expansion provided a stimulus to industry and encouraged the development of the vacant city blocks between Moorhouse Avenue and the central business district. Christchurch's heavy industry grew rapidly in this period and became concentrated in the south-central city area. In 1876 the large new Scott Brothers' Atlas Foundry opened on Martin Street (now Welles Street) and P & D Duncan Ltd opened a foundry

on St Asaph Street. In 1878 they were joined by the new R Buchanan and Sons' City Foundry, also on St Asaph Street.

Robert Buchanan (1847-1913) was born in Lanarkshire, Scotland, and came to New Zealand in 1870 under engagement to J Anderson & Co's Canterbury Foundry, the city's largest, in Lichfield Street. In 1878 Buchanan started on his own account and opened the City Foundry. The business specialised in ornamental ironwork. In 1904-1905 the original foundry buildings were replaced with new premises. Buchanan was a firm advocate for local industry, and a founding member of the Canterbury Industrial Association. He was also a prominent mason and an early member of the Caledonian Society.

After Robert Buchanan's death in 1913, management of the company was taken over by his son Charles (1878-1959). Charles remained managing director for forty five years until his death in 1959 at the age of eighty one. In his early years Charles was a prominent rugby referee and served as vice president of the Canterbury Rugby Union 1912-1923. He was also interested in mountaineering, and served as president of the New Zealand Alpine Club 1945-1947. At the time of his death he was patron of the Canterbury Westland branch.

From the 1960s a major transition took place in the south-central area as long established enterprises either closed or moved out to the suburbs. Buchanan's shifted to new premises in Mace's Road, Bromley, in 1976. The relocation was overseen by manager Charles Gordon Buchanan (1911-1992), Robert's grandson, who had joined the family firm in 1938 and retired following the move. Like his father, Charles Gordon was keen on climbing and served in various capacities with the NZAC. He was also heavily involved with the establishment of the Mt Cheeseman skifield.

After Buchanan's foundry relocated to Bromley, their former premises were redeveloped as The Foundry Restaurant in 1978. By 1985 this had become the Ménage Restaurant, and by the early 1990s, Limbo's Nightclub. In 1995 the former foundry building was converted into retail space on the ground floor and three apartments on the first floor. The building sustained damage in the Canterbury Earthquakes of 2010-2011, but this was not structural and it remains occupied.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former City Foundry has cultural significance as a tangible reminder of the large and skilled engineering workforce who were employed in heavy industry in the city centre until the middle decades of the twentieth century, and their way of life.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former City Foundry has high architectural and aesthetic significance as a rare surviving example in the city of an Edwardian industrial building, and as a surviving example of the work of Christchurch architect William V Wilson.

In 1904 the original 1878 City Foundry buildings were demolished and replaced with an entirely new complex designed by architect William V Wilson and built by Graham and Grieg. The redevelopment was completed in 1905. At the front of the complex on St Asaph Street was a building that contained the office, showroom and a pattern and dressing shop on the ground floor, and a pattern makers' shop and store on the first floor. It also contained an entry giving carriage access to the foundry buildings at the rear. Whilst comparatively plain, the street façade of this red brick building was ornamented with white stone dressings and a stone parapet with balusters, urns, a cog motif and a broken central pediment. The parapet was shorn of many of these details at some point in the mid twentieth century, but still contains panels giving the firm's name and dates. The St Asaph Street building resembles the more elaborate building constructed next door by architects Clarkson and Ballantyne for fellow founders P & D Duncan in 1903-1904. Research suggests that the City Foundry is likely to be the last remaining of many central city commercial and industrial buildings designed by William Wilson in the early twentieth century.

Single storey extensions were made to the east of the City Foundry building in the early 1940s and again in 1950. Whilst plainly modern, they reiterated the red brick and white stone palette, and continued the banding and cornice lines. After Buchanan's vacated their premises for Bromley in 1976, the interior of their St Asaph Street building was refitted for use as offices and a restaurant. In 1995 the majority of the site was cleared, and the St Asaph Street building was gutted and altered for ground floor retail and three first floor apartments. Changes to the façade included reopening the carriage way, lowering most of the ground floor windows, removing two first floor windows to provide balcony space, and reglazing the remainder. The building sustained some moderate damage in the Canterbury Earthquakes of 2010 and 2011, but the strengthening carried out as part of the 1995 conversion scheme prevented structural failure, and the building as a consequence remains in use.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former City Foundry has high technological and craftsmanship significance as a now less common surviving example of a substantial Edwardian masonry (brick and stone) building in central Christchurch. It as the potential to reveal information about early 20th century masonry construction techniques, materials, fixtures and fittings including the craft of the bricklayer and stonemason. It also has the capacity to reveal information about 20th century structural strengthening methodologies and upgrade techniques for the conversion to residential use.

CONTEXTUAL SIGNIFICANCE

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

The former City Foundry has contextual significance on its site, in its setting and as part of a wider inner-city industrial context. The setting is the immediate land parcel. The building is located on the St Asaph Street frontage of a rectangular parcel that extends through to Welles Street. This is the historic site of the foundry complex, but extensions at the rear of the former foundry building and garages are modern. The wider context of the building includes the single storey mid-twentieth century brick buildings to the east of the 1905 building, which were part

of the City Foundry complex at its fullest extent, and the P & D Duncan foundry building to the west. The Buchanan's and Duncan's foundry buildings together are a significant heritage group and a significant city landmark.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The City Foundry and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The site was occupied by R Buchanan and Sons from 1878.

ASSESSMENT STATEMENT

The former City Foundry and its setting have high overall heritage significance to the Christchurch district including Banks Peninsula. The building has high historical and social significance for its association with the Buchanan family and their long-standing foundry business, and as a now less common surviving example of an Edwardian inner-city industrial building in an area of the inner city that once contained much of Christchurch's heavy industry. The former City Foundry has cultural significance as a tangible reminder of the large and skilled engineering workforce who were employed in heavy industry in the city centre until the middle decades of the twentieth century, and their way of life. The building has high architectural and aesthetic significance as a rare surviving example in Christchurch of an Edwardian industrial building, and of the work of Christchurch architect William V. Wilson. The building has technological and craftsmanship significance for the potential it has to reveal information about early 20th century masonry construction techniques, materials, fixtures and fittings including the craft of the bricklayer and stonemason. It also has the capacity to reveal information about 20th century structural strengthening methodologies and upgrade techniques for the conversion to residential use. The building has contextual significance as part of a small group of early and mid-twentieth century industrial buildings, including the adjacent heritage-listed P & D Duncan building, as significant reminders of the industrial heritage of this area of the central city. The City Foundry and its setting have archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: Buchanan's Foundry, 210 St Asaph St

REPORT DATED: 15/01/2015

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PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 503

FORMER P & D DUNCAN FOUNDRY — 1<u>-</u>/204 ST ASAPH STREET, 2/204 ST ASAPH STREET, 3/204 ST ASAPH STREET, 4/204 ST ASAPH STREET, 6/204 ST ASAPH STREET, 5/204 ST ASAPH STREET, 7/204 ST ASAPH STREET, CHRISTCHURCH



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

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former P & D Duncan Foundry building has high historical and social significance as the former foundry of P & D Duncan Ltd, specialist manufacturers of agricultural machinery, for its association with the Duncan family, and a rare reminder of the important history of heavy industry in this area of the central city.

The firm that became P & D Duncan was established in Cashel Street in 1865 by Peter Duncan (1838-1907). He was joined in partnership two years later by his older brother, David. The company specialised in the manufacture of agricultural machinery, but also carried out other work, including the manufacture of components for the Coleridge Power Station. The Duncan brothers came from Forfarshire in Scotland. Peter, who served as managing director, was

involved with St Paul's Presbyterian Church and the Agricultural and Pastoral Association, and was described in his obituary as a 'kindly, upright and devout Scot'.

In 1877 Dunedin and Christchurch were connected by rail for the first time and a new Christchurch Railway Station opened at the southern end of Manchester Street. The commercial activity generated by this railway expansion provided a stimulus to industry and encouraged the development of the vacant city blocks between Moorhouse Avenue and the central business district. Christchurch's heavy industry grew rapidly in this period and became concentrated in the southern central city area. In 1876 P & D Duncan Ltd relocated to St Asaph Street. The same year Scott Brothers' Atlas Foundry opened behind Duncans' on Martin Street (now Welles Street), and in 1878 R Buchanan and Sons' City Foundry opened next door. The present three storey building was part of a wider site redevelopment in 1903-1904 by Duncans to replace its mid nineteenth century buildings.

P & D Duncan closed in 1986 after a century of contribution to the development of New Zealand agriculture. The threat of demolition in the early 1990s was averted by the decision of the owner to convert the building into residential apartments and a retail store. The building sustained moderate damage in the Canterbury Earthquakes of 2010-2011.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former P & D Duncan Foundry building has cultural significance as an early twentieth century former industrial building in central Christchurch, reflecting the former concentration of industrial activity and its associated workforce with their distinctive way of life in this part of the central city. It is also representative of the culture of inner city living utilising large warehouses and industrial buildings for residential use once the original use has ceased.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former P & D Duncan Foundry building has high architectural and aesthetic significance as an industrial building designed by the early twentieth century Christchurch architectural practice of Clarkson and Ballantyne, and as one of a small number of pre-WWI commercial or industrial buildings remaining in the central city.

New Zealand-born William Clarkson (1863-1917) was articled to Joseph Maddison before travelling to England in 1886 for further study. He established a practice in Christchurch on his return in 1890. In 1899 Clarkson formed a partnership with Robert Ballantyne, an Australian-born and trained architect who had previously worked with Frederick Strouts. Prominent works by the firm included the Provincial Hotel, High Street Chambers and the Agricultural and Industrial Hall in Manchester Street – since all demolished.

The three-storey brick and stone 'Free' style P & D Duncan Foundry building was completed in 1904. It features a moulded parapet which contains the firm's name and dates. Oamaru Stone detailing enhances the building with prominent keystones and horizontal banding. The adjacent R Buchanan & Sons foundry building (1905) adopted a similar style and material palette.

The P & D Duncan Foundry was converted for mixed residential-retail use in the mid-1990s. The conversion was carried out by prominent architectural practice Warren and Mahoney. Six two-level apartments were created on the first and second floors, with retail space on the ground floor. Shop windows were inserted for the retail space. The adjacent R. Buchanan & Sons Foundry building was also converted at the same time. The P & D Duncan building sustained moderate damage in the Canterbury Earthquakes of 2010-2011. Parapets were lost in part, but strengthening undertaken as part of the 1990s conversion ensured that the building retained its overall structural integrity. It has consequently remained in occupation. Earthquake repairs have yet to be completed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The P & D Duncan Foundry building has high technological and craftsmanship significance for the capacity it has to illustrate turn-of-the-century masonry construction techniques, materials, fixtures and fittings. It also has the capacity to reveal information about 20th century structural strengthening methodologies and upgrade techniques for the conversion to residential use. The building retains its original Jarrah floors and Oregon trusses.

CONTEXTUAL SIGNIFICANCE

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

The P & D Duncan Foundry building has contextual significance in relation to the adjacent Buchanan's Foundry building as together they form a small group of listed buildings that represent the significant industrial history and character of this part of the city. The two buildings have particular streetscape significance due to their consistency in style, materials, scale and age. There are other unlisted industrial buildings from later periods in the area.

The setting of the P & D Duncan Foundry consists of its immediate land parcel. This large square property extends from St Asaph Street through to Welles Street. The listed building occupies the St Asaph Street frontage; behind this is a modern extension, a car park and garaging on the eastern boundary.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The P & D Duncan Foundry building has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900. The firm operated on the St Asaph Street site from 1876.

ASSESSMENT STATEMENT

The P & D Duncan Foundry building is of high overall heritage significance to the Christchurch district, including Banks Peninsula. The building has high historical and social significance as the former foundry of P & D Duncan Ltd, specialist manufacturers of agricultural machinery, for its association with the Duncan family, and a rare reminder of the important history of heavy industry in this area of the central city. The building has cultural significance as a former industrial building in central Christchurch, reflecting the previous concentration of industrial activity and its associated workforce with their distinctive way of life in this part of the central city. The building has high architectural and aesthetic significance as an industrial building designed by the early twentieth century Christchurch architectural practice of Clarkson and Ballantyne, and as one of a small number of pre-WWI commercial or industrial buildings remaining in the central city. The building has high technological and craftsmanship significance for the capacity it has to illustrate turn-of-the-century masonry construction techniques. The building has particular contextual significance in relation to the adjacent R Buchanan & Sons City Foundry building. The two buildings together constitute a major heritage landmark, representing the industrial character and history of this area of the central city. The P & D Duncan Foundry building has archaeological significance because it has the potential to provide archaeological evidence relating to human activity on the site, possibly including that which occurred prior to 1900.

REFERENCES:

CCC Heritage File: P & D Duncan Ltd, 204 St Asaph Street

Press 05/02/1907 p 7

Historic place # 1911 – Heritage NZ List http://www.heritage.org.nz/the-list/details/1911

http://www.teara.govt.nz/en/biographies/2d19/duncan-david

http://www.teara.govt.nz/en/photograph/203/p-d-duncans-engineering-works-christchurch

REPORT DATED: 12/02/2015

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DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 1166 DWELLING AND SETTING 3, 5 RANDOLPH TERRACE, 12 RESERVE TERRACE, LYTTELTON



PHOTOGRAPH: DECEMBER 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

12 Reserve Terrace has historical and social significance for its long association with the Sowden family, who were prominent in the Lyttelton Volunteer Fire Brigade and the Lyttelton Borough Council. On 7 August 1899 boilermaker John Allison Sowden leased a portion of Municipal Reserve 68 (hence Reserve Terrace) from the Lyttelton Borough Council for 33 years at an annual rent of £6.10s. The terms of the lease required that a substantial dwelling be built within the first year of the term. A mortgage was drawn on the property in December 1901. The house at 12 Reserve Terrace therefore dates from c.1901.

John Sowden (1874-1943) was born in Lyttelton, the son of John Sowden, the foreman and then inspector for the Lyttelton Borough Council for 40 years. John senior also lived on Reserve Terrace from 1881 until his death in 1915. John junior married Elizabeth (Bessie) Sillars in

December 1901, and the couple had three children. He was a vestryman at Holy Trinity Anglican Church and, like his father, was active in the Lyttelton Volunteer Fire Brigade. When he died in 1943, he was given a fireman's funeral, with his coffin carried on the brigade's Dennis engine and accompanied by an escort of firemen. Bessie Sowden lived on at 12 Reserve Terrace with her son Roy and daughter Jean until her own death in 1963. Roy Sowden, who served respectively as assistant town clerk and town clerk for the Lyttelton Borough Council for many years, died in 1969 and the lease for property was transferred in 1970 for the first time in 70 years. Over the next two decades the lease was transferred a number of times until the property was **purchased freeholded**-by the current owners in 1987.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

12 Reserve Terrace has cultural significance for the capacity it has to illustrate the lifestyle of a family in Lyttelton at the turn of the 20th century. 12 Reserve Terrace's ownership profile also reflects a characteristic feature of Lyttelton and wider Banks Peninsula life, whereby properties were commonly retained in, and passed down through, families from the 19th to the mid-20th centuries. Lengthy periods of single family ownership often ensured that properties such as this maintained much of their integrity.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

12 Reserve Terrace has architectural and aesthetic significance as a large villa <u>likely to have been</u> constructed by well-known Lyttelton building company Hollis and Brown. Lyttelton grew rapidly in the decades leading up to World War I; consequently there are many villas in the town. Most villas were single storied, but the small steep sections in Lyttelton encouraged the addition of a second floor and a galleried veranda.

Hollis and Brown (Hollis and Green before 1894) was a leading firm of builders in Lyttelton through the late 19th and early 20th centuries. The firm was established in 1870 and still trading in the 1920s. Many villas in Lyttelton were built by the company. John Allison Sowden's 1901 mortgage on the site of 12 Reserve Terrace was to Emily Brown, wife of firm principal William Brown. It is likely therefore that Hollis and Brown built this dwelling. With its galleried veranda and paired sash windows, the house resembles other dwellings by the firm such as Lochranza in Godley Quay, and those at 13 Winchester Street, 7 Coleridge Terrace and 47 Jackson's Road. The house has been altered sympathetically and maintains a high degree of integrity.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

12 Reserve Terrace has technological and craftsmanship significance as an Edwardian villa and for the potential it has to reveal information about turn of the 20th century building methods, materials, fixtures and fittings. There is craftsmanship value in its veranda detail and eave brackets.

CONTEXTUAL SIGNIFICANCE

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

12 Reserve Terrace and its setting has contextual significance for its contribution to the historic residential character of Lyttelton. The dwelling is located in the midst of a large, heavily vegetated, steeply sloping **triangular** site between Reserve Terrace (on the lower side) and Randolph Terrace (on the upper site). **The apex of the triangle is a small separate site containing a small villa. To the west of the property is a 1920s bungalow.** Although most houses in the vicinity date from the late 20th century, there are more square villas further to the west on Reserve Terrace. Square villas such as 12 Reserve Terrace are a predominant older house type in Lyttelton, and many are highly visible because of the topography of the town. 12 Reserve Terrace is however largely concealed by vegetation.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

12 Reserve Terrace and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The dwelling at 12 Reserve Terrace and its setting are of overall significance to Banks Peninsula and Christchurch. The dwelling has historical and social significance for its 70-year association with the Sowden family, who were prominent in the Lyttelton Volunteer Fire Brigade and the administration of the Lyttelton Borough Council. 12 Reserve Terrace has cultural significance for the capacity it has to illustrate the lifestyle of a family in Edwardian Lyttelton and the way of life engendered by a lengthy period of ownership by members of the same family. The dwelling has architectural and aesthetic significance as a large Edwardian villa that was likely constructed by well-known Lyttelton building company Hollis and Brown. The dwelling and its setting has contextual significance in relation to the other houses on Reserve Terrace built on former municipal reserve land and to the many other villas built across Lyttelton in the period 1880-1920. 12 Reserve Terrace has technological and craftsmanship significance as an Edwardian villa and for the potential it has to reveal information about turn of the 20th century building methods, materials, fixtures and fittings.12 Reserve Terrace and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

CCC heritage file

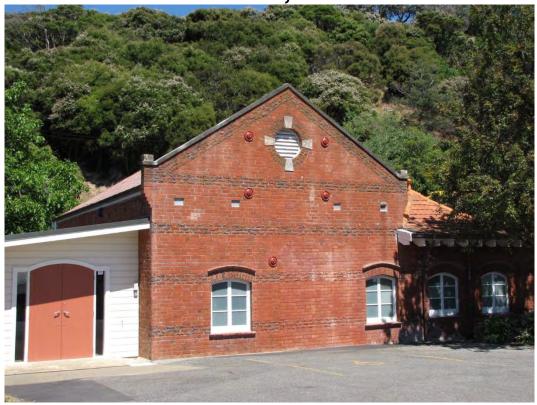
REPORT DATED: 11 MARCH 2015

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DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 752

FORMER POWER HOUSE AND SETTING – 1 RUE POMPALLIER, AKAROA



PHOTOGRAPH: B. SMYTH, 23/12/14

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former Power House at 1 Rue Pompallier has high historical and social significance as one of the South Island's earliest town electricity generating plants. Electricity was introduced to New Zealand in the 1880s and from 1888 cities and some towns used electricity for street lighting and trams. Businesses, industrial enterprises and some farms set up their own generators. After Christchurch, Ashburton and Timaru, Akaroa had the earliest local electricity supply authority in Canterbury when its town supply began on 11 September 1911.

The electricity was generated in a small hydro-electric power station below L'Aube Hill. A penstock from a small reservoir above L'Aube Hill, supplied initially from the Balguerie Stream, fed water to a Pelton wheel which drove a dynamo to provide a direct current supply. The Pelton wheel, generator and a switchboard were housed in a small, square, brick building. A larger addition to the rear of the original powerhouse was built several years later to house a gas engine and workshop. The gas engine was needed because the flow of water was insufficient to generate an adequate supply in the summer months. In 1921 the Akaroa Borough plant was sold to the Banks Peninsula Power Board and in July 1923 a new 90hp

generator was installed. Power from the Lake Coleridge power station in the Southern Alps reached Akaroa in June 1923, but the generating plant remained in supplementary use until the mid 1950s. The generating equipment was eventually sold to the Maruia Springs Hotel at the close of the Power House.

In 2002 the Akaroa Hydro Orion Generating Set Trust reinstalled the generating equipment on its original bolts in the Power House. On the 14th March 2011 the equipment was run again for the first time in 55 years in the building specially built for it. Sufficient electricity was generated to light the Power House. The presence of working generators provides a significant current-day link to the history of electrical power generation in Canterbury and the building is the town's most important relic of improvements to its infrastructure in the early 20th century. The building also has social significance as the workshop of goldsmith Kobi Bosshard and a gallery run by Patricia Bosshard showing contemporary New Zealand art. It is now a small museum of technology, gallery and concert venue.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former Power House has cultural significance as a site connected to the changes that electrical supply brought to New Zealand society and culture, particularly enabling new ways of lighting evening entertainment and sporting events. The former Power House also has cultural significance to Akaroa as a site that promotes the arts. It became the workshop and gallery of Patricia and Kobi Bosshard in the late 1960s, where they also held concerts, and when they left Akaroa in 1974 a group of enthusiasts turned the building in a venue for concerts and an art gallery. An incorporated society 'The Gallery Akaroa' was formed in 1977 to promote the arts for Banks Peninsula. As noted above the building is now a museum, gallery and concert venue.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former Power House has architectural and aesthetic significance as an early twentieth century structure constructed for electricity generation. The original building from 1911 is a small square brick building with a terracotta tile 'pagoda' roof with broad eaves. A larger, one and a half storey extension to the rear was added in 1917. It is also of red brick construction with contrasting bands of textured brick but with an asbestos tile roof. The original building was retiled and a tool house was added at the same time. Both buildings have elliptical arched windows with curved brick architraves. Two existing lean-tos were rebuilt in the 1980s and again in 2004. Two internal walls were also removed in 2004. At this time the entrance doors were moved to the lean-to while the original generator was housed in its original position. Comprehensive but sympathetic repair and strengthening work has been undertaken on the building since the Canterbury earthquakes. This included the insertion of carbon fibre mesh into mortar joints, the insertion of vertical steel reinforcing and horizontal steel tie rods into the parapets and the introduction of steel bracing elements to the internal walls. The work was accompanied by a general renovation of the building and the generating equipment.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

As an early 20th century brick building, the Power House has craftsmanship and technological significance for its ability to demonstrate brick construction techniques from that time. It has high technological significance as a working example of early electricity generation. The generator set was built for the 1908 Franco-British exhibition, in White City, London. The pelton wheel and governor were supplied by British hydraulic engineers Jens Orten Boving and Co. The wheel was the first that the firm had built; the governor was manufactured by Swedish firm Kvaerner.

CONTEXTUAL SIGNIFICANCE

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

The Power House has contextual significance on its site, within its setting and in relation to its wider context. The setting is the immediate parcel. The building is located within a well-tended garden that contains several large trees and a decorative slate and concrete fountain. The site is in a small close at the rear of a group of heritage buildings that form part of the historic Rue Lavaud streetscape. The Power House and the other buildings in the vicinity presents a comprehensive collection of New Zealand architectural styles from the colonial period to midtwentieth century which collectively play a large part in defining Akaroa's character. St Patrick's Catholic Church is an immediate neighbour; Trinity Presbyterian Church is nearby. The site also has contextual significance in that it sits directly in front of L'Aube hill reserve, on top of which was positioned the original reservoir that generated the power.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The former power house and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

The former Power House at 1 Rue Pompallier is of high heritage significance to the Christchurch district, which includes Banks Peninsula. It has high historical and social significance as one of the South Island's earliest town electricity generating plants and later as the workshop of goldsmith Kobi Bosshard and a gallery run by Patricia Bosshard showing contemporary New Zealand art. The former power house has cultural significance as a site connected to the changes that electrical supply brought to New Zealand society and culture and also has cultural significance to Akaroa as a site that promotes the arts. The former Power House has architectural and aesthetic significance as an early twentieth century structure constructed for electricity generation. As an early twentieth century brick building, the Power

House has craftsmanship and technological significance for its ability to demonstrate brick construction techniques from that time. It has high technological significance as a working example of early electricity generation. The Power House has contextual significance on its site, within its setting and in relation to its wider context. The former power house and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Baird, Rosemary, Background Information Listed Heritage Place, Orion Power House Gallery, 1 Rue Pompallier, Akaroa, 2014

REPORT DATED: 23/12/2014

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

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DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 165

DWELLINGS AND SETTING, DORSET STREET FLATS – 2, 2A, 4, 6, 8, 10, 12, 14 AND 16 DORSET STREET, CHRISTCHURCH



PHOTOGRAPH: M.Vair-Piova, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Dorset Street Flats have high historical and social significance as a set of apartments constructed in the mid-1950s to provide economical and modern, inner-city accommodation for a group of bachelor owner-occupier friends and for their association with notable architect Sir Miles Warren. The block of eight one-bedroom flats was constructed in 1956-57 to provide accommodation for three bachelor owner-occupier friends, each with one to occupy and the others to lease. An existing stable block on the site accommodated a ninth flat, garaging and communal laundry facilities. The use of concrete block and fair-faced concrete for the internal and external walls of a residential building was not immediately accepted by parts of the community. Consequently the flats gained a degree of national and international notoriety and tour buses reportedly detoured past the flats to view what became dubbed "Fort Dorset."

Professions of the occupants in the 1960s included solicitor, surveyor, architect, lecturer, driver and restaurateur. Miles Warren not only designed the flats but also lived in one of them initially.

The concrete block walls that sheltered the terrace gardens of the ground floor apartments were damaged by and removed after the 2010 and 2011 Canterbury earthquakes. The stables block suffered the same fate. The apartments are still extant and able to be repaired.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Dorset Street Flats have cultural significance as they reflect the way of life, including the economic means and awareness of contemporary architectural trends, of the trio of professionals who commissioned and financed them. They also reflect the way of life of the people who have chosen to live in them since the mid-1950s.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Dorset Street Flats have high architectural and aesthetic significance as one of the most important examples of the early work of Sir Miles Warren, a leading New Zealand architect based in Christchurch, who co-founded the firm Warren and Mahoney. They also have significance for their highly influential modernist design in the manner of the New Brutalism. The New Brutalist style is demonstrated through the use of concrete block and exposed fairfaced concrete beams on the exterior and interior walls and the low pitched gable roof designed without eaves to emphasize the simple box-like forms which are broken up with the open stairwells. The design followed one of the basic tenets of modernism in that buildings should show their structure and materials to reflect how they were built. While open plan living is common in New Zealand dwellings today, it was a concept still gaining ground in the 1950s when the flats were designed with an open plan living room flanked by bedroom, bathroom and kitchen spaces.

The flats were designed upon Miles Warren's return to Christchurch after spending a year and a half in London, where he was influenced by English New Brutalist architecture and they are a pivotal work in his oeuvre. The flats possess many of the characteristics that were to become hallmarks of both the Warren and Mahoney style - white painted concrete block, fair-faced concrete beams, gabled roof without eaves, recessed door and window detailing as a counterpoint to rich furnishings and luxuriant planting. Warren and Mahoney subsequently undertook many major national and international projects, winning both national and international awards. Miles Warren was knighted in 1984 for his services to architecture.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Dorset Street Flats have high technological significance for their innovative use of concrete block construction, engineered by local engineer Lyall Holmes, which was the first of its kind

in Christchurch and uncommon in New Zealand at the time. They also have craftsmanship significance for the recessed door and window detailing, and rimu ceiling battens and lining.

CONTEXTUAL SIGNIFICANCE

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

The Dorset Street Flats have contextual significance as a townhouse development contained within two offset blocks running parallel to Dorset Street. The flats were intended to present a contrast between the richness of the garden planting and the starkness of the fair-faced concrete and block materials of the apartments. They are in a part of the central city in which there are a number of multi-unit dwellings, particularly in Dublin and Dorset Streets and the adjacent section of Park Terrace. They form a group with Santa Barbara and the Bealey Avenue Maisonettes as part of the chronology of apartment living in central Christchurch.

The setting consists of the immediate land parcel. The original design of the gardens included terrace gardens and a water feature.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Dorset Street Flats and their setting have archaeological significance because they have the potential to provide archaeological evidence relating to past human activity on the site, including that which occurred before 1900. The 1862 and 1877 maps of central Christchurch do not show any structures on the site of the Dorset Street Flats but there was quite a lot of residential development in Dublin Street and on the north side of Dorset Street by 1877. The pre-existing stables on the site were erected in 1902 and demolished in October 2011. The site has now been recorded as archaeological site M35/555.

ASSESSMENT STATEMENT

The Dorset Street Flats and their setting have high overall significance to Christchurch, including Banks Peninsula. They have high historical and social significance for their association with Sir Miles Warren as one of the original owner/occupiers and the evolution of inner-city housing choices in the mid-20th century. The Dorset Street Flats have cultural significance as they reflect the way of life of the group of professionals who commissioned and financed the flats. They have high architectural and aesthetic significance as one of the most iconic designs by Sir Miles Warren, one of New Zealand's most acclaimed 20th century architects. The flats have high technological and craftsmanship significance for the innovative use of concrete block construction, and the quality of their construction and detailing. The Dorset Street Flats have contextual significance within the immediate streetscape and the north-western sector of the central city in which they contribute to the historic residential character of the city. The Dorset Street Flats and their setting have archaeological significance and the site is recorded as archaeological site M35/555.

REFERENCES:

Christchurch City Council, *Heritage File, Apartments, 2-16 Dorset Street* http://www.christchurchmodern.co.nz/2008/08/hello-world/
Historic place # 7804 – Heritage NZ List. http://www.heritage.org.nz/the-list/details/7804 https://quakestudies.canterbury.ac.nz/store/download/part/423
Julia Gatley (ed) *Long Live the Modern - New Zealand's New Architecture 1904-1984* (Auckland, 2008)

REPORT DATED: 4 FEBRUARY 2015

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

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DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 675

DWELLING AND SETTING, OHINETAHI - 31 GOVERNORS BAY-TEDDINGTON ROAD, GOVERNORS BAY



PHOTOGRAPH: 2010

HISTORICAL AND SOCIAL SIGNIFICANCE

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

Ohinetahi has high historical and social significance for its association with pioneering naturalist Thomas Potts, prominent architects Sir Miles Warren and John Trengrove and John's wife Pauline, as an important colonial homestead and as centre of hospitality in Canterbury in the colonial period, and again over the last thirty five years.

Ōhinetahi Valley was the site of a Ngāti Māmoe pā. The pā was captured by Te Rakiwhakaputa of Ngāi Tahu around 300 years ago, and subsequently inhabited by the Rangatira Manuhiri. Manuhiri had numerous sons but only a single daughter. Ōhinetahi means 'place of one daughter'.

The land on which the dwelling *Ohinetahi* stands was purchased from the Crown by A. A. Dobbs. Dobbs leased it to Christopher Calvert who built a dwelling *Rosemary Cottage* there in 1853. In 1855 the property was sold to William Moorhouse, who twice served as Superintendent of Canterbury Province. In 1858 Moorhouse sold the property to Thomas Potts.

Thomas Henry Potts (1824-1888) was one of New Zealand's most prominent early conservationists. Following his arrival in Canterbury in 1854 Potts became a substantial

pastoralist, eventually owning seven runs totalling over 81,000 ha. Hakatere Station in the upper Rangitata, his first run, contains the Potts River, the Potts Range and Mt Potts. From 1858 however, the Potts family lived at *Ohinetahi*, which was expanded to 572 acres. To accommodate his thirteen children, Potts made extensive stone additions to the existing timber dwelling between 1865 and 1867. During the Potts family residence, *Ohinetahi* was the scene of lavish parties and balls. An extensive garden and orchards were also planted. Thomas Potts had an active public life and served as a member of the Canterbury Provincial Council. His chief preoccupation however was natural history. Potts was a keen ornithologist and a consistent advocate for conservation of native species. He lost his fortune in the depression of the 1880s, and *Ohinetahi* was sold in 1887.

Ohinetahi changed hands several times during the twentieth century. In 1978 current owner, the noted architect Miles (now Sir Miles) Warren, purchased it in partnership with his sister Pauline and her husband, architect John Trengrove. Sir Miles Warren is one of New Zealand's most well-known architects. He studied Brutalism whilst working in London in the 1950s, and controversially introduced the new style to Christchurch with his Dorset Street Flats in 1956. His architectural firm Warren and Mahoney helped forge a regional architectural style for Canterbury, and designed some of New Zealand's most notable buildings of the 1960s and 1970s. It remains a high-profile practice today. Sir Miles has been the recipient of many awards and accolades, and was appointed to the Order of New Zealand in 1995. The late John Trengrove was also a notable Canterbury architect, and was a principal of the practice Trengrove, Trengrove and Marshall.

Miles Warren and the Trengroves restored the *Ohinetahi* homestead and began the development of a spectacular garden that continues through to the present. The house and garden have hosted many social events in the intervening years, and the garden is regularly open to the public. In 1995 Warren became sole owner of the property, subsequently gifting it to New Zealand in 2012. *Ohinetahi* is now administered for the nation by the Ohinetahi Charitable Trust. The house was severely damaged in the Canterbury Earthquakes of 2010 and 2011. In carrying out repairs and restoration Warren made a substantial alteration to its appearance.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Ohinetahi has cultural significance as the site of a Ngāti Māmoe and Ngāti Tahu pa — from which the property takes its name - as a house which reflects the lifestyle of a well-to-do family in the early colonial era, and as a house which has been altered and extended to reflect circumstances and the individual requirements of its various owners.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

Ohinetahi has high architectural and aesthetic significance as a large and unusual colonial homestead, substantially redesigned by prominent Canterbury architect Sir Miles Warren. The garden **and park** is also a significant design feature.

The first European building at *Ohinetahi* was a simple prefabricated cottage erected by Christopher Calvert in 1853. Thomas Potts split Calvert's home across its width, drew the sections apart and inserted a large three storey Regency-style stone wing. The construction of a substantial masonry dwelling was very unusual in this period. The timber and stone portions of the dwelling were united by a deep verandah which skirted the **three <u>four</u>** principal elevations. Pott's alterations gave the dwelling a distinctive appearance.

Ohinetahi suffered neglect during the twentieth century and was significantly restored and renovated by Sir Miles Warren and the Trengroves following their purchase. Their alterations included converting the original kitchen area into a dining room, installing a new kitchen, adding a conservatory and converting the five bedrooms on the first floor to three larger rooms.

The house sustained considerable damage in the Canterbury Earthquakes of 2010 and 2011. Although the timber wings remained in good condition, the stone portion suffered partial collapse. A major project to strengthen and partially rebuild the stone section of the house was undertaken to designs by Warren during 2011-2012. Although this work was executed in the spirit of the original house and important heritage elements were re-employed, it has altered its appearance significantly.

After purchasing the property in 1978, Warren and the Trengroves began the development of a garden around what remained of the original plantings by Thomas Potts. This garden has continued to evolve and develop through the last four decades, and is now considered one of the foremost landscape gardens in the country and a significant work of design in its own right. In order to protect and maintain his homestead and garden in perpetuity, Sir Miles gifted the *Ohinetahi* property to **Ohinetahi Charitable Trust** the nation in 2012.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Ohinetahi has technological and craftsmanship significance for the manner in which it exhibits a number of different building technologies and materials, and the work of many craftsmen executed over a period of 150 years.

The original house has the capacity to reveal materials and construction techniques employed in, and craftsmanship executed in the colonial era. *Ohinetahi* is particularly notable for its substantial stone portion, which was an unusual and expensive material at the time. The house retains many of its original features including doors, skirtings, architraves and the curved timber and iron staircase. Over the last forty years, the house has been strengthened, repaired and altered on a number of occasions by Miles Warren, most notably after the Canterbury Earthquakes of 2010 and 2011. Contemporary technologies and materials have been employed in the completion of these works.

CONTEXTUAL SIGNIFICANCE

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

Ohinetahi has high contextual significance on its site, within its setting and as an element of a wider context. The setting of the dwelling is its immediate parcel. The dwelling is centrally located in an elevated position on a large irregular parcel between the Governor's Bay Road and the foreshore of Lyttelton Harbour. The northern boundary is roughly defined by the Ohinetahi Stream. The dwelling is surrounded by extensive gardens and outbuildings that include a purpose-built art gallery. The garden extends into a neighbouring parcel. The dwelling and its setting retain their original rural context. This wider context includes the original 1850s coastal road below the property, the heritage-listed stone culvert crossing the Ohinetahi Stream, and the heritage-listed St Cuthbert's Anglican Church, which Thomas Potts had a significant role in establishing.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Ohinetahi and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Ōhinetahi valley was the site of a Ngāti Māmoe pā, subsequently occupied by Ngāti Tahu. Consequently there is potential for evidence of Māori activity in the area.

ASSESSMENT STATEMENT

Ohinetahi is of high overall significance to the Christchurch district including Banks Peninsula. The dwelling has high historical and social significance for its association with pioneering naturalist Thomas Potts, prominent Canterbury architects Sir Miles Warren and John Trengrove and John's wife Pauline, as an important colonial homestead and as centre of hospitality in Canterbury at various times over the last 150 years. The dwelling has cultural significance as the site of a Ngāti Māmoe and Ngāi Tahu pa – from which the property takes its name, as a home which reflects the lifestyle of a well-to-do family in the early colonial era, and as a house which has been altered and extended to reflect circumstances and the individual requirements of its various owners. The dwelling has high architectural and aesthetic significance as a large and unusual colonial homestead, substantially redesigned by Sir Miles. The well-known garden is also a significant design feature in its own right. The dwelling has technological and craftsmanship significance for the manner in which it exhibits a number of different building technologies and materials, and the work of many craftsmen executed over a period of 150 years. Of particular note is the unusual stone portion of the original house and the features contained within, and the works carried out to strengthen and repair the house under the direction of Miles Warren over the last thirty five years. The dwelling has high contextual significance on its elevated site in its important landscape garden setting. Ohinetahi and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Clare Kelly Background Information Listed Heritage Item: Ohinetahi March 2014.

REPORT DATED: UPDATED: 14/01/2015

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DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 50

FORMER COMMUNITY OF THE SACRED NAME CONVENT AND SETTING — 181 BARBADOES STREET, CHRISTCHURCH



PHOTOGRAPH: BRENDAN SMYTH, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Community of the Sacred Name **Convent** has high historical and social significance as the only Anglican convent in New Zealand, and for its associations with Edith Mellish (Sister Edith). who founded the order in 1893, and with Sybilla Maude (Nurse Maude) who began training with the order, and subsequently founded district nursing in New Zealand. Sister Edith, a Deaconess, was released from the Community of St Andrew in London to establish a community to respond to the needs of the colonial Church. The Community in Christchurch was founded as a teaching and nursing order, initially caring for unmarried mothers and orphans, but later as the state made provision for this, contributing to the Anglican Church through mission work in the Pacific, and the production of Communion wafers and church embroidery. When training at the convent

Sybilla Maude was persuaded by Sister Edith to take up district nursing, using the Community of the Sacred Name as a base, rather than joining the order. The Nurse Maude organisation is still providing community nursing.

The Sisters of the Community of the Sacred Name are inextricably linked with the history of Christchurch Anglican School of St Michael and All Angels where they provided the teaching staff for the school for several generations through the twentieth century..

These first two stages of the convent buildings which still remain, illustrate the early development and growth of the order. The third stage of development on the site, a large, three storey, brick, neo-gothic building that was on the corner of Barbadoes and St Asaph Streets has been demolished following the Canterbury earthquakes. In 1992 a fourth stage was added to the buildings in the form of Retreat House designed by Christchurch Architect Don Donnithorne. It formed the fourth side of the quadrangular shaped garden with the main entrance to the Retreat House from Tuam Street.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Community of the Sacred Name <u>Convent</u> has high cultural and spiritual significance as the home of the only Anglican female order in New Zealand since shortly after its inception in 1893. The esteem in which the site is held has ensured that the Community has remained at the location, and the buildings comparatively little altered. The Community continues to contribute to the work of the Anglican Church. A spiritual retreat centre is also now based at the site.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The 19th and early 20th century Community of the Sacred Name <u>Convent</u> buildings have high architectural and aesthetic significance as a group of buildings by two prominent Christchurch architects, Benjamin and Cyril Mountfort, and for the degree of authenticity and integrity of the 19th century chapel. Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. He emigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. He has been credited with defining Christchurch's Gothic Revival character with a group of major buildings including the Canterbury Museum, the Provincial Council Buildings and Canterbury College (later the Arts Centre). His son Cyril became his assistant in the 1880s and took over the practice after his father's death in 1898.

The buildings demonstrate the early development of the convent with the single storey corrugated iron section from 1894 and the later two-storey weatherboard chapel from c1897. The original building now houses the wafer room, a large mission room which was extended in the late 20th century, and a self contained flat used by priests during retreats. A room off the mission room was originally the chapel and has a stained glass window which lights the alcove by the sanctuary of the present chapel.

Current research suggests that the chapel was designed by Cyril Mountfort. It is a two storey, weatherboard building lit by sash windows. It is lined with tongue and groove. There is board and batten rimu panelling in the central, original part of the chapel and the battens are terminated by Gothic arches. The upper floor contains service rooms and sleeping quarters. The chapel is notable for its stained glass windows, including lancet windows that were relocated from the original east window of St Michael's Church around the time of the chapel construction, and also three windows in the west end designed by the English Arts and Crafts artist, Veronica Whall of the Whall & Whall stained glass studio.

The third building project, on the site, known as both The Deaconess House and Community of the Sacred Name House, was designed by John Goddard Collins of the firm Collins and Harman, and dated from 1911-1912. It was demolished following the earthquakes. The fourth major project, a single storey Retreat House with accommodation and dining facilities was designed by Christchurch architect Don Donnithorne in 1992.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Community of the Sacred Name <u>Convent</u> has craftsmanship significance for its early colonial construction in both corrugated iron and timber, its interior timber finishes including the chapel construction and more particularly for the stained glass windows by noted British stained glass artist Veronica Whall. Veronica Whall was an English illustrator, painter and successful stained glass artist and the daughter of Christopher Whall, who was a leader of the Arts and Crafts Movement in stained glass. She was co-director with her father of the Whall & Whall stained glass studio. Her work can also be found in Nurses Memorial Chapel in Christchurch and St Anne's Church, Pleasant Valley. The Chapel also contains an altar and carvings by noted Christchurch carver Fredrick Guernsey (1868–1953). Gurnsey taught at the Canterbury College School of Art and among his works in Christchurch are the Christchurch Cathedral reredos, and carvings and furnishings in the Cathedral's Chapel of St Michael and St George and the carvings for the Bridge of Remembrance in Christchurch.

CONTEXTUAL SIGNIFICANCE

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

The setting of The Community of the Sacred Name **Convent** consists of the immediate land parcel. The buildings sit in a garden, once enclosed by its buildings, forming an oasis in an otherwise light industrial area. The absence today of a residential community in the vicinity has deprived the Community of some of its original context. The complex has contextual significance as one of Christchurch's few remaining convent buildings which until the 2011 earthquake, was still in use for its original purpose, and as a part of Christchurch's identity-defining Anglican heritage.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

The Community of the Sacred Name <u>Convent</u> buildings and their setting have archaeological significance because they are on a central city site which has the potential to provide archaeological evidence relating to past human activity on the site which occurred prior to 1900.

ASSESSMENT STATEMENT

The Community of the Sacred Name **Convent** buildings and their setting are of overall high significance to Christchurch, including Banks Peninsula. The site has high historical and social significance as the only Anglican convent in New Zealand, and for its associations with Edith Mellish (Sister Edith) who founded the order in 1893, and with Sybilla Maude (Nurse Maude) who began training with the order, and subsequently founded district nursing in New Zealand. The Community of the Sacred Name has high cultural and spiritual significance as the home of the only Anglican female order in New Zealand since shortly after its inception in 1893. The buildings at 181 Barbadoes Street have high architectural and aesthetic significance as a group of buildings by two prominent Christchurch architects, Benjamin and Cyril Mountfort, and for the degree of authenticity and integrity of the 19th century chapel. The Community of the Sacred Name has craftsmanship significance for its chapel construction and more particularly for the stained glass windows by noted British stained glass artist Veronica Whall and carver Fredrick Guernsey. The complex has contextual significance as one of Christchurch's few remaining convent buildings which until the 2011 earthquake, was still in use for its original purpose, and as a part of Christchurch's identity-defining Anglican heritage.

REFERENCES:

Christchurch City Council, Heritage File, Community of the Sacred Name, 181 Barbadoes Street

Christchurch City Council, Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Community of the Sacred Name – 181 Barbadoes Street – 2011

Fry, Ruth, Community of the Sacred Name: a centennial history - 1993

REPORT DATED: 30/09/2014

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE ST JAMES' CHURCH – 750 HAREWOOD ROAD, CHRISTCHURCH

St James' Anglican Church is the site of an early place of Anglican worship in Canterbury, and has been a social focus for Harewood parishioners for 75 years. Land was set aside at Harewood for a school or church by the Canterbury Provincial Government in 1858. The first St James' Church was opened in 1862 and consecrated in 1880. For the first decade it also served as the district's school. In 1919 efforts began to replace the old building. The new, larger St James' Anglican Church was commenced, completed and consecrated in 1935. Part of the old church was moved to become the Sunday School. The new church was part of the Papanui parish until 1966, when it became part of the Mission District of Bishopdale/Harewood. Since 1983 St James' Anglican Church has been part of Burnside parish.

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 238

ST JAMES' CHURCH AND SETTING – 750 HAREWOOD ROAD, CHRISTCHURCH



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

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

St James' Anglican Church and its setting has historical and social significance as the site of an early place of Anglican worship in Canterbury, and a social focus for Harewood parishioners for 75 years. Land was set aside at Harewood for a school or church by the Canterbury Provincial Government in 1858. The first, very small St James' Church was opened in 1862 and consecrated in 1880. For the first decade it also served as the district's school. In 1919 efforts began to replace the old building. The new larger St James' Anglican Church was commenced, completed and consecrated in 1935, aided by a government subsidy through the Unemployment Board. One of a variety of subsidies that the board provided, this one required that the committee choose New Zealand-produced materials for the church, although after discussion they were allowed to use Pacific cedar shingles, subject to a fine per square foot used – the fine was later cancelled. Part of the old church was moved to become the Sunday School. The new church was part of the Papanui parish until 1966, when it became part of the

Mission District of Bishopdale/Harewood. Since 1983 St James' Anglican Church has been part of Burnside parish. A new hall was constructed in 1969 to replace the old Sunday School and an additional vestry was added to the church in 1991 on the north side of the church, opposite the existing vestry. The church was not badly damaged by the Canterbury earthquakes and has continued to remain open and in use.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

St James' Anglican Church has cultural and spiritual significance as the site of Anglican worship in the Harewood district for nearly 150 years. The present church has been the focus of the spiritual life of parishioners for 75 years.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

St James' Anglican Church has high architectural and aesthetic significance as an Arts and Crafts Gothic Revival church by Christchurch architect RSD Harman. RSD Harman, nephew of RD Harman of Collins and Harman, was born and educated in Christchurch where he subsequently became one of the city's most competent ecclesiastical and residential architects. He served his articles with the local firm of Seager and MacLeod while attending classes at the Canterbury College School of Art. Following the First World War he studied at the Royal College of Art in London before returning to New Zealand in 1920 to rejoin Seager's office. After another period in London he was temporarily in partnership with Cecil Wood (1926-1928) before setting up his own practice. Harman was closely associated with the Anglican Church throughout his career and went on to design the well known Church of the Good Shepherd at Tekapo and St John's Cathedral, Napier, although the latter was not built until after his death.

Harman adopted a plain style for St James, with small windows, solid massing and a squat battered entrance tower. This accorded both with the Arts and Crafts principle of simplicity and honesty to materials, and the prevailing aesthetic of the period towards greater simplicity. Other architects working on church projects during the period, such as Cecil Wood, designed in a similar fashion. Above the entry set in to the tower is the figure of St James in relief set within a geometric surround. The tower is topped by a copper-covered spire and the interior has a timber truss ceiling with three vertical queen posts linking the tie beam and rafters. The walls inside and out are finished with cement. Paired lancet widows are filled with leaded glass. A second vestry was added to the north elevation of the church in 1991, matching the original vestry on the south side. Otherwise the church maintains a high degree of integrity.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St James has technological and craftsmanship significance for its use of concrete and for the potential it has to reveal information about 1930s materials, fixtures and fittings, and

construction techniques. Concrete became popular as a church building material during the 1930s, for reasons of aesthetics, strength and economy. Harman used concrete extensively in many of his churches. In the case of St James, expense was of particular concern, and Harman was instructed to make changes to his original design to reduce the cost. The concrete work in St James was carried out by the Glue Brothers of Fendalton. The Glues had developed their own technique of poured concrete construction in 1914, and built a number of houses throughout Fendalton during the 1920s and 1930s using the method. The principal contractor for the church was HJS Harrington.

In addition the church contains the bell from the first St James' Church, which came from the first St Paul's Church in Papanui and was reported in 1932 to have been the ship's bell aboard the *Cressy*. Also transferred from the first St James' Church were the nave windows and the curate's prayer desk. The carved lectern was also designed by RSD Harman.

CONTEXTUAL SIGNIFICANCE

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

St James' Church has contextual significance for its central location on a triangular 'island' site where Harewood Road and Whitchurch Place meet Russley Road within a churchyard setting. The setting of the church consists of the churchyard to the west, and the hall and a paddock to the east. The lychgate is situated to the south, overlooking Harewood Road. The grounds contain a number of mature trees. The wider environs of the church and graveyard remain semi-rural, although there are a number of houses and commercial premises in the vicinity, and the airport is close by. The church has contextual significance as a landmark that is clearly visible from the busy arterial routes of Russley and Harewood Roads and for retaining its semi-rural setting.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

St James' Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. The first church on the site was erected in 1862, and burials in the graveyard also began in the 19th century.

ASSESSMENT STATEMENT

St James' Anglican Church and its setting are of overall significance to Christchurch including Banks Peninsula. The church has historical and social significance as the site of an early place of Anglican worship in Canterbury, and a social focus for Harewood parishioners for 75 years. It has cultural and spiritual significance as the site of Anglican worship in the Harewood district for nearly 150 years. St James' Anglican Church has architectural and aesthetic significance as an Arts and Crafts Gothic Revival church by Christchurch architect RSD Harman. The

church has technological and craftsmanship significance for its concrete construction and interior and exterior finishing. St James' Church has contextual significance for its central location on a triangular site where Harewood Road and Whitchurch Place meet Russley Road within a churchyard setting. St James' Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 1343

ST JAMES' CHURCH LYCHGATE AND SETTING – 750 HAREWOOD ROAD, CHRISTCHURCH



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The lychgate at St James' Church and its setting have historical and social significance as a memorial erected in 1950 to John and Mary Stanley, foundation members of the church who had arrived in Canterbury in 1850 on one of the first four ships, *The Randolph*. John Stanley was a Sunday School teacher at Papanui, before the original St James' Church was built in Harewood. He and Mary Stanley established one of the first apple orchards in the district and the land for Harewood School was purchased from John Stanley in 1871.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The lychgate has cultural and spiritual significance as a memorial to early Harewood parishioners by their descendants and a demonstration of the way of life of the church's clergy and parishioners. Dating to the medieval era, lychgates were traditionally the place where pall bearers carried the body of a deceased person and laid it on a communal bier, with part of the burial ceremony being carried out under the shelter of the lychgate's roof. Later they were a place to shelter a coffin until the clergy arrived. As such they were classed as part of the church. In more recent times they are more commonly used as places to rest – where they have built in bench seats – and to shelter from the weather.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The lychgate at St James' Church has architectural and aesthetic significance as a traditional Gothic Revival style lychgate, with the gates sheltered by a simple gabled roof with its roof beam structure exposed. The hardwood lychgate was constructed in 1950 by a local workman HJS Harrington, who was the original contractor for the church and also a member of the Stanley family by marriage.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The lychgate has technological and craftsmanship significance for its construction using decorative bargeboards, exposed beams and traditional craft and design elements in timber.

CONTEXTUAL SIGNIFICANCE

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

St James' Church lychgate has contextual significance for its relationship to the church and churchyard and its central location on a triangular 'island' site where Harewood Road and Whitchurch Place meet Russley Road. The setting of the lychgate consists of the churchyard to the west, and the hall and a paddock to the east. The lychgate is situated to the south of the church, opening onto Harewood Road. The lychgate has contextual significance for its position along the southern boundary of the property, providing a distinctive entrance to the church grounds from Harewood Road.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

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

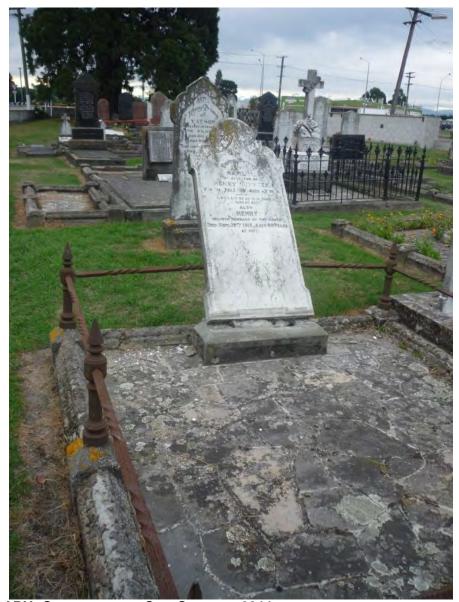
The lychgate at St James' Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. The first church on the site was erected in 1862, and burials in the graveyard also began in the 19th century.

ASSESSMENT STATEMENT

The lychgate at St James' Anglican Church and its setting is of overall significance to Christchurch, including Banks Peninsula. The lychgate has historical and social significance as a centennial memorial to John and Mary Stanley, foundation members of the church who had arrived in Canterbury in 1850 on one of the first four ships, *The Randolph*. The lychgate has cultural and spiritual significance as a memorial to early Harewood parishioners by their descendants. The lychgate at St James' Church has architectural and aesthetic significance as a Gothic Revival style lychgate in sympathy with the design of the church. The lychgate has technological and craftsmanship significance for its construction and finish by a local workman HJS Harrington, who was a member of the Stanley family by marriage. The lychgate has contextual significance for its position along the southern boundary of the church precinct, providing a distinctive entrance to the church grounds from Harewood Road. The lychgate at St James' Anglican Church and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 1287

ST JAMES' CHURCH GRAVEYARD -750 HAREWOOD ROAD, CHRISTCHURCH



PHOTOGRAPH: CHRISTCHURCH CITY COUNCIL, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The St James's churchyard has high historical and social significance as the resting place of many early settlers, including the Stanleys, the Nunweeks, and the Dureys. The Stanleys were among the earliest settlers in Canterbury, arriving on *The Randolph* in 1850 and settling in Harewood where they built up a successful orchard business. The Nunweeks arrived in 1856 and were also well-known fruit farmers in the Harewood area. The churchyard at St James' Church is situated to the west of the church. It was full by the 1980s and subsequently a Memorial Wall was erected on the northern boundary. This is a block wall with a grid plan in front allowing the burial of ashes with corresponding memorial plaques fixed to the wall. There are plans to extend this facility.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The churchyard at St James' Anglican Church has high cultural and spiritual significance as a Christian burial place and commemorative site. The churchyard is held in high regard both by the Diocese and its congregation and a broad range of Anglican spiritual and social services have been conducted on the wider site over the years. The churchyard also demonstrates past and present beliefs and practices relating to death, mourning, burial and commemoration.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The churchyard at St James' Church has architectural and aesthetic significance for the diversity of tombstone designs in evidence. The cemetery evokes a sense of age and history in the patina of the monuments and individual graves are generally typical of contemporary monumental masonry designs and motifs.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

St James' Churchyard exhibits craftsmanship significance in its grave markers. The materials and methods used in the cemetery are representative of the period in which they were installed, and evidence past techniques, some of which are no longer practised.

CONTEXTUAL SIGNIFICANCE

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

St James' Churchyard has contextual significance for its relationship with the church and lychgate, which together stand upon a triangular island site where Harewood Road and Whitchurch Place meet Russley Road to the west of the church. The **setting churchyard relates to consists of** the church, the hall and a paddock to the east. The churchyard is

situated to the west of the church. The grounds contain a number of mature trees. The wider environs of the church and graveyard remain semi-rural, although there are a number of houses and commercial premises in the vicinity, and the airport is close. The churchyard has contextual significance as a landmark that is clearly visible from the busy arterial routes of Russley and Harewood Roads and for retaining its semi-rural setting.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

St James' churchyard and its setting are is of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900. The first church on the site was erected in 1862, and burials in the graveyard also began in the nineteenth century.

ASSESSMENT STATEMENT

The churchyard at St James' Church and its setting is of overall significance to Christchurch, including Banks Peninsula. The churchyard has high historical and social significance as the resting place of many early settlers to the area, including the Stanleys, the Nunweeks, and the Dureys, as well as other members of the church community. The churchyard at St James' Church has high cultural and spiritual significance as a Christian burial site that originated in the 19th century and demonstrates the continuity of funeral practices and beliefs. The churchyard at St James' Church has architectural and aesthetic significance for the diversity of tombstone designs in evidence and technological and craftsmanship value for the degree of craftsmanship that they demonstrate in their design and execution. The churchyard has contextual significance as a local landmark set within the church precinct. St James' churchyard and its setting are is of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including pre-1900.

REFERENCES:

Christchurch City Council, Heritage File, St James' Church – 750 Harewood Road Christchurch City Council, Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. St James' Anglican Church – 750 Harewood Road – 2011

http://www.heritage.org.nz/ http://www.teara.govt.nz/en/1966/labour-department-of *Press* 7 October 1932, p. 13

REPORT DATED: 11 MARCH 2015

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 338

FORMER ADDINGTON GAOL, WALL AND SETTING- 1-2916-28/336, 338 AND 338A, 340E, 342 LINCOLN ROAD, CHRISTCHURCH





PHOTOGRAPH: M.VAIR-PIOVA, 23/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former Addington Gaol is of high historical and social significance for 120 year history of the incarceration of both male and female prisoners, and for its forty year tenure as a military camp. It is one of the oldest remaining prison buildings in the country.

Addington Gaol was built to relieve congestion at Lyttelton Gaol, Canterbury's first and only penal institution at the time. The institution was proposed in the early 1860s, but it was not until 1871 that the first stage of the prison was opened as a women's reformatory. Temporary buildings for male prisoners were added soon after. Research has not revealed how long these buildings remained in use; those that remained extant were largely demolished in 1951 leaving only some exterior walls. The main cell block was commenced in 1874 but not completed until 1880. It provided more permanent accommodation for male prisoners. Between the 1920s and 1951 the complex served as a dedicated women's prison. Between 1949 and 1989 part of the Addington site was used by the army as a military base. The army also used the cell block for storage between 1951 and 1959. When they gave the building up, it was recommissioned as a remand facility for male prisoners.

Through much of the twentieth century the complex faced criticism for its primitive conditions, and unrest was common in later years. It was not until 1999 however that the remand facility was permanently closed. Since 2006 the building has been used as backpacker accommodation known as The Jailhouse. The prison grounds and exercise yards have been largely been built out with intensive apartment developments.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

Addington Gaol is of high cultural significance as it illustrates the penal philosophy of the Victorian period. The buildings of Addington Gaol were adapted as penal philosophy evolved, but were considered primitive and anachronistic for much of the twentieth century, and were the focus of much debate. The recent change of use to backpacker accommodation is part of a trend seen in the city and elsewhere in the world of the adaptive reuse of heritage buildings to provide unique or themed traveller accommodation.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Addington Gaol is of high architectural and aesthetic significance as a comparatively original Victorian prison, reflecting the thinking of the period about the design of correctional facilities. The 1880 building is also an important work by pre-eminent New Zealand Gothic Revival architect Benjamin Mountfort. Research suggests it is the oldest surviving cell block in the country.

The remaining gaol structures on the Addington site date from two phases. The free-standing wall elements are the remnant of a small-scale and probably temporary dedicated women's prison, designed in a radial fashion to facilitate the division of prisoners into types of offender. The large cell block, dating from 1880, was part of a different and much more ambitious and complex scheme, again designed on a radial plan and but with individual cells and galleries to facilitate classification, surveillance and prisoner reformation. Neither plan was ever completed.

Although the 1880 building is a standard Victorian cell block in terms of its basic design and layout, Mountfort's individual design input is evident in the incorporation of Gothic Revival elements such as the arched window and door openings. Although adapted over the years, the building is remarkably intact. Some cells still retain examples of prisoners' artistic graffiti. The remnant walls of the former women's prison have been altered with some openings pushed through in response to requirements for the modern apartments behind.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

Addington Gaol is of high technological and craftsmanship significance as an early example of the use of concrete as a construction material in New Zealand. The new material of concrete made its first appearance in this country in the 1860s, but became a popular and widespread material during the 1870s.

CONTEXTUAL SIGNIFICANCE

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

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

Addington Gaol has contextual significance on its site, in its setting and within its Addington context. The Gaol is located mid-block between Lincoln Road and Poulson Street. The 1880 building is located on a small parcel contiguous with the footprint of the building (328 Lincoln Road). The 1871 wall intersects with several parcels along its considerable length (all subdivisions of 336 Lincoln Road). These latter parcels are also occupied by apartments. The setting of the Gaol, which historically was all gaol yard, consists of these parcels and the adjacent large irregular parcel (338 Lincoln Road) to the north, which is a grassed CCC reserve known as Mountfort Park. The wider context of the Gaol includes the full extent of the original gaol grounds, which extended west to Lincoln Road, and east to Poulson Street. The large 1880 gaol building is visible from surrounding streets and is consequently a landmark in Addington. The building is an important contributor to the historic character of the older suburb of Addington.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

Addington Gaol and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. Development of the site took place from the mid 1860s.

ASSESSMENT STATEMENT

Addington Gaol and wall and its setting are of high overall heritage significance to the Christchurch district including Banks Peninsula. The Gaol is of high historical and social significance for 120 year history of the incarceration of both male and female prisoners and for its forty year tenure as a military camp. The Gaol is of high cultural significance as a reflection of historic attitudes to crime and punishment, and particularly of the penal philosophy of the Victorian period, which sought to systematise correctional facilities and reform offenders. The Gaol is of high architectural and aesthetic significance as a comparatively original Victorian prison, reflecting in its design the contemporary concern with control and character reform. The 1880 building is also an important work by pre-eminent New Zealand Gothic Revival architect Benjamin Mountfort. The Gaol is of high technological and craftsmanship significance as an early example in New Zealand of the use of concrete in a major construction. The Gaol is of contextual significance as a landmark site in the older suburb of Addington. The Gaol and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files, 1 Lincoln Road.

REPORT DATED: 20/02/2015

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

DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 1363

FORMER LANSDOWNE STABLES AND SETTING- 58 OLD TAI TAPU ROAD, CHRISTCHURCH



PHOTOGRAPH: HERITAGE NEW ZEALAND 2007



PHOTOGRAPH: HERITAGE NEW ZEALAND, 2011

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The Lansdowne Stables has high historical and social significance for its association with early Canterbury and New Zealand notables William Guise Brittan and Edward William Stafford, and as a statement of the central place of the horse as the motive power for agriculture and transport and as a major focus for recreation in nineteenth century New Zealand.

William Guise Brittan (1809-1876), his wife Louisa and their four young children arrived in 1850 on board one of the first four Canterbury Association ships, the Sir George Seymour. Brittan was a major figure in founding the Canterbury Settlement, and was the first to register his name with the Association as a land buyer whilst still in England in January 1850. He held a number of prominent positions in the early settlement including Commissioner of Crown Lands, chairman of the Colonists' Society, supervisor of the allocation of Orders of Choice - the process by which colonists selected their land purchases - and treasurer of the Waste Lands Board. Brittan was also known for his philanthropy and gave land for the Papanui Anglican Church.

The Brittan family selected a site in Oxford Terrace (later the site of the Clarendon Hotel) as their town section, and 50 acres at the corner of the East Town Belt (later Fitzgerald Avenue) and the Avon River as their rural section. This latter property they called *Englefield*. William Brittan also took up a large station at Halswell in 1851 that he called *Lansdowne* after Lansdowne Hill in Bath. Although *Englefield* was the Brittan family's primary home until it was sold for subdivision in 1864, William also developed the *Lansdowne* estate, building a large stone homestead (c1858) and a substantial stone stables. It has been recorded that Brittan would often commute from his Halswell property to Christchurch in a 'four in hand' to fulfil his public duties. He also regularly advertised his standing stallion Prince Rupert at Lansdowne during the mid-1860s.

475 acres of *Lansdowne* and its buildings were offered for sale in 1867. The property was eventually purchased in 1873 by the Hon. (later the Hon. Sir) Edward William Stafford. Stafford (1819-1901) immigrated to Nelson in 1843 where he became a pastoralist. Entering into local politics, he was elected first Superintendent of Nelson Province in 1853. In 1855 he entered parliament as Nelson's representative, and the following year headed the first of his three administrations (1856-1861, 1865-1870 and 1872). Until Richard Seddon's reign at the turn of the century, Stafford was New Zealand's longest serving premier. A firm advocate of a strong central government, the Trinity College-educated politician maintained his grip on power through a mix of pragmatism, hard work and a deep understanding of constitutional theory. Away from the sphere of politics, Stafford was renowned as a sportsman. In his youth a capable jockey, he had a reputation one of the best judges of horses in New Zealand. He was also a keen countryman, forester and landscape gardener. Brittan's Halswell property with its productive land, established gardens and large stables would have had obvious appeal.

In 1878 Stafford retired from politics and returned to England where he devoted himself to business and family. *Lansdowne* was leased for a decade and then offered for auction in 1888. The (at that stage) 2382 acre property then underwent subdivision. The homestead block appears to have been purchased by Jennings Moffat (or Moffet), who had earlier been a lessee of the estate. Moffat apparently lost his money in horse racing, and in 1896 sold *Lansdowne* to William Birdling.

William Birdling (1822-1902) was born in Somerset and came to Canterbury in 1843 to work as an overseer for the Rhodes brothers. In 1852 he settled beside Lake Ellesmere on a property he named Waikoko. The area later became known as Bridling's' Flat. In 1896 he left the management of Waikoko to his sons and retired with his wife Jane to *Lansdowne*. The

Lansdowne farm was managed by his son Arthur (1863-1962). Arthur was educated at Lincoln College, and was a well-known and successful stock breeder. He built the present Lansdowne homestead after a fire destroyed the original house in 1944.

The former stable block (now on a separate block to the homestead) was damaged in the Canterbury Earthquakes of 2010-2011. Its future has not yet been decided.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The Lansdowne Stables have cultural significance as an indicator of the central place of the horse in nineteenth and early twentieth century society before the advent of the internal combustion engine. An owner's knowledge of their horses and the manner in which they housed and presented them was an important indicator of status. Horses played a significant role in the lives of William Brittan, Edward Stafford and other owners and lessees of *Lansdowne* through to the mid-twentieth century.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The Lansdowne Stables have architectural and aesthetic significance as a substantial early farm building. The stables was constructed in c1860 for William Brittan using random basalt rubble sourced from the property. It is unclear if the first floor timber feed loft was part of the original building or a later addition. The long high building has five large compartments with segmental-arched stable doors opening to the yard. The feed loft has two gables with full-height doors. One gable has an external stair. A partial lean-to projects from the rear of the building. Deterioration of the stone walls led to some substantial rebuilding in 1980. The stables sustained damage in the 2010-2011 Canterbury Earthquakes, in particular areas of the stone walls on the first floor collapsed.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The Lansdowne Stables has technological and craftsmanship significance for its capacity to illustrate construction methods and the use of materials in the early colonial period. The building is particularly notable for its squared basalt rubble stonework, dating from a period in which masonry buildings were uncommon in Christchurch.

CONTEXTUAL SIGNIFICANCE

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

The Lansdowne Stables have contextual significance in its rural location off the Old Tai Tapu Road, amongst mature trees and in proximity to the present Lansdowne homestead - which is on the site of its predecessor - and the former Lansdowne gatehouse. The immediate setting of the stables is the area of pasture and mature trees that surrounds it, which also includes another old farm building. The Halswell River passes to the west of the building.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

The Lansdowne Stables and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The property was developed from the 1850s

ASSESSMENT STATEMENT

The Lansdowne Stables has overall heritage significance to the Christchurch district including Banks Peninsula. The stables has high historical and social significance for its association with early Canterbury and New Zealand notables William Guise Brittan and Edward William Stafford, and as a statement of the central place of the horse as the motive power for agriculture and transport and as a major focus for recreation in nineteenth century New Zealand. The stables has cultural significance as an indicator of the central place of the horse in a period when one's 'turnout' (of horses and carriages) was a symbol of status, and knowledge of horses earned wide respect. The stables has architectural and aesthetic significance as a substantial early farm building, partly constructed from the unusual material of stone. The stables has technological and craftsmanship significance for its capacity to illustrate construction methods and the use of materials in the early colonial period particularly for its basalt stonework. The stables has contextual significance in its rural location off the Old Tai Tapu Road, amongst mature trees and other old farm buildings, and in proximity to the present Lansdowne homestead and former gatehouse. The stables and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The property was developed from the 1850s, and the stables originally shared its site with a range of farm buildings - most of which are no longer extant.

REFERENCES:

CCC Unlisted Heritage Files: 150, 162, 168 Old Taitapu Rd

Dictionary of New Zealand Biography Papers Past

REPORT DATED: 24/03/2015

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

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DISTRICT PLAN – LISTED HERITAGE PLACE HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE HERITAGE ITEM NUMBER 256 FORMER COMMERCIAL BUILDING—95 CASHEL 211-215

FORMER COMMERCIAL BUILDING—95 CASHEL 211-215 MANCHESTER STREET, CHRISTCHURCH





PHOTOGRAPH: GARETH WRIGHT, 2013 RICHARD LLOYD, 2015

HISTORICAL AND SOCIAL SIGNIFICANCE

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

The former commercial building at 211-215 Manchester Street 95 Cashel Street has high historical and social significance as one of the city's oldest commercial buildings, dating from c1860 that, until the Canterbury earthquakes, had remained on its original site. It takes its popular name - Shand's or Shand's Emporium - from John Shand, a merchant and farm owner from England, who immigrated to New Zealand in 1850. Before he left England Shand purchased 100 acres of rural land in Riccarton, from the Canterbury Association, and was offered four quarter-acre town sections as part of a settlement incentive to early purchasers of land in Canterbury. Shand became the owner of four Town Sections on Hereford Street between Colombo Street and the Avon River. A successful businessman, Shand built the 'Avon Lodge' on his farm at Riccarton, his association with that area commemorated in the naming of Shand's Crescent. The building was built c1860 by a solicitor Harry Bell Johnstone, an early lessee of Shand's Hereford Street property. Johnstone who was joined in practice by William Wyn-Williams, a well-known Christchurch identity, in 1861. The building remained in use as commercial offices until the 1970s from which time it has operated as a boutique retail premises. Currently tln 2014 the building has been was moved from its original site in Hereford Street and is located on to a temporary a site between Hereford Cashel Streets, awaiting a permanent relocation off-site. The relocation is the result of the post-quake redevelopment of the site to be integrated into a larger site encompassing Cashel Street, Oxford Terrace and Hereford Street. In August 2015 the building was relocated to its present site beside the former Trinity Church in Manchester Street by new owners Christchurch Heritage Ltd. The building suffered some damage in the earthquakes of 2010-2011 and post-quake deferred repair and maintenance has caused further deterioration but is still predominantly intact.

CULTURAL AND SPIRITUAL SIGNIFICANCE

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

The former commercial building at <u>211-215 Manchester Street</u> 95 Cashel Street has cultural significance as a remnant of the early colonial period of Christchurch's inner city development. As one of the few remaining timber commercial buildings in the city it stands as a reminder of the scale and appearance of early colonial Christchurch. Its cultural heritage significance to the people of Christchurch was made evident during the 1970s when it was saved from demolition through public pressure for its retention.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

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

The former commercial building at 211-215 Manchester Street 95 Cashel Street has architectural and aesthetic significance as an extant example of early colonial architecture. It is Victorian colonial vernacular in style and it is a simple utilitarian form built as a commercial premises. A two-storeyed lapped weatherboard building it is constructed of timber initially with a shingled gable roof with a staircase rising from a narrow hall on the western side of the building. The style of the building is functional both in its appearance and its means of construction. There was a brick lean-to, almost the height of the building, which contained the original safe room, attached at the rear but this has been removed following the earthquakes. The kauri fireplaces, with cast-iron fire surrounds, remain in-situ. The building is an early example of the simple timber buildings that were constructed in the early colonial period. The basic form was standard for the time and could be adapted for residential or commercial use. Few commercial buildings of this date and style remain today. The building is damaged following the Canterbury earthquakes but still retains many of its original materials and features.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

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

The former commercial building at <u>211-215 Manchester Street</u> 95 Cashel Street has technological and craftsmanship significance as its methods of construction and materials, fixture and fittings have the ability to provide insight into early colonial building practices. Kauri is used throughout the building in the exterior, machine-sawn, weatherboards, the doors, staircase, mantle pieces and floorboards. The roof was originally Tasmanian shingles, the steep pitch of the roof ensuring that the roof remained watertight. Research to date suggests that the bricks used to construct the now demolished lean-to at the rear may have been brought out as ballast from Britain or Australia.

CONTEXTUAL SIGNIFICANCE

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

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

The former commercial building at 211-215 95 Cashel Manchester Street has some contextual value as a landmark due to its age, scale, materials and form. through post-quake demolition in the area and its initial temporary relocation following the Canterbury earthquakes. In the broader context the timber building is surrounded by more modern large scale developments that emphasise the changing scale of the inner city in Christchurch over the past 150 years. The buildings location in Manchester Street next to the former Trinity Church has formed a pairing of heritage buildings on a prominent corner site in the central city.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

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

As a pre-1900 building the former commercial building at **95 Cashel 211-215 Manchester** Street has archaeological significance for its ability to demonstrate early colonial construction practices. Its site archaeology is no longer apparent given it has been removed from its original site.

ASSESSMENT STATEMENT

The former commercial building at 211-215 Manchester 95 Cashel-Street and its setting are of overall heritage significance to Christchurch including Banks Peninsula as an example of an early timber colonial commercial building. It has high historical and social significance as one of the city's oldest commercial buildings, dating from c1860 that, until the Canterbury earthquakes, had remained on its original site. The former commercial building at 95 Cashel Street has cultural significance as a remnant of the early colonial period of Christchurch's inner city. The former commercial building at 211-215 Manchester Street 95 Cashel Street has architectural and aesthetic significance as an extant example of Victorian colonial vernacular architecture with its simple utilitarian form in local materials. The former commercial building at 95 Cashel Street 211-215 Manchester Street has technological and craftsmanship significance as its methods of construction and materials, fixture and fittings have the ability to provide insight into early colonial building practices. As a pre-1900 building the former commercial building at 211-215 Manchester Street 95 Cashel Street has archaeological significance for its ability to demonstrated early colonial construction practices.

REFERENCES:

Christchurch City Council, Heritage File, Shand's Emporium – 88 Hereford Street Christchurch City Council, Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Shand's Emporium – 88 Hereford Street Christchurch City Council, 88 Hereford Street, Central City

REPORT DATED: 28/11/2014

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

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CCC Submission Stage 3

ATTACHMENT 3b

Amendments to the Statements of Significance in S32 for Proposal 9 - tracked changes as per Table 1

Ecological Statements of Significance

Christchurch District Plan Site of Ecological Significance

Site Significance Statement

Site name: Wainui/Carews Peak

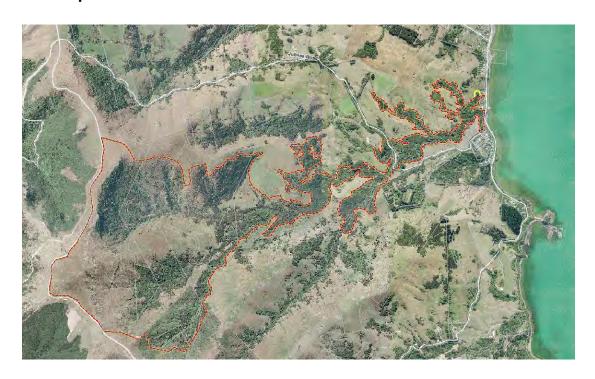
Site number: SES/A/20

Physical address of site: Bossu Road, Wainui

Summary of Significance:

The site is significant because it contains a range of representative, rare and distinctive indigenous vegetation communities including originally rare ecosystems. It supports a diverse range of vegetation communities and habitats and has a continuous altitudinal sequence from near sea level to almost 800m. It supports a nationally Threatened plant species, six nationally At Risk plant species, an outstanding number of plant species that are uncommon within the ecological region or ecological district, three nationally At Risk fish species, four nationally Threatened or At Risk aquatic invertebrates (most of which are endemic to Banks Peninsula) and seven species at their distributional limits on Banks Peninsula. The site is an important ecological linkage from the coast at Akaroa Harbour over the summit of Carews Peak into the upper Peraki Valley catchment. It also provides important habitat for indigenous forest birds, fish and aquatic invertebrates.

Site Map



Additional Site Information

Ecological District: Akaroa

Area of SES (ha): 195.16 <u>194.99</u>

Central point (NZTM): E1590059, N5147114

Site Description

The site is located on the southern side of Akaroa Harbour above Wainui Township. It includes the area around the summit of Carews Peak, the headwaters of the Carews Stream catchment and the steep gullies extending down to sea level at Akaroa Harbour at Wainui. The valley faces in a generally north-east direction and its altitudinal range is from sea level to 794 m at the summit of Carews Peak. The site was identified by the Department of Conservation as a Recommended Area for Protection (Akaroa RAP 11 – Carews Peak) (Wilson 1992). It is understood that the upper half of the site has been purchased by the Nature Heritage Fund and will be administered by the Department of Conservation.

The main vegetation communities within the site (Wilson 1992, Shanks and Turney 2013, Wildland Consultants unpubl. data 2012) are:

- Matai lowland totara kahikatea/mixed hardwood forest on lowland hill slopes
- Thin-bark totara/mixed hardwood forest on montane hill slopes
- Mixed broadleaved second-growth hardwood forest on lowland and montane hill slopes
- · Kanuka-dominant second-growth hardwood forest on lowland hill slopes
- Broadleaved hardwood treeland on lowland hill slopes
- · Short tussockland on lowland and montane hill slopes
- · Fernland on lowland and montane hill slopes
- Snow tussock tussockland on montane hill slopes
- Small leaved indigenous shrublands on lowland and montane hill slopes
- Freshwater lowland and montane marsh, swamp, flush and emergent aquatic vegetation
- Scattered plants on montane rock

Extent of Site of Ecological Significance

The upper (western) boundary of the site is Bossu Road. The site includes Carews Peak and its surrounding tussocklands, grasslands, rock bluff communities and shrublands. It includes the indigenous montane and lowland forest and shrublands on the hill slopes and in the gullies in the upper catchment and the wetland communities in the small basin between 240 and 280 m above sea level. A large area of exotic grassland on a prominent north-facing slope in the middle of the upper catchment is excluded from the site. The site includes the matai - lowland totara - kahikatea/mixed hardwood forest and mixed broadleaved second-growth hardwood forest in the gullies in the lower part of the site. Large exotic trees on the margins of

the forested gullies and curtilage areas associated with residential dwellings in the lower part of the site are excluded.

Assessment Summary

The Wainui/Carews Peak Site has been evaluated against the criteria for determining significant indigenous vegetation and significant habitat of indigenous biodiversity listed in Appendix 3 of the Canterbury Regional Policy Statement (Environment Canterbury, 2013) (see below). Under these criteria the site is ecologically significant because it meets the representativeness (criteria 1 and 2), rarity/distinctiveness (criteria 3, 4, 5 and 6), diversity and pattern (criterion 7) and ecological context criteria (criteria 8 and 10).

Assessment against Significance Criteria

Representativeness

1. Indigenous vegetation or habitat of indigenous fauna that is representative, typical or characteristic of the natural diversity of the relevant ecological district. This can include degraded examples where they are some of the best remaining examples of their type, or represent all that remains of indigenous biodiversity in some areas.

The site contains a range of indigenous vegetation communities that are representative of those that would have occurred in the ecological district at a baseline of 1840. These include small areas of old-growth podocarp forest (montane thin-barked totara (*Podocarpus cunninghamii*) forest and remnant lowland matai (*Prumnopitys taxifolia*) - lowland totara (*Podocarpus totara*) – kahikatea (*Dacrycarpus dacrydioides*)/mixed hardwood forest), rock bluff communities, snow tussock (*Chionachloa rigida*) grasslands, wetlands and streams. Indigenous vegetation communities that have been protected from stock, either in the Scenic Reserves or areas protected by the steep terrain are particularly intact. Generally natural ecological processes are functioning well and indigenous vegetation communities are regenerating and expanding, particularly in the upper part of the site (Shanks and Turney 2013).

The snow tussock tussocklands that occur on the upper slopes of Carews Peak are representative of the sub-alpine vegetation that occupied exposed, higher altitude sites in the ecological district. It also contains small areas of montane herbfield (Shanks and Turney 2013).

Igneous bluffs and scarps on the upper slopes of the site support highly specialised montane and sub-alpine rock bluff communities that have a number of nationally Threatened and At Risk uncommon and endemic plant species. These communities are representative of the communities that would have occurred on these sites at a baseline of 1840.

Secondary hardwood forest and shrubland (mixed broadleaved hardwood forest, kanuka (*Kunzea robusta*) forest and small-leaved indigenous shrublands) are the dominant cover within the site. Although secondary, and modified by past (and in the lower part of the site current grazing (Wildland Consultants 2012) their composition is diverse and there are few exotic species. These communities are

representative of the range of serial vegetation communities that would have present in the ecological district.

The peat wetland within the site is one of the best examples of a palustrine and riverine marsh in the ecological region (Shanks and Turney 2013) and the only example of a peat wetland (Wilson 1992). Although the structure and composition of the vegetation has been modified by stock grazing and trampling, the vegetation cover is predominantly indigenous (wi (*Juncus edgarie*) rushland and bog rush (*Schoenus pauciflorus*)) (Parker 2013, Grove and Parker 2013).

Carews Peak Stream supports a representative assemblage of aquatic inverebrates including a high proportion of sensitive mayfly, stonefly and caddisfly (EPT: Ephemeroptera, Plecoptera, Trichoptera) species, with an average of 53% of taxa being EPT and the abundance of EPT individuals an average of 42% (EOS unpubl. data 2014).

2. Indigenous vegetation or habitat of indigenous fauna that is a relatively large example of its type within the relevant ecological district.

The site is significant under this criterion.

It is a large example of a diverse mosaic of indigenous dominated vegetation communities.

Rarity/Distinctiveness

3. Indigenous vegetation or habitat of indigenous fauna that has been reduced to less than 20% of its former extent in the Region, or relevant land environment, ecological district, or freshwater environment.

The site is significant under this criterion.

The indigenous forest in the lower half of the site is significant at the Level 4 land environment scale. The forest below Jubilee Road is on an Acutely Threatened land environment (F3.1a) where 9.9% indigenous vegetation is left on this land environment nationally (Walker et al. 2007).) The remainder of the forest in the lower half of the site, and a small area of tussockland between Bossu Road and Carews Peak are on Chronically Threatened land environments (F3.1b and F3.3b respectively) where 12.2 and 17.6% indigenous vegetation is left on these land environments nationally (Walker et al. 2007).

The old growth montane thin-barked totara forest, matai - lowland totara - kahikatea/mixed hardwood forest and regenerating secondary forest ecosystems are significant under this criterion because they have been reduced to less than 20% of their former extent in the ecological district. Banks Peninsula, including the Akaroa Ecological District, was almost entirely forested prior to the arrival of humans (Harding 2009, Wilson 2013). Following human arrival the extent of forest in the ecological district (and region) was greatly reduced. The present extent of all indigenous forest in the ED is estimated to be 10% (17.8% including manuka and kanuka) (New Zealand Landcover Database (Version 4)). The present extent of old growth forest is estimated to be approximately 800 ha or <1% of its original extent (Wilson 2009).

Wetlands within the site are also significant under this criterion. There is a complex of three small mesotrophic marsh and shallow water wetlands in a small basin at approximately 260 – 280 m above sea level. Wetland ecosystems have been reduced to less than 20% of their former extent at the regional and freshwater biogeographic unit scales. Ausseil *et al.* (2008) estimate that wetlands have been reduced to 10.6% of their original extent in the Canterbury Region and 7.0% in the Canterbury freshwater biogeographic unit.

4. Indigenous vegetation or habitat of indigenous fauna that supports an indigenous species that is threatened, at risk, or uncommon, nationally or within the relevant ecological district.

The site is significant under this criterion.

It has one nationally Threatened plant species, six nationally At Risk plant species, an outstanding number of plant species that are uncommon within the ecological region or ecological district, three nationally At Risk fish species and four nationally Threatened or At Risk aquatic invertebrates (most of which are endemic to Banks Peninsula).

Plants

Nationally Threatened and At Risk plant species (de Lange et al. 2013) recorded from the site are:

- Banks Peninsula fork fern (*Tmesipteris horomaka*) (Threatened -Nationally Critical and endemic to Banks Peninsula) – on 7 host tree ferns (Shanks and Turney 2013)
- White mistletoe (*Tupeia antarctica*) (At Risk Declining) common on tree lucerne near Wainui Main Road. Likely to be one of the largest populations of this mistletoe on the Peninsula (Wildland Consultants unpubl. data 2012)
- Sand coprosma (Coprosma acerosa) (At Risk Declining) (Wilson unpubl. data n.d.) (rare in the ecological region (Wilson 1992))
- Banks Peninsula sun hebe (Heliohebe lavaudiana) (At Risk Declining, endemic to Banks Peninsula) (Shanks and Turney 2013)
- Climbing groundsel (*Brachyglottis scaidophila*) (At Risk Declining)
 (Wilson unpubl. data n.d.) (rare in Canterbury (Wilson 1992))
- Grassland speargrass (Aciphylla subflabellata) (At Risk Declining) (Shanks and Turney 2013)
- Banks Peninsula hebe (*Hebe strictissima*) (At Risk Naturally Uncommon, endemic to Banks Peninsula) (Shanks and Turney 2013)

A large number (over 45) of plant species have been recorded from within the site¹ that are 'uncommon to rare or very local' on Banks Peninsula (Wilson 2013). They are:

- · Spleenwort (Asplenium trichomanes) (Shanks and Turney 2013)
- · Water fern (*Azolla rubra*) (Wilson unpubl. data n.d.)
- Common maidenhair (Adiantum cunninghamii) in the forested areas below Jubilee Road (Wildland Consultants unpubl. data 2012)
- Bidibidi (Acaena caesiiglauca) (Shanks and Turney 2013)

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¹ The reference for the most recent record is provided, rather than the references for all records.

- Golden Spaniard (*Aciphylla aurea*) (and *Aciphylla aurea x subflabellata*) (Shanks and Turney 2013)
- · Colenso's hard fern (*Blechnum colensoi*) (Shanks and Turney 2013)
- · Kiokio (*Blechnum novae-zelandiae*) (Shanks and Turney 2013)
- Triangular hard fern (*Blechnum vulcanicum*) (Shanks and Turney 2013)
- Carex secta in the forested areas below Jubilee Road (Wildland Consultants unpubl. data 2012)
- · Swamp sedge (Carex virgata) (Shanks and Turney 2013)
- · Carex sinclairii (Shanks and Turney 2013)
- Slender mountain daisy (*Celmisia gracilenta*) (Wilson unpubl. data n.d.)
- · Colobanthus strictus (Shanks and Turney 2013)
- · Mountain cabbage tree (Cordyline indivisa) (Kelly 1972)
- Tutu (Coriaria sarmentosa) (Wilson unpubl. data n.d.)
- Willow herb (Epilobium brunnescens) (Shanks and Turney 2013)
- Mountain aniseed (Gingidia montana) (Wilson unpubl. data n.d.)
- · Filmy fern (*Hymenophyllum demissum*) (Shanks and Turney 2013)
- · Filmy fern (*Hymenophyllum flabellatum*) (Shanks and Turney 2013)
- · Filmy fern (*Hymenophyllum sanguinolentum*) 'Canterbury' (Kelly 1972)
- · Filmy fern (*Hymenophyllum minimum*) (Shanks and Turney 2013)
- Filmy fern (Hymenophyllum multifidum) (Shanks and Turney 2013)
- Pennywort (*Hydrocotyle novae-zeelandiae*) (Shanks and Turney 2013)
- · Flat-leaved rush (Juncus planifolius) (Shanks and Turney 2013)
- Dwarf rush (Juncus novae-zelandiae) (Shanks and Turney 2013)
- · Kelleria dieffenbachii (Shanks and Turney 2013)
- · Pratia (Lobelia angulata) (Shanks and Turney 2013)
- · Alpine clubmoss (*Lycopodium fastigiatum*) (Kelly 1972)
- Porcupine shrub (*Melicytus sp.* aff *alpinus*²)
- Bush rice grass (*Microlaena avenacea*) (Kelly 1972)
- Common water milfoil (Myriophyllum propinquum) (Wilson unpubl. data n.d.)
- Nertera (Nertera depressa) (Shanks and Turney 2013)
- Comb fern (Notogrammitis heterophylla) (Shanks and Turney 2013)
- · Shrub daisy (Olearia bullata) (Wilson unpubl. data n.d.)
- Mountain foxglove (Ourisia macrophylla subsp. lacteal) (Shanks and Turney 2013)
- Ring fern (Paesia scaberula) (Shanks and Turney 2013)
- Dwarf mountain heath (*Pentachondra pumila*) (Wilson unpubl. data n.d.)
- Blue tussock (*Poa colensoi*) (Wilson unpubl. data n.d.)
- · Shield fern (*Polystichum neozelandicum subsp. zerophyllum*) (Shanks and Turney 2013)
- Trembling brake (*Pteris tremula*) in the forested areas below Jubilee Road (Wildland Consultants unpubl. data 2012)
- Green-hooded orchid (*Pterostylis banksii*) (Wilson unpubl. data n.d.)
- Swamp buttercup (*Ranunculus macropus*) (At Risk Data Deficient (de Lange et al. 2013)) (Shanks and Turney 2013, Grove and Parker 2013)
- · Schizeilema trifoliolatum (Wilson unpubl. data n.d.)
- · Scleranthus brockiei (Wilson unpubl. data n.d.)
- · Scleranthus uniflorus (Wilson unpubl. data n.d.)
- Sphagnum (Sphagnum cristatum³) the only known locality on Banks Peninsula (Grove and Parker 2013, Shanks and Turney 2013)

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² Melicytus "Banks Peninsula" in Shanks and Turney (2013).

- Fork fern (*Tmesipteris elongata*) (Wilson unpubl. data n.d.) (rare in Canterbury (Wilson 1992)).
- Forest violet (Viola filicaulis) (Kelly 1972)

Fish

Three nationally At Risk-Declining fish species (Goodman et al. 2014) have been recorded from the lower and mid reaches of Carews Peak Stream (EOS unpubl. data 2014):

- Longfin eel (Anguilla dieffenbachia)
- · Kaoro (Galaxias brevipinnis)
- · Blue gilled bully (Gobiomorphus hubbsi)

Aquatic invertebrates

Nationally Threatened and/or endemic aquatic invertebrates (Grainger et al. 2014), most of which are endemic to Banks Peninsula, that have been recorded from the lower and mid reaches of Carews Peak Stream (EOS unpubl. data 2014) are:

- Nesameletus vulcanus (mayfly) (Threatened Nationally Vulnerable, endemic to Banks Peninsula)
- Costachorema peninsulae (caddisfly) (Threatened Nationally Vulnerable, endemic to Banks Peninsula)
- · Hydrobiosis styx (caddisfly) (Threatened Nationally Vulnerable)
- · Neocurupira chiltoni (net-winged midge) (endemic to Banks Peninsula)

5. The site contains indigenous vegetation or an indigenous species at its distribution limit within Canterbury Region or nationally.

The site is significant under this criterion.

There are five species at their southern national distributional limits on Banks Peninsula, one species at its southern regional limit on Banks Peninsula and one species at its northern national limit on Banks Peninsula:

- Titoki (Alectryon excelsus) (southern regional limit) (Wildland Consultants unpubl. data 2012)
- Shining spleenwort (*Asplenium oblongifolium*) (southern national limit) (Wildland Consultants unpubl. data 2012)
- Narrow-leaved snow tussock (Chionochloa rigida) (northern national limit) (Shanks and Turney 2013)
- Kawakawa (*Piper excelsum*) (southern national limit) (Wildland Consultants unpubl. data 2012)
- Native passion vine (Passiflora tetrandra) (southern national limit) (Wildland Consultants unpubl. data 2012)
- Trembling brake (Pteris *tremula*) (southern national limit) (Wildland Consultants unpubl. data 2012)
- Turpentine scrub (*Dracophyllum acerosum*) (southern national limit) (Wildland Consultants unpubl. data 2012)

³ Referred to as *Sphagnum falcatulum* by Wilson unpubl. data (no date) and Shanks and Turney (2013).

6. Indigenous vegetation or an association of indigenous species that is distinctive, of restricted occurrence, occurs within an originally rare ecosystem, or has developed as a result of an unusual environmental factor or combinations of factors.

The site is significant under this criterion.

It contains several vegetation communities that are either distinctive, of restricted occurrence, or occur within an originally rare ecosystem.

The steep upper slopes of the site, particularly the bluffs support tall snow tussock grassland. Snow tussock grassland is of restricted occurrence on Banks Peninsula and only occurs on the tops of the highest peaks. It is also at its northern national distributional limit on Banks Peninsula.

There are igneous bluffs and scarps on the upper slopes of the site, particularly on the steep eastern side of Carews Peak above Carews Peak Scenic Reserve. At a national scale, basic cliffs, scarps and tors are an originally rare ecosystem (Williams et al. 2007). Where indigenous vegetation occurs on these features within the site they are significant under this criterion.

The site also contains a very distinctive peat wetland that is the only example of its type in the Banks Ecological Region (Wilson 1992). It is of scientific interest (Shanks and Turney 2013) and contains an unusual assemblage of wetland plants including a number of uncommon species such as *Sphagnum* (not known to occur elsewhere on Banks Peninsula), swamp buttercup, and water fern. Palustrine wetlands are also of restricted occurrence in the Akaroa ED (Grove and Parker 2013).

Diversity and Pattern

7. Indigenous vegetation or habitat of indigenous fauna that contains a high diversity of indigenous ecosystem or habitat types, indigenous taxa, or has changes in species composition reflecting the existence of diverse natural features or ecological gradients.

The site is significant under this criterion.

It is of particular importance because it has a continuous altitudinal sequence from near sea level to the summit of Carews Peak at 794 m above sea level. It incorporates coastal, lowland, montane and sub-alpine ecosystems. The diversity and pattern of the vegetation communities and plant taxa across the site reflects this gradient. For example lowland matai - lowland totara - kahikatea/mixed hardwood forest contains warm temperate species such as ngaio (*Myoporum laetum*), native passion vine, shining spleenwort, titoki and kawakawa (Wildland Consultants unpubl. data) while remnant old-growth montane thin-barked totara grows in Peraki Saddle Scenic Reserve and montane/sub-alpine communities such as snow tussock grassland surrounding Carews Peak contain narrow-leaved snow tussock, dwarf mountain heath, turpentine scrub, bush snowberry (*Gaultheria antipoda*), snowberry (*G. depressa*) and golden Spaniard (Shanks and Turney 2013, Wilson unpubl. data n.d.). The site also incorporates a high degree of topographical and climatic variation which adds to the diversity of the vegetation and habitats (Shanks and Turney 2013). A list of the plant taxa

recorded downstream of where Jubilee Road crosses Carews Peak Stream is provided in Appendix 1. A list of species recorded in the upper part of the catchment purchased by the Nature Heritage Fund (including the Scenic Reserves) is provided in Shanks and Turney (2013).

Ecological Context

8. Vegetation or habitat of indigenous fauna that provides or contributes to an important ecological linkage or network, or provides an important buffering function.

The site is significant under this criterion.

The continuous altitudinal sequence from the coast at Akaroa Harbour to the summit of Carews Peak means the site is an important ecological linkage for the movement and dispersal of plant taxa and fauna. Within the site this sequence links forest, shrublands, snow tussock grasslands, wetland, stream and rock bluff communities. The site also provides an important linkage from Carews Peak over the saddle to the Peraki Saddle Scenic Reserve and into the extensive high value indigenous dominated vegetation communities in the upper Peraki Valley catchment.

Because of the size, relative intactness and diversity of indigenous vegetation communities and habitats the site is very important in maintaining ecological processes in the surrounding environment. The forests and shrublands are well buffered and are expanding and plant/pollinator/disperser relationships are operating and regeneration is occurring (Shanks and Turney 2013). The site also provides seasonal habitat and food sources for a range of indigenous bird species. For example extensive areas of tree fuchsia forest provide an important seasonal food source for tui and bellbirds and mature podocarp trees provide a seasonal food source for New Zealand pigeon (Shanks and Turney 2013).

Carews Peak Stream supports at least six species of migratory freshwater fish (longfin eel, shortfin eel (*Anguilla australis*), koaro, common bully (*Gobiomorphus cotidianus*), bluegill bully, and banded kokopu (*Galaxias fasciatus*)) (EOS unpubl. data 2014). The ecological linkage between the coast and the catchment is essential for these fish.

9. A wetland which plays an important hydrological, biological or ecological role in the natural functioning of a river or coastal system.

The site is not significant under this criterion. Although they are of ecological importance, within the context of the wider landscape the relatively small, modified wetlands within the site are unlikely to play an important hydrological, biological or ecological role in the natural functioning of a river or coastal system.

10. Indigenous vegetation or habitat of indigenous fauna that provides important habitat (including refuges from predation, or key habitat for feeding, breeding, or resting) for indigenous species, either seasonally or permanently.

The site is significant under this criterion.

The size and relative intactness of the indigenous habitats within the site means it provides important permanent and seasonal habitat for indigenous forest birds. Shanks and Turney (2013) recorded New Zealand pigeon (*Hemiphaga novaeseelandiae novaeseelandiae*), bellbird (*Anthornis melanura melanura*), grey warbler (*Gerygone igata*), brown creeper (*Mohua novaeseelandiae*), South Island fantail (*Rhipidura fuliginosa fuliginosa*), South Island tomtit (*Petroica macrocephala macrocephala*) and silvereye (*Zosterops lateralis lateralis*) at the site in June and July 2013. Extensive areas of tree fuchsia forest provide an important seasonal food source for tui and bellbirds (Shanks and Turney 2013) and mature podocarp trees provide a seasonal food source for New Zealand pigeon.

Carews Peak Stream is listed as a key habitat for nationally threatened freshwater fish within the Canterbury Region including inanga, longfin eel, torrentfish (*Cheimarrichthys fosteri*), bluegill bully, redfin bully (*Gobiomorphus huttoni*), and koaro (Department of Conservation 2012).

The site also provides important habitat for indigenous aquatic invertebrates including several nationally Threatened and/or endemic aquatic invertebrates (EOS unpubl. data 2014). Maintaining continuous riparian cover within the catchment is important for the ongoing survival of indigenous aquatic invertebrates (Fraser 2006).

Existing Protection Status

It is understood that the upper half of the site has been purchased by the Nature Heritage Fund and will be administered by the Department of Conservation. The remaining lower part of the site is not legally protected.

Threats and risks	Management recommendations	Support package options
Domestic stock, particularly cattle. Damage to indigenous vegetation communities, wetlands and stream banks.	 It is understood that the Department of Conservation has, or will, maintain existing fences to a stock proof standard and fence-off the upper half of the site purchased for conservation purposes (Shanks and Turney 2013). Consider fencing forested areas in the remaining unprotected parts of the site to promote understorey development. 	 Discussion with landowner about benefits to biodiversity of stock management options to protect understorey development. Assistance available where appropriate and with landowner's agreement.
Biodiversity pest plants: Yellow passionfruit (Passiflora pinnatistipula) (many plants on edges at lower end of valley), sycamore (many trees at lower end of valley near houses), English ivy (Hedera helix) and German ivy (Delairea odorata), periwinkle (Vinca major) (near buildings and along drive at lower end of valley), hawthorn (Crataegus monogyna) (Wildland Consultants unpubl. data 2012). Crack willow (Salix fragilis) and grey willow (S. cinerea) are present in the wetland (Parker unpubl. data 2013, Shanks and Turney 2013). There are few weeds in the upper part of the	 Consider controlling existing biodiversity weeds in the indigenous forest in the lower part of the site. Priorities for control are: sycamore, banana passionfruit, ivy, and periwinkle. Remove the single pine from the upper part of the catchment to prevent further spread. Consider controlling willows. Control of grey willows is the highest priority for management. Consider regular, ongoing surveillance for biodiversity pest plants throughout the site. Retain gorse as a nurse crop and buffer to forested areas but consider ongoing control on rock-outcrops and tussock grasslands (Shanks and Turney 2013). 	 Advice and guidance for landowner about pest plant monitoring and control. Assistance available where possible. Advice and guidance as required for landowner about protection and enhancement of biodiversity.

catchment (Shanks and Turney 2013). There is a single pine in forest below the western boundary in the upper part of the catchment (Shanks and Turney 2013). Gorse (Ulex europaeus) is present in the upper part of the catchment including in grassland and tussockland communities around Carews Peak (Shanks and Turney 2013).		
Animal pests. Possums.	Consider monitoring possum densities throughout the site (in conjunction with the Department of Conservation) and undertake control as required.	 Advice and guidance for landowner about monitoring and control of possums, in collaboration with DOC and ECan. Assistance available where appropriate.
Damage to white mistletoe (<i>Tupeia antarctica</i>) near the junction of Jubilee Road with Wainui Main Road by possums, stock and road maintenance activities (Wildland Consultants unpubl. data 2012).	 Consider monitoring possum densities throughout the site (in conjunction with the Department of Conservation) and undertake control as required. Consider fencing areas where domestic stock have access to this species. Council to ensure that damage to indigenous roadside vegetation beyond the road envelope is minimised during Council roadside trimming/mowing and maintenance. 	
Decline or loss of Banks Peninsula fork fern (<i>Tmesipteris horomaka</i>) (Threatened - Nationally Critical) population.	Department of Conservation are proposing to monitor of this population once every three years in conjunction with their monitoring of the species in other reserves (Shanks and Turney 2013).	· N/A

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Assessment completed by: Scott Hooson

Date: 10 March 2015

Statement completed by: Scott Hooson **Date:** 10 March 2015

Statement updated by: XXX Date: XXX

PLEASE NOTE THIS STATEMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE DYNAMIC NATURE OF ECOSYSTEMS, FUTURE REASSESSMENT OF THE SITE MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE OF ITS ECOLOGICAL SIGNIFICANCE.

Appendix 1: Plant Species List for Forest Downstream of Jubilee Road

Sourced from Wildland Consultants unpubl. data (2012).

Scientific Name	Common Name(s)
Indigenous species	
maigenous species	
Acaena anserinifolia	bidibidi, piripiri
Acaena juvenca	bidibidi, piripiri
Adiantum cunninghamii	maidenhair
Alectryon excelsus	titoki
Aristotelia serrata	wineberry, makomako
Arthropodium candidum	grass lily, repehinapapa
Asplenium appendiculatum	ground spleenwort
Asplenium flabellifolium	necklace fern
Asplenium gracillimum	
Asplenium hookerianum	Hooker's spleenwort
Asplenium oblongifolium	shining spleenwort, huruhuruwhenua
Blechnum chambersii	lance fern
Blechnum fluviatile	kiwakiwa
Blechnum minus	swamp kiokio
Blechnum penna-marina	little hard fern
Blechnum procerum	small kiokio
Calystegia tuguriorum	NZ bindweed
Carex species	
Carex secta	niggerhead, pukio
Carpodetus serratus	marbleleaf, putaputaweta
Clematis paniculata	puawananga
Coprosma areolata	mingimingi, mikimiki
Coprosma crassifolia	thick-leaved coprosma, mikimiki
Coprosma dumosa	mikimiki
Coprosma linariifolia	yellow-wood
Coprosma lucida	karamu
Coprosma propinqua	mingimingi, mikimiki
Coprosma rhamnoides	mingimingi, mikimiki
Coprosma rotundifolia	round-leaved coprosma, mikimiki
Coriaria arborea	tree tutu
Cordyline australis	cabbage tree, ti kouka
Cyathea dealbata	silver fern, ponga
Dacrycarpus dacrydioides	kahikatea, white pine
Dicksonia squarrosa	wheki, rough tree fern
Fuchsia excorticata	tree fuchsia, kotukutuku
Griselinia littoralis	broadleaf, kapuka
Haloragis erecta	toatoa
Hedycarya arborea	pigeonwood, porokaiwhiri
Helichrysum lanceolatum	niniao
Hoheria angustifolia	narrow-leaved lacebark, houhere
Hydrocotyle heteromeria	pennywort
Hydrocotyle moschata	pennywort
Hypolepis ambigua	pig fern
Juncus edgariae	leafless rush, wi

Kunzea ericoides	kanuka	
Lagenifera strangulata	parani	
Libertia ixioides	mikoikoi, native iris	
Lophomyrtus obcordata	rohutu, NZ myrtle	
Macropiper excelsum	kawakawa	
Melicytus ramiflorus	mahoe, whiteywood	
Metrosideros diffusa	white climbing rata	
Muehlenbeckia australis	large-leaved muehlenbeckia, pohuehue	
Myoporum laetum	ngaio	
Myrsine australis	red mapou, red matipo	
Parsonsia capsularis	native jasmine, akakaikiore	
Parsonsia heterophylla	native jasmine, akakaikiore	
Passiflora tetrandra	native passion vine	
Pellaea rotundifolia	round-leaved fern, tarawera	
Pennantia corymbosa	kaikomako, ducks foot	
Pittosporum eugenioides	lemonwood, tarata	
Pittosporum tenuifolium	kohukohu, black matipo	
Pneumatopteris pennigera	gully fern, pakau	
Podocarpus totara	lowland totara	
Polystichum neozelandicum	shield fern	
Polystichum vestitum	prickly shield fern, puniu	
Prumnopitys taxifolia	matai	
Pseudopanax arboreus	five-finger, whauwhaupaku	
Pseudowintera colorata	horopito, peppertree	
Pteridium esculentum	bracken	
Pteris tremula	trembling brake	
Ranunculus reflexus	hairy buttercup, maruru	
Ripogonum scandens	supplejack, kareao	
Rubus cissoides	bush lawyer, tataramoa	
Schefflera digitata	pate, seven-finger	
Solanum laciniatum	poroporo	
Goldmann Ideimiatann	kowhai, weeping kowhai, small-leaved	
Sophora microphylla	kowhai	
Streblus heterophyllus	small-leaved milk tree, turepo	
Tupeia antarctica	white mistletoe, pirita, tupia	
Urtica ferox	ongaonga, tree nettle	
Critica Torox	origaoriga, tree nettie	
Exotic species		
Acer pseudoplatanus	sycamore	
Chamaecytisus palmensis	tree lucerne	
Cirsium arvense	Californian thistle	
Cirsium vulgare	Scotch thistle	
Coprosma repens	taupata	
Crataegus monogyna	hawthorn	
Cupressus macrocarpa	macrocarpa, Monterey cypress	
Dactylis glomerata	cocksfoot	
Digitalis purpurea	foxglove	
Dryopteris filix-mas	male fern	
Eucalyptus species	eucalypt, gum tree	
Hedera helix	ivy, english ivy	
Holcus lanatus	Yorkshire fog	
Juglans regia	walnut	

Mimulus guttatus	monkey musk
Passiflora pinnatistipula	yellow passionfruit
Pinus radiata	radiata pine, Monterey pine
Prunella vulgaris	selfheal
Ranunculus repens	creeping buttercup
Rosa rubiginosa	sweet briar, briar rose
Rubus fruticosus	blackberry
Rumex obtusifolius	broad-leaved dock
Salix fragilis	crack willow
Sambucus nigra	elderberry
Senecio mikanioides	German ivy
Vinca major	periwinkle

Christchurch District Plan Site of Ecological Significance

Site Significance Statement

Site name: Western Slopes of Mid Prices Valley

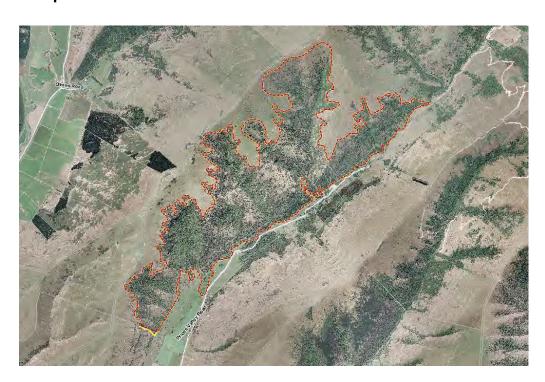
Site number: SES/H/20

Physical address of site: Prices Valley, Little River

Summary of Significance:

This site is significant because it contains a large area of relatively intact and diverse indigenous vegetation that includes rare and representative communities that support a very diverse range of indigenous taxa. This includes an outstanding number of nationally Threatened and At Risk indigenous plants, fish, aquatic invertebrates and terrestrial invertebrates (including large populations of some At Risk plant species), a number of plant and invertebrate species that are endemic to Banks Peninsula or uncommon within the ecological region or ecological district, seven plant species and two invertebrate species that are at their distributional limits on Banks Peninsula. It contains two ecosystems that are originally rare on a national scale. The site is well buffered, plays an important role in maintaining ecological processes in the wider landscape and is part of an important network of areas in Prices Valley and in the surrounding area. It also provides important habitat for indigenous forest birds, lizards and terrestrial invertebrates.

Site Map



Additional Site Information

Ecological District: Herbert

Area of SES (ha): 290.61 <u>290.22</u>

Central point (NZTM): E1576984, N5154581

Site Description

This site is the western side of Prices Valley above the Prices Valley QEII covenant. It is covers an extensive area of steep forested slopes and gullies with rock bluffs and scarps with very high ecological values. The altitudinal range of the site is approximately 80 to 580 m above sea level. The Department of Conservation identified the site as a Recommended Area for Protection (Herbert RAP 11 – Lower Prices) (Wilson 1992).

The site is covered in a complex mosaic of indigenous dominated vegetation including remnant podocarp treeland, podocarp/broadleaved-hardwood forest, kanuka forest, treeland, scrub, shrublands, tussocklands and grasslands. The main vegetation communities identified at the site by Walls unpubl. data (2015) are:

- Kahikatea-matai-lowland totara/lowland ribbonwood-narrow leaved lacebarkkowhai treeland on lowland alluvial surfaces
- Matai-lowland totara/mixed broadleaf second-growth hardwood forest on lowland hill slopes
- Kanuka forest and treeland on lowland hill slopes
- · Indigenous small-leaved scrub and shrubland on lowland hill slopes
- (Prostrate kowhai-*Coprosma crassifolia*)/lichens-(moss spp.) rockland on numerous cliffs, shelves and major outcrops of basaltic rock in the site.
- Indigenous small-leaved shrubs/silver tussock/exotic pasture on lowland hill slopes
- Silver tussock-hard tussock tussockland on hill slopes above 250m above sea level

It supports a very high diversity of plant taxa and is distinctive for the abundance of nationally and locally rare and uncommon species such as fierce lancewood, fragrant tree daisy, *Teucridium parvifolium* and bamboo grass. It is also of importance because of the high number of plant taxa that are at their distributional limits on Banks Peninsula.

Extent of Site of Ecological Significance

The site includes the indigenous dominated vegetation communities on the western slopes of the site and the kahikatea-matai-lowland totara/lowland ribbonwood-narrow leaved lacebark-kowhai treeland growing amongst pasture on the valley floor.

Assessment Summary

The Lower Prices Valley Site has been evaluated against the criteria for determining significant indigenous vegetation and significant habitats of indigenous fauna listed in Appendix 3 of the Canterbury Regional Policy Statement (Environment Canterbury, 2013) (see below). Under these criteria the site is ecologically significant because it meets the representativeness (criteria 1 and 2), rarity/distinctiveness (criteria 3, 4, 5 and 6), diversity and pattern (criterion 7) and ecological context criteria (criteria 8 and 10).

Assessment against Significance Criteria

Representativeness

1. Indigenous vegetation or habitat of indigenous fauna that is representative, typical or characteristic of the natural diversity of the relevant ecological district. This can include degraded examples where they are some of the best remaining examples of their type, or represent all that remains of indigenous biodiversity in some areas.

Overall, the vegetation communities within the site are representative of those that would have been present in the Herbert Ecological District at a baseline of 1840. The site supports a complex mosaic of indigenous dominated vegetation including areas of old growth and secondary forest. These communities are regenerating strongly where stock access is impeded and support an outstanding diversity of plant taxa including a high number of nationally At Risk species and species at their distributional limits on Banks Peninsula.

Podocarp treeland comprised of large remant kahikatea, matai and totara survive on the alluvial flats of the main valley amongst scattered broadleaved-hardwood trees. The canopy, understorey and ground tiers are completely absent and the large podocarp trees survive amongst grazed exotic pasture. However, lowland alluvial podocarp forest is extremely rare on Banks Peninsula. Although this vegetation community is highly degraded examples such as this are significant under this criterion.

The mature regenerating secondary forest and treeland on the slopes above the valley floor has remnant matai and totara trees and is characterised by canopy species such as lowland ribbonwood, narrow-leaved lacebark, ngaio, titoki, five-finger, fierce lancewood, tarata, broadleaf, mahoe, kowhai and kaikomako that are typical of this vegetation type in the ecological district. The undergrowth, although depleted by domestic stock and feral deer, is very dense and diverse in places (Walls unpubl. data 2015). Within these forested areas there is a high proportion of indigenous plant species. These communities are representative of regenerating lowland secondary forests in the ecological district.

The extensive rock outcrops and faces are still relatively intact structurally and compositionally (Walls unpubl. data 2015).

Other parts of the site reflect more recent farming practices. These areas are dominated by scrub and shrublands and silver and fescue tussock. Shrublands and scrub reflect past forest clearance and farming, but are extensive, in good condition and composed almost exclusively of indigenous species that would have been present in 1840.

Tussock grassland on higher slopes have been modified by stock and exotic pasture grasses and herbs are abundant and foxglove is common. This vegetation community is not significant under this criterion.

The hill slopes and valley floor forest margins support an assemblage of indigenous invertebrates that is close in composition to what would be expected of lowland forest in the ecological district, although there are a few notable absences. It includes a particularly high number of species that are Threatened and At Risk, endemic to Banks Peninsula and uncommon in the ecological district. Of the 264 species recorded only nine (3.4%) were exotic (Wildland Consultants and Boffa Miskell unpubl. data 2015). Using Coleoptera as a sample group¹, for the Wongan Hills valley floor and hill slopes indigenous Coleoptera species made up 94.8% and 96.3% of the total beetle fauna collected. These are very high proportions for predominantly secondary vegetation communities compared to other surveyed sites and indicate the invertebrate fauna is highly natural. A list of the invertebrate species recorded at the site is provided in Appendices 2 and 3.

2. Indigenous vegetation or habitat of indigenous fauna that is a relatively large example of its type within the relevant ecological district.

The site is significant under this criterion.

The site is one of the most extensive areas of indigenous vegetation (podocarp/hardwood forest and treeland, second growth hardwood forest and treeland, kanuka forest and treeland, scrub, shrubland, and tussockland) in the Herbert Ecological District.

Rarity/Distinctiveness

3. Indigenous vegetation or habitat of indigenous fauna that has been reduced to less than 20% of its former extent in the Region, or relevant land environment, ecological district, or freshwater environment.

The site is significant under this criterion.

The forest within the site is significant under this criterion because forest has been reduced to less than 20% of its former extent in the ecological district. Banks Peninsula, including the Herbert Ecological District, was almost entirely forested prior to the arrival of humans (Harding 2009, Wilson 2013). The present extent of all indigenous forest (excluding manuka and/or kanuka) in the ED is estimated to be 7% (10.9% including manuka and/or kanuka) (New Zealand Landcover Database (Version 4)).

Large emergent remnant podocarps (kahikatea, matai, and lowland totara) occur on the valley floor and in gullies on the slopes. Remnants of old growth forest are extremely rare on Banks Peninsula. Old growth forest has been reduced to approximately 800 ha or <1% of its original extent on Banks Peninsula (Wilson 2009). In particular remnant podocarp trees on the alluvial valley floor are extremely rare anywhere on Banks Peninsula (Wilson 1992) and even remnant trees growing amongst pasture are significant under this criterion.

¹ The proportion of indigenous species to the total number of beetle species collected provides a useful indication of the intactness of the invertebrate fauna (Boffa Miskell and Wildland Consultants 2015).

Seral vegetation communities such as secondary kanuka forest and treeland and small leaved shrubland and scrub that occur within the site have expanded their range in the ecological district as a result of human disturbance. However, the extent of all indigenous woody vegetation in the ecological district is estimated to be only 10.9% (New Zealand Landcover Database (Version 4)).

4. Indigenous vegetation or habitat of indigenous fauna that supports an indigenous species that is threatened, at risk, or uncommon, nationally or within the relevant ecological district.

The site is significant under this criterion.

It supports an outstanding number of nationally Threatened and At Risk indigenous species including plants, fish, aquatic invertebrates and terrestrial invertebrates. It also supports a number of plant and invertebrate species that are endemic to Banks Peninsula or uncommon within the ecological region or ecological district.

Plants

Nationally At Risk plant species (de Lange et al. 2013) recorded from the site are:

- Aciphylla subflabellata (At Risk Declining) a few plants in tussockland on the upper slopes (Walls unpubl. data 2015)
- Coprosma virescens (At Risk Declining) abundant throughout the site (Walls unpubl. data 2015, Jensen unpubl. data 2014).
- Olearia fragrantissima (At Risk Declining) frequent in secondary broadleaved forest and treeland and in shrubland and scrub (Walls 2001, unpubl. data 2015)
- Teucridium parvifolium (At Risk Declining) (Walls unpubl. data 2015, Jensen unpubl. data 2014)
- Hebe strictissima (At Risk Naturally Uncommon, endemic to Banks Peninsula) (Walls unpubl. data 2015, Jensen unpubl. data 2014)
- Festuca actae (At Risk Naturally Uncommon, endemic to Banks Peninsula) (Walls unpubl. data 2015)
- Leptinella minor (At Risk Naturally Uncommon, endemic to Banks Peninsula) (Walls unpubl. data 2015)
- Pseudopanax ferox (At Risk Naturally Uncommon) abundant in secondary broadleaved forest and treeland and in shrubland and scrub (Walls unpubl. data 2015) (Walls unpubl. data 2015)
- Senecio glaucophyllus subsp. basinudus (At Risk Naturally Uncommon) (Walls unpubl. data 2015)

Plant species recorded from the site (Walls unpubl. data 2015) that are "uncommon to rare or very local" on Banks Peninsula (Wilson 2013) are:

- · Australina pusilla (Jensen unpubl. data 2014)
- Carex secta (Walls unpubl. data 2015)
- · Carex virgata (Walls unpubl. data 2015)
- Phlegmariurus varius (Jensen unpubl. data 2014)
- Lastreopsis velutina (Walls unpubl. data 2015, Jensen unpubl. data 2014)
- · Leptospermum scopariium (Jensen unpubl. data 2014)

- Melicytus micranthus (Walls unpubl. data 2015)
- Microlaena polynoda (Walls unpubl. data 2015) uncommon in Banks Ecological Region and in Canterbury (Wilson 1992)
- Pellaea calidirupium (Walls unpubl. data 2015) rare in ecological district and region (Wilson 1992)
- Pyrrosia eleagnifolia (Walls unpubl. data 2015, Jensen unpubl. data 2014)
- · Raukaua anomalus (Walls unpubl. data 2015)

Invertebrates

Nationally Threatened and At Risk invertebrate species recorded from the site (Wildland Consultants and Boffa Miskell unpubl. data 2015) are:

- Epichorista lindsayi (Threatened Nationally Endangered)
- New genus and species (*Teucridium* miner) (Threatened Nationally Vulnerable)
- Orchymontia banksiana Ordish a cascade beetle (Threatened Nationally Endangered)
- · Costachorema caddisfly (Threatened Nationally Vulnerable)
- New genus and species Teucridium miner (Threatened Nationally Vulnerable)
- Declana griseata (At Risk Declining)
- Tatosoma agrionata (At Risk Declining)
- Zelleria sphenota (mistletoe miner) (At Risk Declining)
- Stathmopoda endotherma (moth) (At Risk, Naturally Uncommon) (Patrick 2014)
- Mimopeus granulosus (Breme) darkling beetle (At Risk Naturally Uncommon, endemic to Banks Peninsula)
- Zeadelium zealandicum (Bates) darkling beetle (At Risk Naturally Uncommon)
- Stanwellia kaituna (spider) (Naturally Uncommon) (C. Vink pers. comm. 2014)
- Cantuaria borealis (spider) (Naturally Uncommon) (C. Vink pers. comm. 2014)

Endemic invertebrate species recorded from the site (Wildland Consultants and Boffa Miskell unpubl. data 2015) are:

- Hemiandrus sp. a ground weta BP endemic
- · Megadromus guerinii (Chaudoir) a ground beetle BP endemic
- Molopsida strenua (Broun) a ground beetle southernmost known collection
- · Holcaspis elongella (White) a ground beetle Canterbury endemic
- · Celatoblatta peninsularis (cockroach) (endemic to Banks Peninsula)
- Kikihia new species (cicada) (endemic to Banks Peninsula)
- · Zelanda kaituna (endemic to Banks Peninsula)
- Stanwellia kaituna (spider) (endemic to Banks Peninsula) (C. Vink pers. comm. 2014)
- Cantuaria borealis (spider) (endemic to Banks Peninsula) (C. Vink pers. comm. 2014)

Invertebrates recorded from the site (Wildland Consultants and Boffa Miskell unpubl. data 2015) that are uncommon in the Herbert Ecological District are:

- Calicotis crucifera
- Nola parvitis
- · Pasiphila rivalis
- Scoparia molifera
- Philocryptica polypodii

Fish

Nationally At Risk fish species (Goodman et al. 2014) recorded from the site (EOS unpubl. data 2015) are:

- Inanga (At Risk Declining)
- Longfin (eel At Risk Declining)
- Redfin bully (At Risk Declining)

Aquatic invertebrates

A nationally Threatened aquatic invertebrate (Grainger et al. 2014) was recorded in Prices Valley Stream (EOS unpubl. data 2015):

- Orchymontia banksiana (Threatened Nationally Endangered)
- 5. The site contains indigenous vegetation or an indigenous species at its distribution limit within Canterbury Region or nationally.

The site is significant under this criterion.

The number of species at their distributional limits is a feature of the site. There are seven plant species that are at their distributional limits on Banks Peninsula (Wilson 2013) including five species are at their southern national distributional limits, one is at its southern regional limit and one is at its northern national limit. There is also two invertebrate species at their southern national distributional limits, including one which is a new southern limit.

Plants

Species at their southern national distributional limits are:

- Titoki (*Alectryon excelsus*) (southern national limit) (Walls unpubl. data 2015)
- Akeake (Dodonaea viscosa) (southern national limit) (Walls unpubl. data 2015, Jensen unpubl. data 2014)
- Native passion vine (Passiflora tetrandra) (southern national limit) (Walls unpubl. data 2015)
- Kawakawa (*Piper excelsum*) (southern national limit) (Walls unpubl. data 2015, Jensen unpubl. data 2014)
- Shining spleenwort (Asplenium oblongifolium) (southern national limit) (Jensen unpubl. data 2014)

The species at its southern regional distributional limit is:

 Pigeonwood (*Hedycarya arborea*) (southern regional limit) (Walls unpubl. data 2015, Jensen unpubl. data 2014)

The species at its northern regional distributional limit is:

 Fragrant tree daisy (Olearia fragrantissima) (northern national limit) (Walls 2001, unpubl. data 2015)

Invertebrates

Invertebrate species at their southern national distributional limits are:

- · Philocryptica polypodii (southern national limit)
- · "Cnephasia" incessana (new southern national limit)
- Dysnocryptus pallidus (Broun), fungus weevil at it's (southern national limit)
- Molopsida strenua (Broun) a ground beetle (southernmost known collection)
- 6. Indigenous vegetation or an association of indigenous species that is distinctive, of restricted occurrence, occurs within an originally rare ecosystem, or has developed as a result of an unusual environmental factor or combinations of factors.

The site is significant under this criterion.

There are basic igneous bluffs, scarps and rock outcrops throughout the site that support indigenous vegetation (Walls unpubl. data 2015). At a national scale these features are an originally rare ecosystem (Williams et al. 2007). There are seepages and flush wetlands on the slopes above the basin at the head of the valley. These are also an 'originally rare' ecosystem on a national scale (Williams et al. 2007).

The site is distinctive for the abundance of species such as fierce lancewood, fragrant tree daisy, *Teucridium parvifolium* and bamboo grass that are otherwise uncommon on Banks Peninsula. It is also distinctive for the high number of plant taxa that are at their distributional limits on Banks Peninsula (refer to criterion 5) (Walls unpubl. data 2015, Jensen unpubl. data 2014).

Diversity and Pattern

7. Indigenous vegetation or habitat of indigenous fauna that contains a high diversity of indigenous ecosystem or habitat types, indigenous taxa, or has changes in species composition reflecting the existence of diverse natural features or ecological gradients.

The site has a high diversity of vegetation communities and habitat types, including rocklands, seepages, broadleaved-hardwood forest with podocarps, kanuka forest, treelands, scrub, shrublands, tussocklands and grasslands. They occur as a mosaic across the site as a result of climatic variation associated with aspect and altitude, soil variation and disturbance. An altitudinal sequence of

500m, from approximately 80 to 580 m above sea level, means there are coastal, lowland and montane elements in the vegetation. As a result of diversity of the vegetation communities and the large altitudinal gradient the site supports an outstanding diversity of plant taxa. Recent (rapid) botanical surveys (Jensen unpubl. data 2014, Walls unpubl. data 2015) recorded 130 indigenous species within the site.

The site also contains a diverse indigenous invertebrate fauna. A recent relatively brief survey by Wildland Consultants and Boffa Miskell (2015) recorded 255 indigenous species. The diversity of indigenous beetle species is very high (93 species) on the valley floor and high on the hill slopes (77 species). This sample indicates a very species-rich indigenous invertebrate assemblage reflecting the diversity of indigenous vegetation communities and habitats. A list of the invertebrate species recorded at the site is provided in Appendices 2 and 3.

Ecological Context

8. Vegetation or habitat of indigenous fauna that provides or contributes to an important ecological linkage or network, or provides an important buffering function.

The site is significant under this criterion.

It is a very large, relatively compact, area. The large size of the site and its high habitat diversity mean that it is sufficiently large to sustain the ecosystems present and that it plays an important role in maintaining ecological processes in the wider landscape. It is well buffered by regenerating indigenous scrub, shrubland and tussockland and these seral communities within the site provide connectivity between indigenous forest patches in the gullies.

The site is part of an important network of areas in Prices Valley and in the surrounding area. Extensive areas of the western slopes of Prices Valley are likely to be an important ecological corridor for indigenous fauna (birds, lizards and invertebrates) and for the dispersal of plants within the valley. In the wider area the site is part of a network of forested areas of high ecological value including the Kaituna Valley Scenic Reserve, Okana Valley, Waikoko Stream and Lathams that are important 'stepping stones' for the movement and dispersal of indigenous fauna such as New Zealand pigeon.

The vegetation within the site buffers Prices Valley Stream, which provides habitat for indigenous aquatic fauna. The role that the established indigenous vegetation within the site plays in reducing sediment and nutrient into this stream is particularly important because it flows directly into the Kaituna Lagoon, Lake Ellesmere/Te Waihora. Catchment wide solutions for reducing nutrient inputs into this internationally important coastal lake is a priority for its management (Hughey and Taylor 2009).

9. A wetland which plays an important hydrological, biological or ecological role in the natural functioning of a river or coastal system.

The site is not significant under this criterion. The only wetlands within the site are a few small flushes with *Carex secta* (Walls unpubl. data 2015). These are

very limited in extent and do not meet the threshold for significance under this criterion.

10. Indigenous vegetation or habitat of indigenous fauna that provides important habitat (including refuges from predation, or key habitat for feeding, breeding, or resting) for indigenous species, either seasonally or permanently.

The site is important permanent and seasonal habitat for a range of common indigenous birds. It includes a large area of relatively diverse indigenous vegetation including forest and mature podocarp trees (lowland totara, matai and kahikatea). Bird species that use the site for feeding and breeding are New Zealand pigeon, bellbird, South Island robin, grey warbler, South Island fantail, silvereye, welcome swallow, New Zealand pipit, New Zealand kingfisher, Australasian harrier, spur winged-plovers and white-faced heron (Walls unpubl. data 2015, Wilson 1992, Head n.d).

The site provides important habitat for diverse range of indigenous invertebrates and includes a particularly high number of species that are Threatened and At Risk, endemic to Banks Peninsula and uncommon in the ecological district (Wildland Consultants and Boffa Miskell 2015). It also provides important habitat for skinks and geckos (Walls unpubl. data 2015).

Site Management

Existing Protection Status

The site is not legally protected.

Threats and risks	Management recommendations	Support package options
Domestic stock: Existing fences are well maintained and streams on the property, including within the site, are being progressively fenced to exclude domestic stock. Sheep and cattle are grazed throughout the remainder of the site at moderate intensity. This is preventing or impeding natural vegetation regeneration, especially in the more accessible parts of the forests, treelands, scrub and shrublands (Walls unpubl. data 2015).	Continue fencing riparian stream margins. Consider implications of stock grazing in relation to management of indigenous vegetation communities. Removing stock from the site would allow more natural vegetation regeneration and promote understorey development of forested areas.	 Advice and guidance for landowners about benefits to biodiversity of stock management options and stock fencing maintenance. Assistance where appropriate. Collaborate with ECan re. stock fencing along waterways.
Biodiversity pest plants: In some areas property old man's beard is well established and widespread, elderberry occurs at low altitude but is uncommon and there are a few wilding pines (Walls unpubl. data 2015). Cotoneaster simonsii, Japanese honeysuckle, wilding radiata pines, macrocarpa and elderberry were recorded (Jensen unpubl. data 2014).	 Consider controlling old mans beard, wilding conifers, Cotoneaster simonsii and Japanese honeysuckle. Consider ongoing surveillance for other biodiversity pest plants such as Darwin's barberry. 	Advice and guidance for landowners about monitoring and control of pest plants. Assistance available where appropriate.
Pest animals: feral deer, rabbits, hares and possums were recorded within the site and other	Control of pest animals (e.g. by trapping, poisoning or shooting) using a multi- species control programme	Advice and guidance for landowners about monitoring and control of pest animals.

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widespread pest animals are almost certainly present (Walls unpubl. data 2015).	would benefit native fauna (birds, lizards and larger invertebrates). However, due to the time and cost of establishing and maintaining such a control programme and the lack of barriers to invasion, only consider implementing an animal pest control programme if long-term, effective control can be ensured.	Assistance available where possible.
	 Consider monitoring the site for deer (and goats and pigs (and their sign)) and controlling them, if possible, when they are present within the site. 	
 Sulphur-crested cockatoos. This species is numerous within the adjacent QEII covenant and also uses the site. Sulphur-crested cockatoos have the potential to alter the ecology of the site, for example by competing for fruits and seeds with native bird species, and as seed predators (Willems 1999). 	 Monitor cockatoo numbers. Consider undertaking research (e.g. in collaboration with local universities) to determine the potential effects of cockatoos on the ecology of the site. 	 Discussions with landowners about cockatoo population and potential impact on ecosystems. Collaborate with universities and landowners over the potential for a research and management programme.

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Statement completed by: Scott Hooson 27 February 2015

Statement updated by: XXX Date: XXX

PLEASE NOTE THIS STATEMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE DYNAMIC NATURE OF ECOSYSTEMS, FUTURE REASSESSMENT OF THE SITE MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE OF ITS ECOLOGICAL SIGNIFICANCE.

Appendix 1: Plant Species List

Plant species recorded during botanical surveys (sourced from Walls unpubl. data (2015) and Jensen unpubl. data (2014)).

Scientific Name	Common Name(s)
Indigenous species	
Acaena anserinifolia	bidibidi, piripiri
Alectryon excelsus	titoki
Arthropodium candidum	grass lily, repehinapapa
Asplenium appendiculatum	ground spleenwort
Asplenium flabellifolium	necklace fern
Asplenium flaccidum	hanging spleenwort, raukatauri
Asplenium gracillimum	
Asplenium hookerianum	Hooker's spleenwort
Asplenium oblongifolium	
Australina pusilla	to stop
Austroderia richardii Blechnum chambersii	toetoe lance fern
Blechnum fluviatile	kiwakiwa
Blechnum penna-marina	little hard fern
Calystegia tuguriorum	NZ bindweed
Cardamine debilis	NZ birtweed
Carex forsteri	forest sedge
Carex secta	purei, tussock sedge
Carex virgata	tussock sedge
Carmichaelia australis	native broom, common broom
Carpodetus serratus	putaputaweta
Cheilanthes sieberi	hot rock fern
Clematis afoliata	leafless clematis
Clematis foetida	yellow clematis
Clematis paniculata	puawananga
Convolvulus waitaha	elfin bindweed
Coprosma areolata	mikimiki
Coprosma crassifolia	thick-leaved coprosma, mikimiki
Coprosma propinqua	mingimingi, mikimiki
Coprosma rhamnoides	scrub coprosma
Coprosma rigida	stiff coprosma
Coprosma rotundifolio	karamu
Coprosma rotundifolia Coprosma virescens	round-leaved coprosma mikimiki
Cordyline australis	cabbage tree, ti kouka
Corokia cotoneaster	korokio
Crassula sieberiana	dwarf stonecrop
Dacrycarpus dacrydioides	kahikatea
Dichondra repens	Mercury Bay weed
Discaria toumatou	matagouri, wild irishman
Dodonaea viscosa	akeake
Epilobium nummalariifolium	willow herb
Festuca actae	Banks Peninsula blue tussock

Footuge never zelandice	focaus tuccook
Festuca novae-zelandiae	fescue tussock tree fuchsia
Fuchsia excorticata	
Griselinia littoralis	broadleaf
Haloragis erecta	toatoa
Haloregis erecta	
Hebe strictissima	Banks Peninsula hebe
Hedycarya arborea	pigeonwood
Helichrysum lanceolatum	niniao
Hierochloe redolens	karetu, holy grass
Hoheria angustifolia	narrow-leaved lacebark, houhere
Huperzia varia	hanging clubmoss
Hydrocotyle heteromeria	pennywort
Hydrocotyle moschata	pennywort
Hypolepis millefolium	thousand-leaved fern
lleostylus micranthus	green mistletoe
Juncus distegus	wiwi
Juncus edgariae	leafless rush, wi
Korthalsella lindsayi	dwarf mistletoe
Kunzea robusta	kanuka
Lagenophora pumila	parani
Lastreopsis velutina	velvet fern
Leptinella minor	Banks Peninsula button daisy
Leptospermum scopariium	manuka
Libertia ixioides	native iris, mikoikoi
Linum monogynum	rauhuia
Lophomyrtus obcordata	rohutu, NZ myrtle
Luzula banksiana var. orina	woodrush
Melicope simplex	poataniwha
Melicytus alpinus	porcupine shrub
Melicytus micranthus	shrub mahoe
Melicytus ramiflorus	mahoe, whiteywood
Microlaena polynoda	bamboo grass
Microlaena stipoides	meadow rice grass, patiti
Microsorum pustulatum	hounds tongue, kowaowao
Microtis unifolia	Tiodrias torigae, kowaowao
Muehlenbeckia australis	large-leaved pohuehue
Muehlenbeckia complexa	scrub pohuehue, wire vine
Myoporum laetum	ngaio
Myrsine australis	mapou
Myrsine distraits Myrsine divaricata	weeping matipo, weeping mapou
Olearia fragrantissima	
	fragrant tree daisy akiraho
Olearia paniculata	
Oxalis exilis	native oxalis
Parietaria debilis	notive in online a ballatida a
Parsonsia capsularis	native jasmine, akakaikiore
Parsonsia heterophylla	native jasmine, akakaikiore
Passiflora tetrandra	native passion vine, kohia
Pellaea calidirupium	
Pellaea rotundifolia	round-leaved fern, tarawera
Pennantia corymbosa	kaikomako, ducks foot
Phormium tenax	flax, harakeke
Piper excelsum	kawakawa
Pittosporum eugenioides	tarata, lemonwood

Pittosporum tenuifolium	kohuhu, black matipo
Plagianthus regius	lowland ribbonwood, manatu
Pneumatopteris pennigera	gully fern
Poa cita	silver tussock
Podocarpus totara	lowland totara
Polystichum oculatum	shield fern
Polystichum vestitum	prickly shield fern
Prumnopitys taxifolia	matai, black pine
Pseudopanax arboreus	five-finger
Pseudopanax crassifolius	lancewood
Pseudopanax ferox	fierce lancewood
Pseudowintera colorata	horopito
Pteridium esculentum	bracken
Pterostylis graminea	greenhood
Pyrrosia eleagnifolia	leather leaf fern
Ranunculus reflexus	hairy buttercup, maruru
Raukaua anomalus	nairy buttercup, maruru
	supploiack karoas
Ripogonum scandens Rubus cissoides	supplejack, kareao
Rubus schmidelioides	bush lawyer, tataramoa
	bush lawyer, tataramoa
Rubus squarrosus	leafless lawyer, tataramoa
Scandia geniculata	climbing aniseed
Schefflera digitata	pate
Senecio glaucophyllus	yellow rock groundsel
Sophora microphylla	kowhai, small-leaved kowhai
Sophora prostrata	prostrate kowhai, dwarf kowhai
Stellaria decipiens	
Streblus heterophyllus	turepo, small-leaved milk tree
Teucridium parvifolium	
Teucrydium parvifolium	
Uncinia leptostachya	hook grass
Lirtica tarav	ongaonga, tree nettle
Urtica ferox	<u> </u>
Viola cunninghamii	native violet
	<u> </u>
Viola cunninghamii	native violet
Viola cunninghamii Wahlenbergia gracilis Exotic Species	native violet harebell
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris	native violet harebell brown top
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea	native violet harebell brown top silvery hair grass
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum	brown top silvery hair grass sweet vernal
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis	brown top silvery hair grass sweet vernal beaked parsley
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis	brown top silvery hair grass sweet vernal beaked parsley daisy
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis Bromus diandrus	native violet harebell brown top silvery hair grass sweet vernal beaked parsley daisy ripgut brome
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis Bromus diandrus Cerastium glomeratum	native violet harebell brown top silvery hair grass sweet vernal beaked parsley daisy ripgut brome chickweed
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis Bromus diandrus Cerastium glomeratum Cirsium arvense	native violet harebell brown top silvery hair grass sweet vernal beaked parsley daisy ripgut brome chickweed Californian thistle
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis Bromus diandrus Cerastium glomeratum Cirsium arvense Cirsium vulgare	native violet harebell brown top silvery hair grass sweet vernal beaked parsley daisy ripgut brome chickweed Californian thistle Scotch thistle
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis Bromus diandrus Cerastium glomeratum Cirsium arvense Cirsium vulgare Clematis vitalba	native violet harebell brown top silvery hair grass sweet vernal beaked parsley daisy ripgut brome chickweed Californian thistle Scotch thistle old man's beard
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis Bromus diandrus Cerastium glomeratum Cirsium arvense Cirsium vulgare Clematis vitalba Cotoneaster simonsii	native violet harebell brown top silvery hair grass sweet vernal beaked parsley daisy ripgut brome chickweed Californian thistle Scotch thistle old man's beard Khasia berry
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis Bromus diandrus Cerastium glomeratum Cirsium arvense Cirsium vulgare Clematis vitalba Cotoneaster simonsii Critesion murinum	native violet harebell brown top silvery hair grass sweet vernal beaked parsley daisy ripgut brome chickweed Californian thistle Scotch thistle old man's beard Khasia berry barley grass
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis Bromus diandrus Cerastium glomeratum Cirsium arvense Cirsium vulgare Clematis vitalba Cotoneaster simonsii Critesion murinum Cupressus macrocarpa	native violet harebell brown top silvery hair grass sweet vernal beaked parsley daisy ripgut brome chickweed Californian thistle Scotch thistle old man's beard Khasia berry barley grass macrocarpa
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis Bromus diandrus Cerastium glomeratum Cirsium arvense Cirsium vulgare Clematis vitalba Cotoneaster simonsii Critesion murinum Cupressus macrocarpa Cynosurus echinatus	native violet harebell brown top silvery hair grass sweet vernal beaked parsley daisy ripgut brome chickweed Californian thistle Scotch thistle old man's beard Khasia berry barley grass macrocarpa rough dogstail
Viola cunninghamii Wahlenbergia gracilis Exotic Species Agrostis capillaris Aira caryophyllea Anthoxanthum odoratum Anthriscus caucalis Bellis perennis Bromus diandrus Cerastium glomeratum Cirsium arvense Cirsium vulgare Clematis vitalba Cotoneaster simonsii Critesion murinum Cupressus macrocarpa	native violet harebell brown top silvery hair grass sweet vernal beaked parsley daisy ripgut brome chickweed Californian thistle Scotch thistle old man's beard Khasia berry barley grass macrocarpa

Digitalis purpurea	foxglove
Echium vulgare	vipers bugloss
Galium aparine	cleavers
Geranium molle	dovesfoot cranesbill
Holcus lanatus	Yorkshire fog
Hypochoeris radicata	catsear
Juglans regia	walnut
Leycesteria formosa	Himalayan honeysuckle
Lolium perenne	ryegrass
Lonicera japonica	Japanese honeysuckle
Marrubium vulgare	horehound
Mycelis muralis	wall lettuce
Orobanche minor	broomrape
Pinus radiata	radiata pine, Monterey pine
Rosa rubiginosa	sweet brier/briar
Rubus fruticosus agg.	blackberry
Rumex acetosella	sheeps sorrel
Sambucus nigra	elderberry
Silybum marianum	variegated thistle
Sisymbrium officinale	hedge mustard
Stellaria media	chickweed
Trifolium dubium	suckling clover
Trifolium repens	white clover
Ulex europaeus	gorse
Verbascum thapsus	woolly mullein
Vicia sativa	vetch
Vitttadinia gracilis	purple fuzzweed

Appendix 2: Invertebrate Species List for the Mid Prices Valley "Flats"

Sourced from Wildland Consultants and Boffa Miskell unpubl. data (2015)

Note: Light trapping was only undertaken on the flats at the bottom of the hill slope on the western side of Mid Prices Valley.

Order	Family	Scientific Name	Common Name	Species Status
Indigenous sp	ecies			
Orthoptera	Anostostomatidae	Hemiandrus sp.	a ground weta	BP endemic
	Gryllidae	Bobilla sp.	small field cricket	
Blattodea			a cockroach	
Isoptera	Kalotermitidae	Kalotermes brouni Froggatt	drywood termite	
Mantodea	Mantidae	Orthodera	NZ praying mantis	
		novaezealandiae (Colenso)		
Phasmatodea				
Hemiptera: Homoptera	Flatidae	Siphanta acuta (Walker)	green planthopper	
Hemiptera: Heteroptera	Acanthosomatidae	Oncacontias vittatus (Fabricius)	a shield bug	
•	Aradidae	Ctenoneurus sp.	a flat bug	
		Aneurus sp.	a flat bug	
	Miridae	Romna sp.	a bent-backed bug	
	In		_	
	Reduviidae	Empicoris rubromaculatus (Blackburn)	thread bug	
		Ploiaria antipodum Bergroth	antipodean assassin bug	
	Rhyparochromidae	genus and species indet		
Megaloptera	Corydalidae	Archichauliodes diversus (Walker)	dobsonfly	
Neuroptera	Hemerobiidae	Micromus tasmaniae (Walker)	Tasmanian lacewing	
Coleoptera	Anobiidae	Leanobium flavomaculatum Espanol	a borer beetle	
		Leanobium undulatum (Broun)	a borer beetle	
		Ptinus sp.	a spider beetle	
		Xenocera sp.	a borer beetle	

Anthribidae	Cacephatus incertus (White)	a fungus weevil	
	Dysnocryptus pallidus Broun	a fungus weevil	at it's Southern limit
	Hoherius meinertzhageni (Broun)	a fungus weevil	
	Pleosporius bullatus (Sharp)	a fungus weevil	
	Xenanthribus hirsutus Broun	a fungus weevil	
Carabidae	Demetrida dieffenbachi (White)	a ground beetle	
	Holcaspis intermittens (Chaudoir)	a ground beetle	
	Megadromus guerinii (Chaudoir)	a ground beetle	BP endemic
	Molopsida strenua (Broun)	a ground beetle	southernmost known collection
	Notagonum submetallicum (White)		
Cerambycidae	Astetholea lepturoides Bates	a longhorn beetle	
	Hybolasius vegetus (Broun)	a longhorn beetle	
	Psilocnaeia linearis (Bates)	a longhorn beetle	
	Spilotrogia nr pulchella (Bates)	a longhorn beetle	
	Zorion guttigerum (Westwood)	a flower longhorn	
Cleridae	Lemida aptera (Sharp)	a checkered beetle	
	Phymatophaea longula Sharp	a checkered beetle	
Coccinellidae	Coccinella leonina Fabricius	orangespotted ladybird	
	Rhyzobius forestieri (Mulsant)	a ladybird	
	Veronicobius acceptus (Broun)	a ladybird	
	Veronicobius sp. Veronicobius sp.	a ladybird a ladybird	
	dark round	-	
	Veronicobius sp. dark elongate	a ladybird	
Corylophidae	Sericoderus sp.	a hooded beetle	
Cryptophagidae	Antarticotectus sp.	a silken fungus beetle	
	Micrambina' sp.	a silken fungus beetle	

Curculionidae	Cossoninae indet.	a weevil	
	Cryptorhyhchinae sp. indet.	a weevil	
	Entomininae sp. indet. 1	a weevil	
	Entomininae sp. indet. 2	a weevil	
	Entomininae sp. indet. 3	a weevil	
	Microcryptorhynchus sp.	a weevil	
	Pentarthrum sp 1	a weevil	
	Pentarthrum sp 2	a weevil	
	Peristoreus australis (Broun)	a flower weevil	
	Peristoreus sp. 1	a flower weevil	
	Peristoreus sp. 2	a flower weevil	
	Phloeophagosoma pedatum Wollaston	a weevil	
	Praolepra infusca Broun	a flower weevil	
	Praolepra squamosa Broun	a flower weevil	
	Psepholax sulcatus White	a pit weevil	
	Rhopalomerus antennalis (Broun)	a weevil	
Elateridae	Conoderus exsul (Sharp)	pasture wireworm	
	Panspoeus guttatus	a click beetle	
Histeridae	Sharp	a pill beetle	
Hydraenidae	Parepierus sp. Orchymontia	a cascade beetle	Nationally
пускаетисае	banksiana Ordish	a cascade beelle	endangered; range restricted
Latridiidae	Bicava sp.	a mildew beetle	
	Corticaria sp.	a mildew beetle	
	Cortinicara hirtalis (Broun)	minute scavenger beetle	
	Lithostygnus sp.	a mildew beetle	
Lucanidae	Paralissotes reticulatus (Westwood)	reticulate stag beetle	
Molyridae	Docutos' on blue	a flower bactla	
Melyridae	Dasytes' sp. blue	a flower beetle a flower beetle	
Mycetophagidae	Dasytes' sp. green Triphyllus' sp.	an ancient fungus beetle	
Nemonychidae	Rhinorhynchus rufulus (Broun)	a straight-horned weevil	
Oedemeridae	Selenopalpus aciphyllae Broun	a lax beetle	
	Thelyphassa lineata (Fabricius)	a lax beetle	

	Thelyphassa	a lax beetle	
Dailii da a	nemoralis (Broun)	a faath an win na d	
Ptiliidae	Ptinella sp.	a feather-winged beetle	
Rhipiphoridae	Rhipistena lugubris Sharp	an antlered beetle	
Salpingidae	Salpingus bilunatus Pascoe	a bark mould beetle	
Scarabaeidae	Costelytra zealandica (White)	NZ grass grub	
	Odontria australis Given	a chafer beetle	
	Odontria varicolorata Given	a chafer beetle	
	Saprosites communis (Broun)	a small dung beetle	
Scirtidae	Cyphon sp. "black tips"	a marsh beetle	
	Cyphon sp. "plain"	a marsh beetle	
	Cyphon sp. "small, rounder"	a marsh beetle	
	Cyphon sp. "large dark"	a marsh beetle	
 Scraptiidae	Nothotelus sp.	a soft leaping beetle	
Staphylinidae	Aleocharinae sp.	a rove beetle	
Stapriyiiriidae	indet. 1		
	Aleocharinae sp. indet. 2	a rove beetle	
	Atheta sp.	a rove beetle	
	Brachynopus scutellaris (Redtenbacher)	a rove beetle	
	Coprostygnus sp.	a rove beetle	
	Creophilus occulatus Fabricius	devil's coachhorse	
	Falagria sp.	a rove beetle	
	Otagonia sp.	a rove beetle	
Tenebrionidae	Artystona rugiceps Bates	a darkling beetle	
	Menimus sp.	a darkling beetle	
	Mimopeus granulosus (Breme)	a darkling beetle	BP endemic, listed as Naturally Uncommon, range restricted
	Mimopeus opaculus (Bates)	a false wireworm	
	Żeadelium zealandicum (Bates)	a darkling beetle	BP near endemic, listed as Naturally Uncommon; range restricted
To a second to			
Trogosittidae	Pontonium on	a shield bastle	
Zonheridae	Rentonium sp.	a shield beetle	
Zopheridae	Notocoxelus sp.	a rough mould	

			hootlo	
		Pristoderus	beetle a rough mould	
		bakewelli (Pascoe)	beetle	
		Pristoderus nr	a rough mould	
		plagiatus (Broun)	beetle	
		Pristoderus sp.	a rough mould	
		·	beetle	
		Pycnomerus sp.	a rough mould beetle	
Neuroptera	Hemerobiidae	Micromus tasmaniae (Walker)	Tasmanian lacewing	
Trichoptera	Leptoceridae	Hudsonema aliena	caddisfly	
	Leptoceridae	Triplectides obsoletus	caddisfly	
	Conoesucidae	Olinga feredayi	caddisfly	
		Pycnocentrodes aureolus	caddisfly	
	Hydrobiosidae	Costachorema	caddisfly	Nationally Vulnerable
		Hydrobiosis sp.	caddisfly	
Ephmeroptera	Coloburiscidae	Coloburiscus humeralis	spiny gilled mayfly	
	Leptophlebiidae	Deleatidium near angustum	mayfly	
	Ichthybotidae	Ichthybotus bicolor		
Lepidoptera	Micropterigidae	Sabatinca aenea		
Lepidoptera	Microplengidae	Sabatifica aeffea		
	Hepialidae	Wiseana copularis	porina moth	
		Wiseana umbraculata	striped porina moth	
	Nepticulidae	Stigmella kaimanua	parsonsia miner	uncommon in
	rtophodiidae	Oliginiona Raimanaa	parocricia minor	ED
	Tineidae	Lysiphragma howesii		
	Gracillariidae	new genus and species	Teucridium miner	Nationally Vulnerable
	Depressariidae	Eutorna caryochroa		
	Gelechiidae	Anisoplaca achyrota		
	Oecophoridae	Barea exarcha		
		Gymnobathra hamatella		
		Izatha huttoni		
		Izatha katadiktya		
		Izatha copiosella		
		Phaeosaces		
		apocrypta		
		Phaeosaces compsotypa		
		Phaeosaces		

1		1	
	coarctatella		
	Tingena		
	hoplodesma		
	Tingena macarella		
	Tingena plagiatella		
Pterophoridae	Pterophorus		
	innotatalis		
	Platyptilia falcatalis	hebe plumemoth	
Tortricidae	Pyrgotis plagiatana		
			Capua
			semiferana
	Catamacta gavisana		
	Epichorista lindsayi		Nationally
	,		Endangered
	Harmologa		3
	scoliastes		
	Planotortrix		
	excessana		
	3		
Thyrididae	Morova subfasciata		
TTIYTIQIQG	ויוטוטים שטומשטומומ		
Crambidae	Deana hybreasalis		
Ciambidae	Eudonia characta		
	Eudonia dinodes		
	Eudonia luminatrix		
	Eudonia philerga		
	Eudonia		
	submarginalis		
	Eudonia aff.		
	minualis		
	Gadira acerella		
	Glaucocharis		
	auriscriptella		
	Glaucocharis		
	interrupta		
	Glaucocharis		
	lepidella		
 	Glaucocharis		
	chrysochyta		
	Orocrambus		
	flexuosellus		
	Orocrambus		
	ramosellus		
	Orocrambus vittellus		
	Scoparia halopis		
	Udea flavidalis		
	Udea marmarina		
+	Uresiphita maorialis	kowhai moth	
		NOWING HIOUT	
GEOMETRIDAE	Asaphodes beata		
GLOWIE I NIDAE			
	Asaphodes		
	chlamydota		
	Austrocidaria		
	callichlora		
	Austrocidaria		
	gobiata		

	1	Ohlanashustia		I
		Chloroclystis inductata		
		Chloroclystis		
		sphragitis		
		Cleora scriptaria		
		Declana egregia	South Island zebra	
			moth	
		Declana griseata		At Risk, Declining
		Declana floccosa		
		Declana junctilinea		
		Epiphyrne undosata		
		Epiphyrne		
		verriculata		
		Gellonia dejectaria		
		Homodotis		
		megaspilata		
		Helastia cinerearia		
		Helastia cryptica		
		Helastia triphragma		
		Hydriomena rixata		
		Ischalis fortinata		
		Pasiphila bilineolata		
		Pasiphila muscosata		
		Pasiphila lunata		
		Pasiphila sandycias		
		Pasiphila testulata		
		Pasiphila urticae		
		Poecilasthena		
		schistaria		
		Pseudocoremia		
		indistincta Pseudocoremia		
		pergrata		
		Pseudocoremia		
		productata		
		Pseudocoremia		
		rudisata		
		Pseudocoremia		
		suavis		
		Xyridacma ustaria		
	Noctuidae	Bityla defigurata		
		Feredayia		
		graminosa		
		Meterana levis		
		Persectania aversa		
		Proteuxoa comma		
		Tmetolophota unica		
	Erebidae	Rhapsa scotoscialis		
Evetic exectic		·		
Exotic species				
Dermaptera	Forficulidae	Forficula auricularia Linnaeus	European earwig	Dermaptera
Colooptoro				Colooptors
Coleoptera]			Coleoptera

	Archeocrypticidae	Archeocrypticus topali Kaszab		
	Brentidae	Exapion ulicis (Forster)	gorse seed weevil	
	Coccinellidae	Coccinella undecimpunctata Linnaeus	11-spotted ladybird	
	Curculionidae	Sitona discoideus Gyllenhal	Sitona weevil	
	Latridiidae	Aridius bifasciatum (Reitter)	a mildew beetle	
Lepidoptera	Lyonetiidae	Leucoptera spartifoliella (Hübner)	broom twigminer	Lepidoptera

Appendix 3: Invertebrate Species List for the Mid Prices Valley "Hill Slopes"

Sourced from Wildland Consultants and Boffa Miskell unpubl. data (2015)

Note: Light trapping was only undertaken on the flats at the bottom of the hill slope on the western side of Mid Prices Valley.

Order	Family	Scientific Name	Common Name	Species Status
Indigenous sp	 Decies			
J				
Orthoptera	Anostostomatidae	Hemiandrus n.sp.	BP ground weta	
•	Gryllidae	Bobilla sp.	small field cricket	
	Tettigoniidae	Conocephalus sp.	tussock katydid	
Isoptera	Kalotermitidae	Kalotermes brouni Froggatt	drywood termite	
Mantodea	Mantidae	Orthodera	NZ praying mantis	
		novaezealandiae (Colenso)		
Phasmatodea				
Hemiptera: Homoptera	Flatidae			
Hemiptera: Heteroptera	Acanthosomatidae			
•	Aradidae			
	Lygaeidae	Rhypodes cognatus Eyles		
	Miridae	Diomocoris maoricus (Walker)	a bent-backed bug	
		Sidnia kinbergi (Stal)	Australian crop mirid	
	Nabidae	Nabis maoricus (Walker)	Pacific damsel bug	
	Pentatomidae	Monteithiella humeralis (Walker)	a shield bug	
	Reduviidae	,		
	Rhyparochromidae	Targarema stali White		
Megaloptera	Corydalidae			
Neuroptera	Hemerobiidae	Micromus tasmaniae (Walker)	Tasmanian lacewing	
Coleoptera	Anobiidae	Leanobium flavomaculatum Espanol	a borer beetle	
		Sphinditeles sp.	a borer beetle	
		Anobiidae, gen.	a borer beetle	

	indet.		
Anthribidae	Cacephates vates (Sharp)	a fungus beetle	
	Hoherius meinertzhageni (Broun)	a fungus weevil	
	Pleosporius bullatus (Sharp)	a fungus weevil	
Byrrhidae	Epichorius sp.	a moss beetle	
Carabidae	Ctenognathus sp.	a ground beetle	
	Demetrida dieffenbachi (White)	a ground beetle	
	Holcaspis elongella (White)	a ground beetle	Canterbury endemic
	Megadromus antarcticus (Chaudoir)	metallic green ground beetle	
	Megadromus guerinii (Chaudoir)	a ground beetle	BP endemic
	Notagonum submetallicum (White)	submetallic ground beetle	
	Scopodes elaphroides White	a ground beetle	
Cerambycidae			
	Ptinosoma ptinoides (Bates)	a longhorn beetle	
	Somatidia antarctica (White)	a longhorn beetle	
	Spilotrogia nr pulchella (Bates)	a longhorn beetle	
	Stenellipsis sp.	a longhorn beetle	
	Zorion guttigerum (Westwood)	a flower longhorn	
Chrysomelidae Cleridae	Pilacolaspis sp.	a leaf beetle a checkered	
Cieridae	Phymatophaea Iongula Sharp	beetle	
Coccinellidae			
	Rhyzobius forestieri (Mulsant)	a ladybird	
	Veronicobius sp. dark round	a ladybird	
	Veronicobius acceptus (Broun)	a ladybird	
	Veronicobius sp. small pale	a ladybird	
 Corylophidae	Sericoderus sp.	a hooded beetle	
Cryptophagidae	Paratomaria sp.	a silken fungus beetle	
 Curculionidae	Baeosomus sp.		
CurcuiiOriidae	Cryptorhynchinae sp.		

1	1		1
	Cryptorhynchinae sp.		
	2		
	Entiminae sp. 1,		
	elongate		
	Entiminae sp. 2,		
	chunky		
	Peristoreus australis (Broun)	a flower weevil	
	Peristoreus durus (Broun)	a flower weevil	
	Praolepra infusca Broun	a flower weevil	
	Praolepra squamosa Broun	a flower weevil	
	Psepholax coronatus	a pit weevil	
	White Psepholax sulcatus	a pit weevil	
	White	3. p.t. 1700111	
Elateridae	Conoderus exsul	pasture wireworm	
	(Sharp)		
Histeridae	Parepierus sp.	a pill beetle	
Hydraenidae	Orchymontia banksiana Ordish	a cascade beetle	Nationally endangered; range restricted
Latridiidae			
Latriuliuae			
	Cortinicara hirtalis	minute scavenger	
	(Broun)	beetle	
	Lithostygnus sp.	a mould beetle	
	70 1		
Lucanidae	Mitophyllus irroratus Parry	a stag beetle	
	Mitophyllus parrianus Westwood	a stag beetle	
Melyridae	Dasytes' blue	a flower beetle	
	Dasytes' green	a flower beetle	
Mycetophagidae	Triphyllus' sp. 1, plain	a hairy fungus beetle	
	Triphyllus' sp. 2, pale tips	a hairy fungus beetle	
	Triphyllus' sp. 3, figured	a hairy fungus beetle	
Nitidulidae	Epuraea sp.	a sap beetle	
	Hisparonia hystrix (Sharp)	a sap beetle	
	Soronia nr asperella (Broun)	a sap beetle	
Nemonychidae	Rhinorhynchus rufulus (Broun)	a straight-horned weevil	
Oedemeridae	Thelyphassa lineata (Fabricius)	a lax beetle	
	Thelyphassa	a lax beetle	
	nemoralis (Broun)		

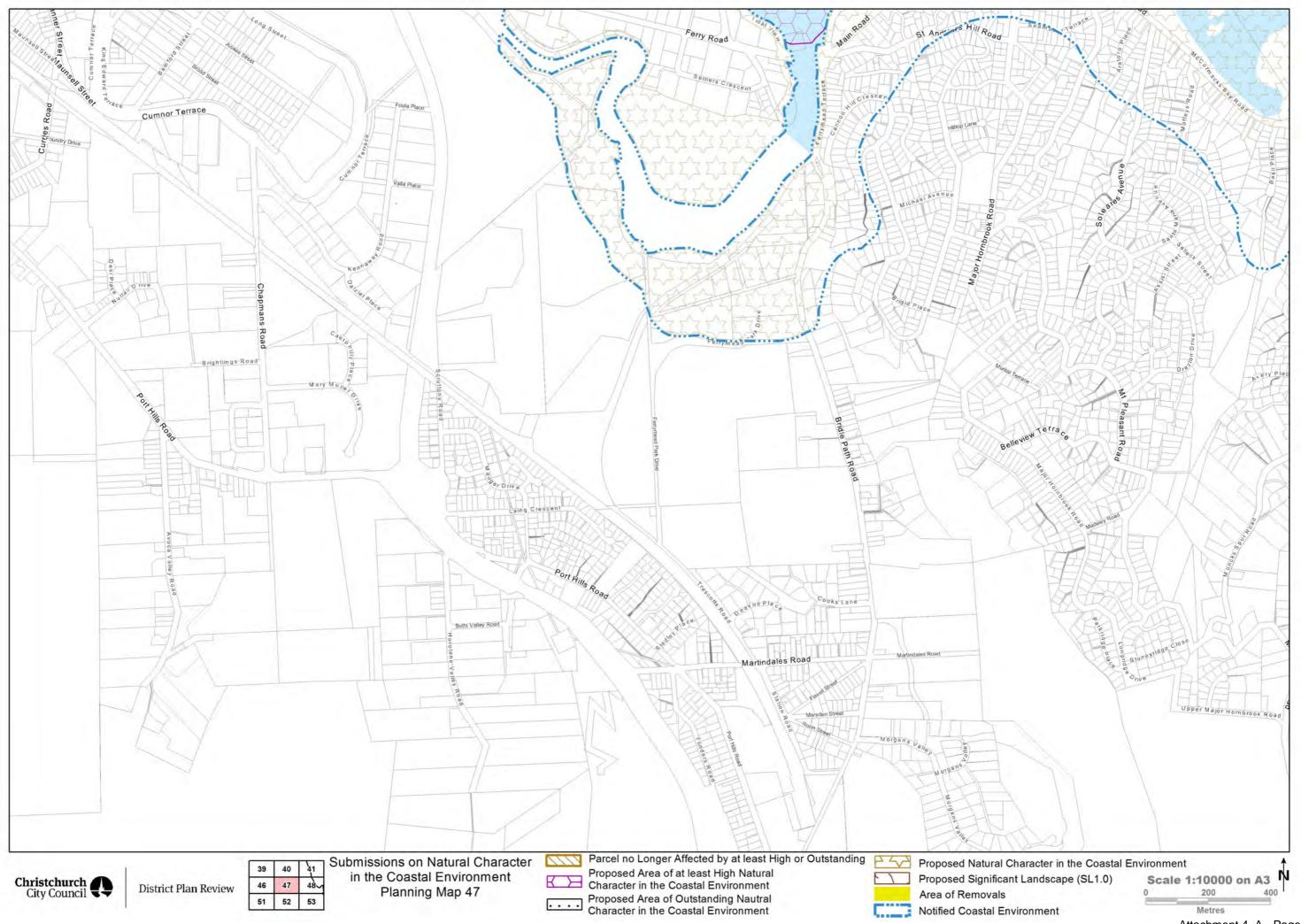
	Salpingidae	Salpingus bilunatus Pascoe	a bark mould beetle	
	Scarabaeidae	Ataenius brouni Sharp	Broun's scarab	
		Costelytra zealandica (White)	NZ grass grub	
		Odontria varicolorata Given	a cockchaffer	
		Pyronota festiva (Fabricius)	manuka beetle	
		Pyronota edwardsi Sharp	manuka beetle	
	Scirtidae	Cyphon sp. large dark	a marsh beetle	
		Cyphon sp. dark tips	a marsh beetle	
		Cyphon sp. zig-zag	a marsh beetle	
		Cyphon sp. v large, black	a marsh beetle	
	Scraptiidae	Nothotelus sp.	a soft leaping beetles	
		<u> </u>		
	Staphylinidae	Aleocharinae sp. 1, small, pale	a rove beetle	
		Aleocharinae sp. 2, robust, v short elytra	a rove beetle	
		Aleocharinae sp. 3, smaller, rounded elytra	a rove beetle	
		Brachynopus scutellaris (Redtenbacher)	a rove beetle	
		Maorothius sp.	a rove beetle	
		Stenomalium' sp.	a rove beetle	
	Tenebrionidae	Artystona rugiceps Bates	a darkling beetle	
	Zopheridae	Colydiinae sp.	a rough mould beetle	
		Pristoderus bakewelli (Pascoe)	a rough mould beetle	
		Pycnomerus sp.	a rough mould beetle	
Exotic specie	s T	1		
Dermaptera	Forficulidae	Forficula auricularia Linnaeus	European earwig	Dermaptera
Coleoptera	Anthribidae	Euciodes suturalis Pascoe	cocksfoot stem borer	Coleoptera
	Curculionidae	Sitona discoideus Gyllenhal	sitona weevil	
	Staphylinidae	Gyrohypnus fracticornis (Müller)	a rove beetle	



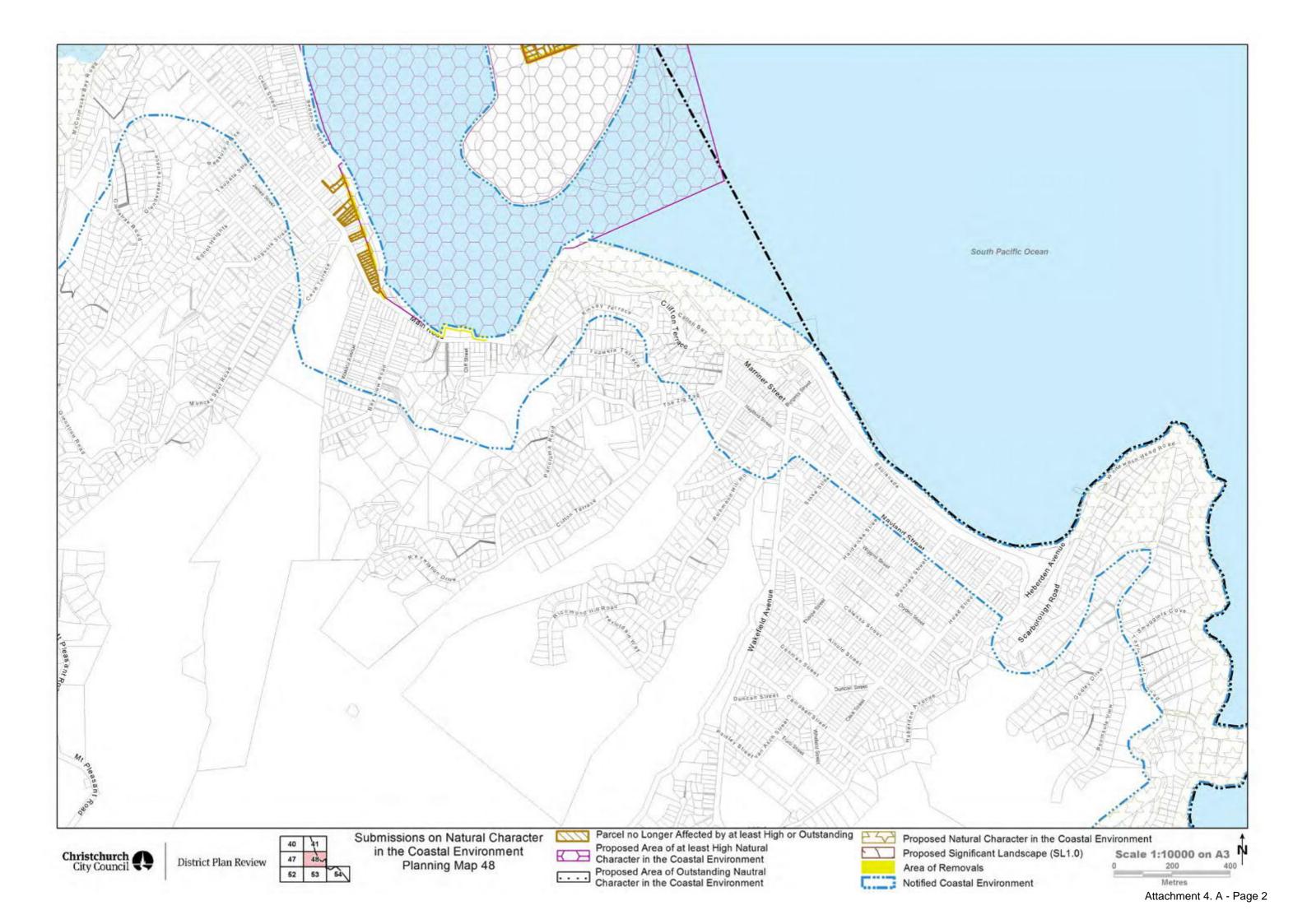
CCC Submission Stage 3

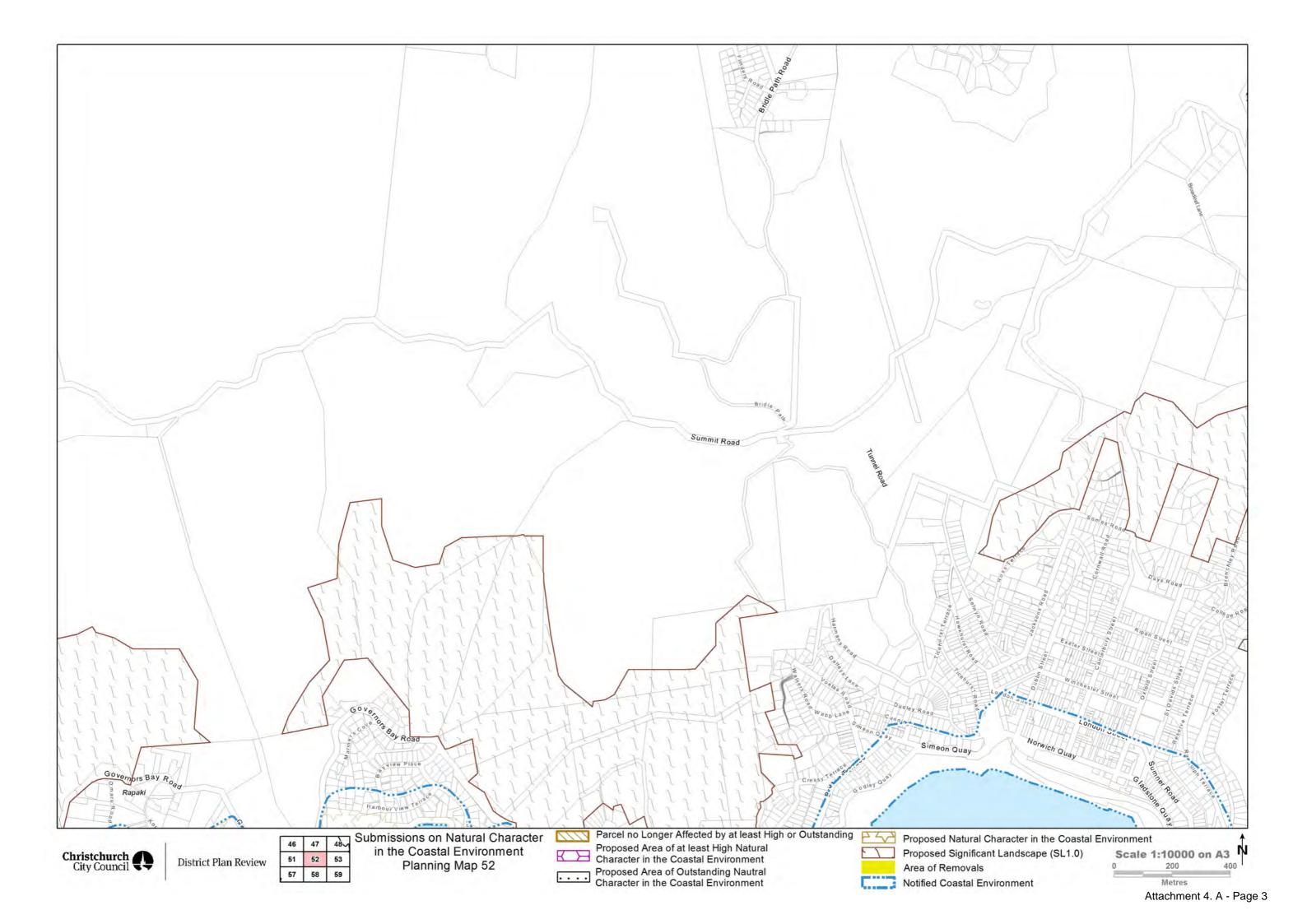
Attachment 4 Amendments to the planning maps relating to Proposal 9 - Natural and Cultural Heritage

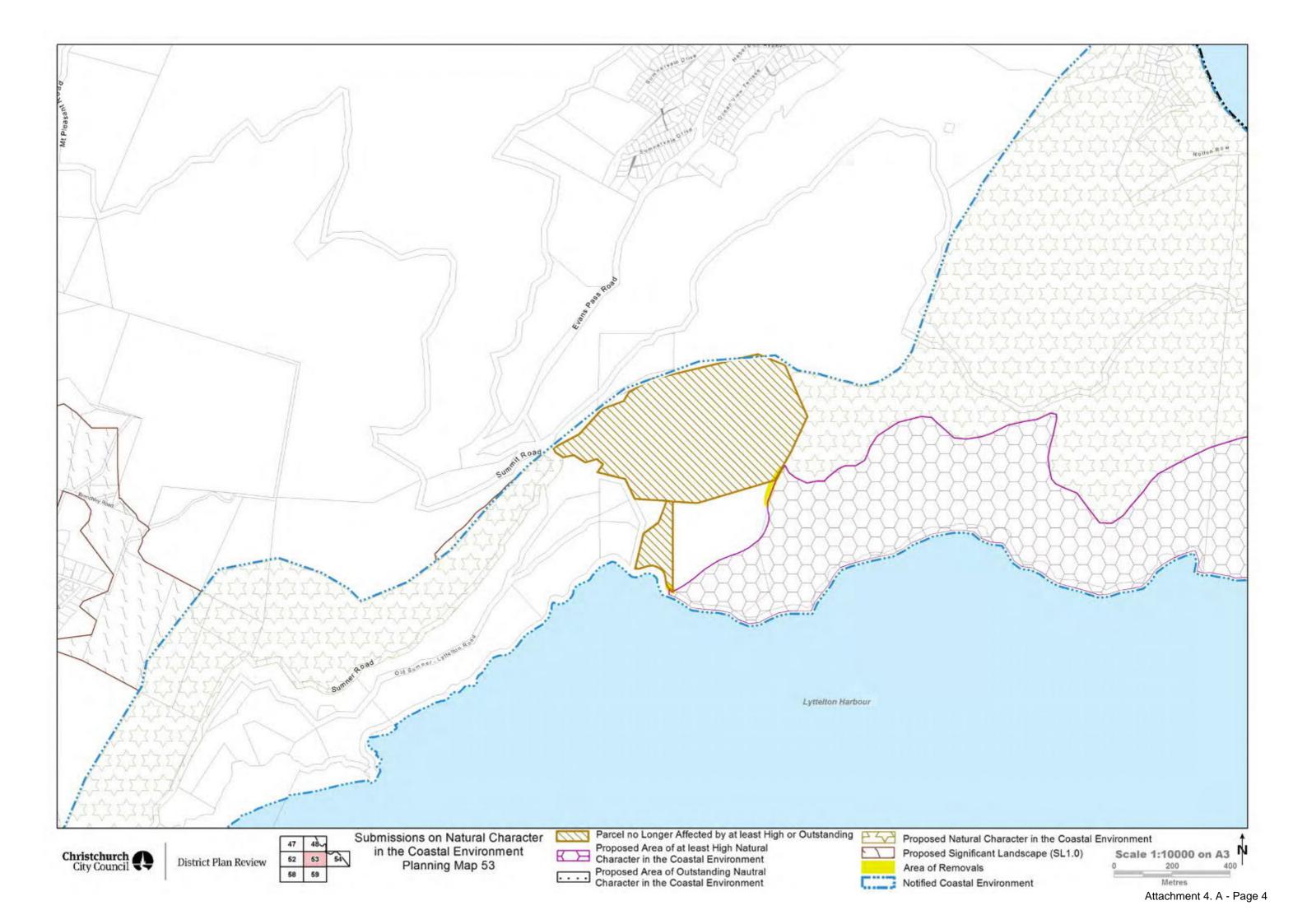
A. Submissions on Natural Character in the Coastal Environment

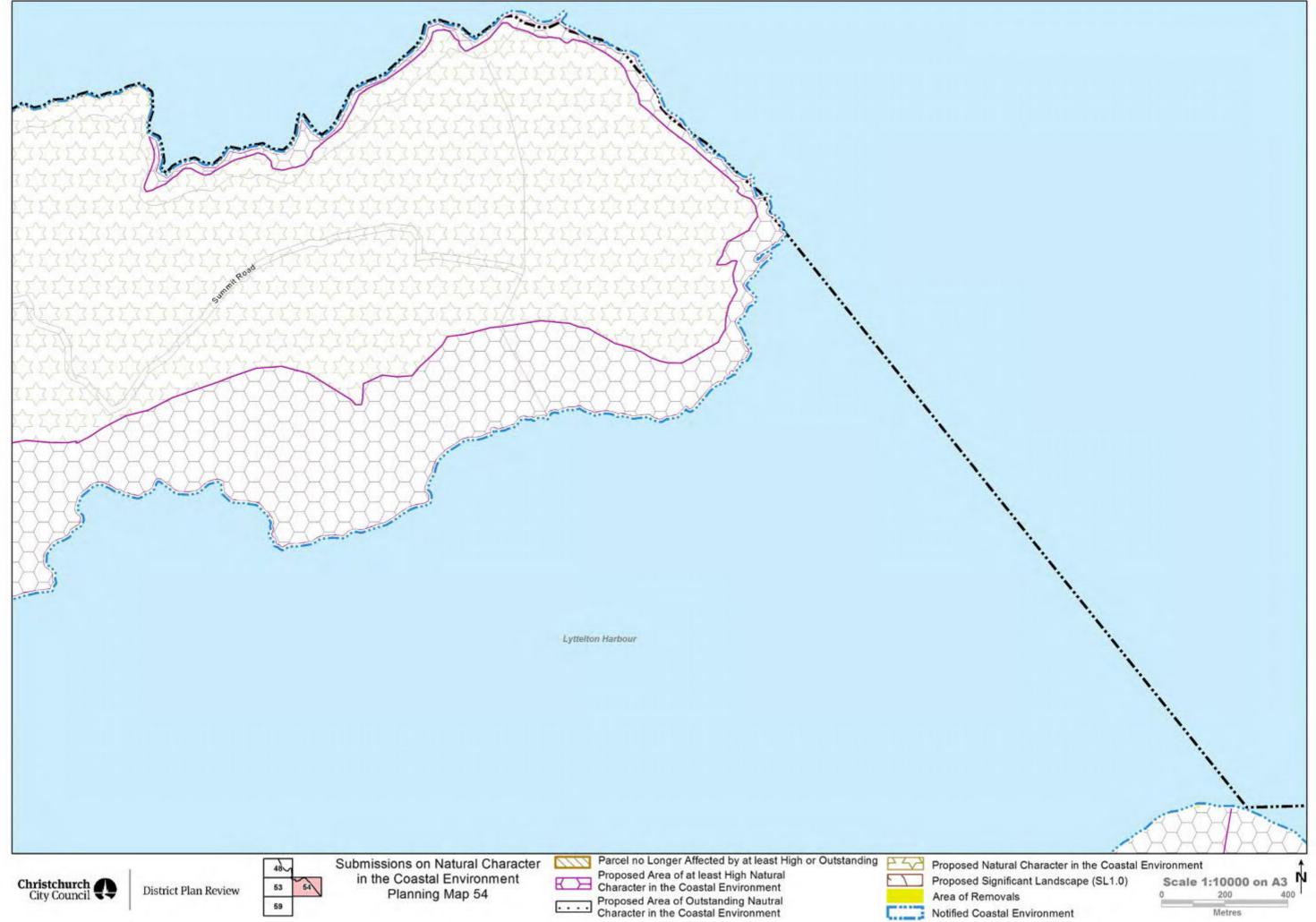


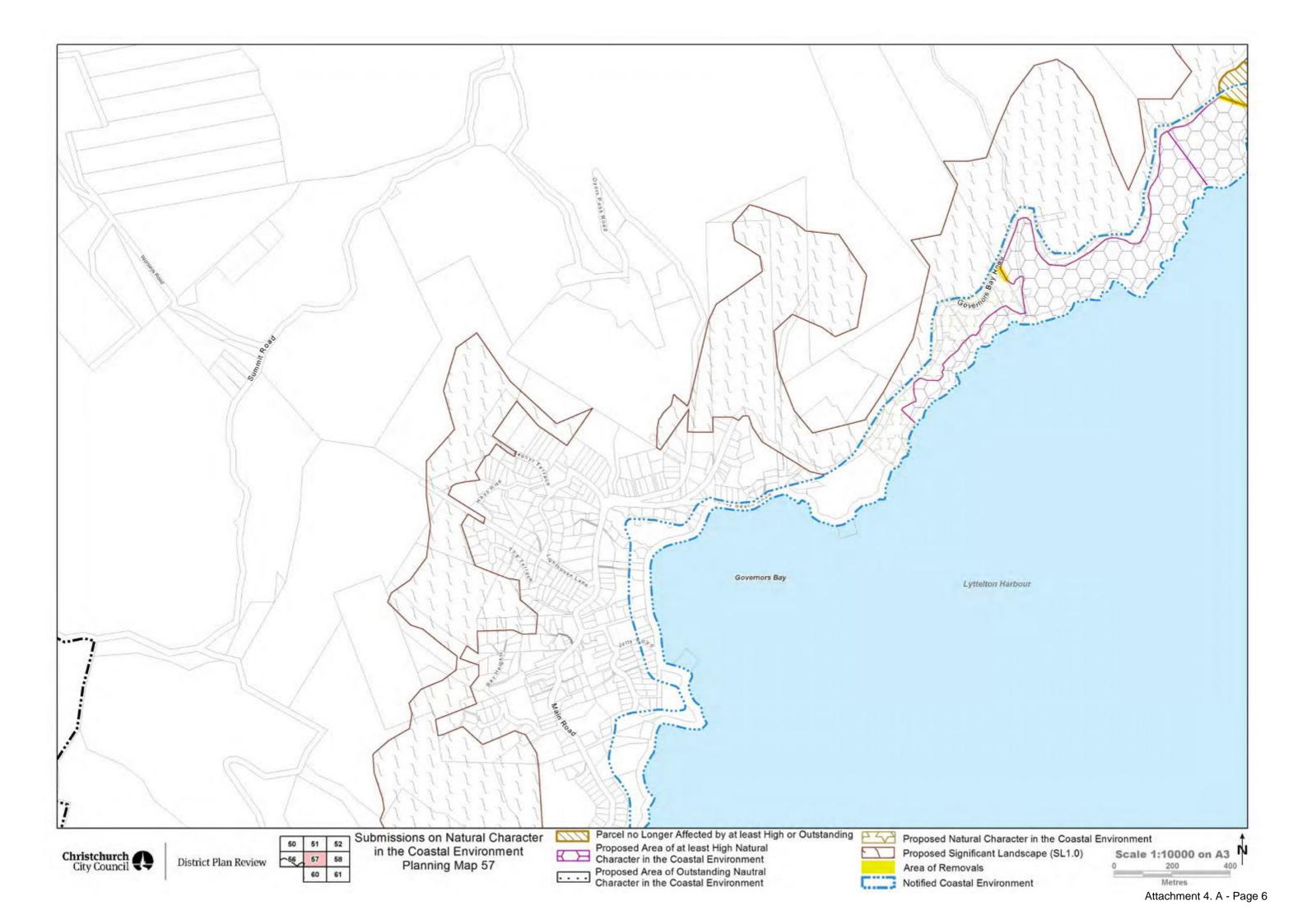
Attachment 4. A - Page 1

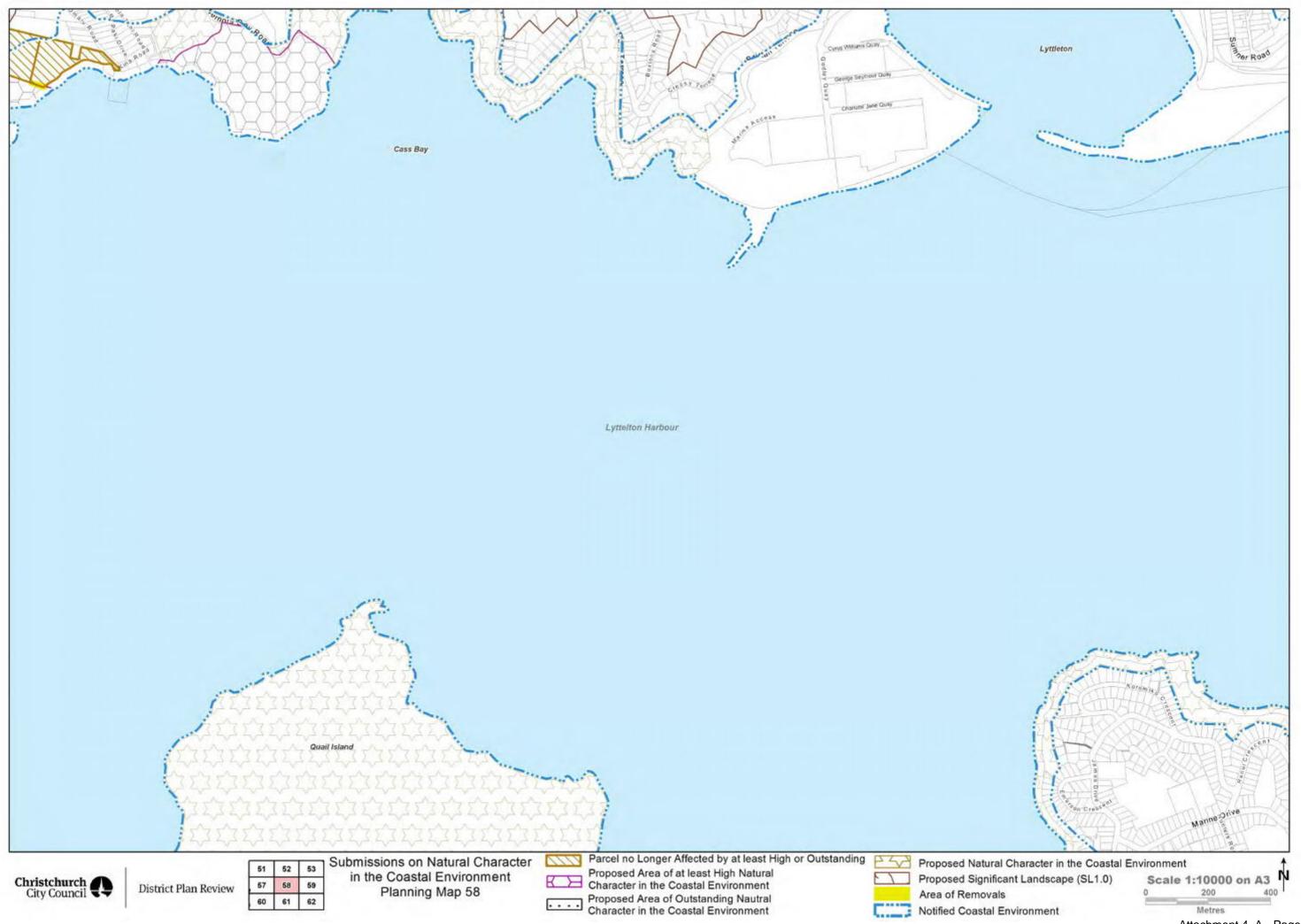


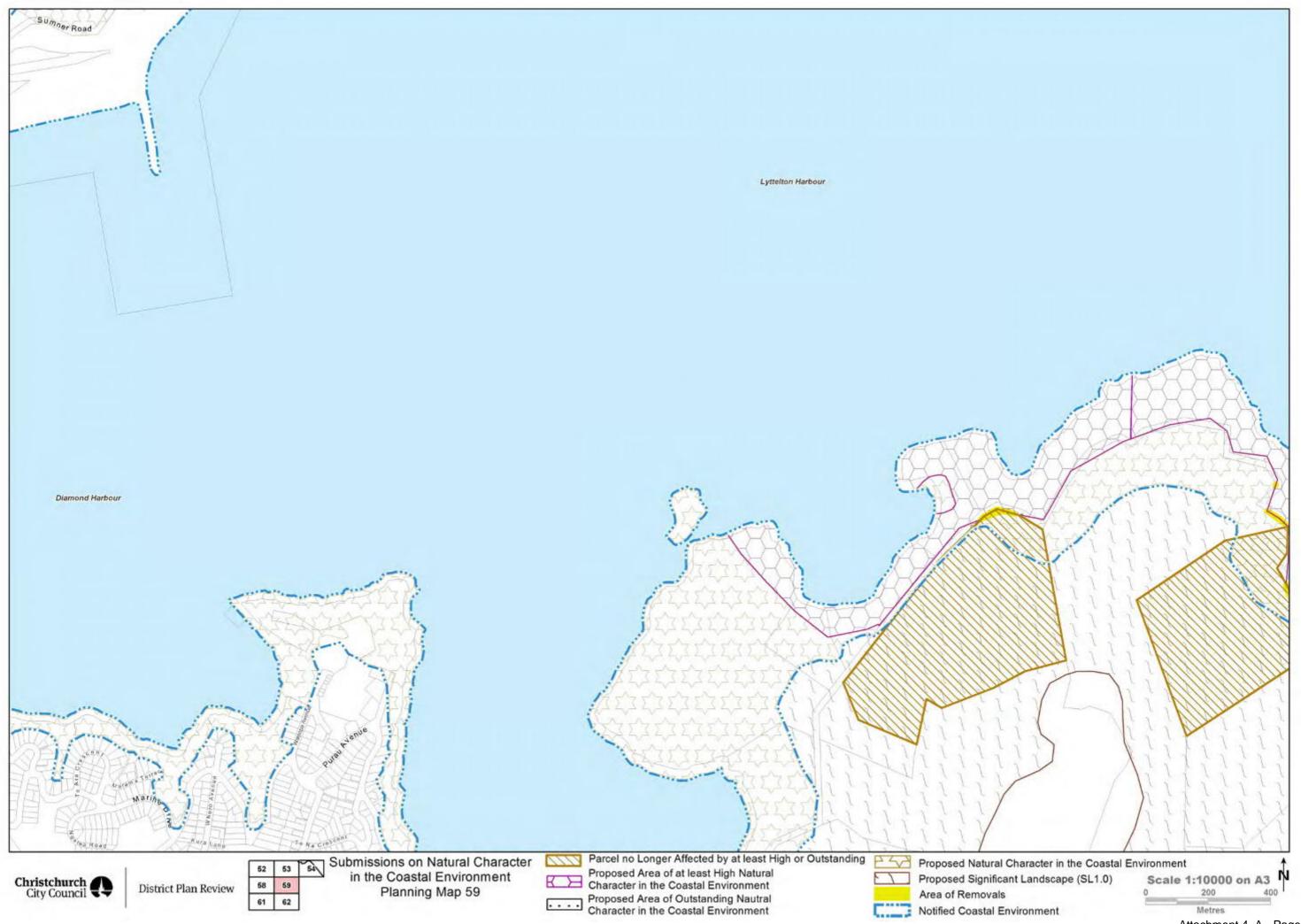


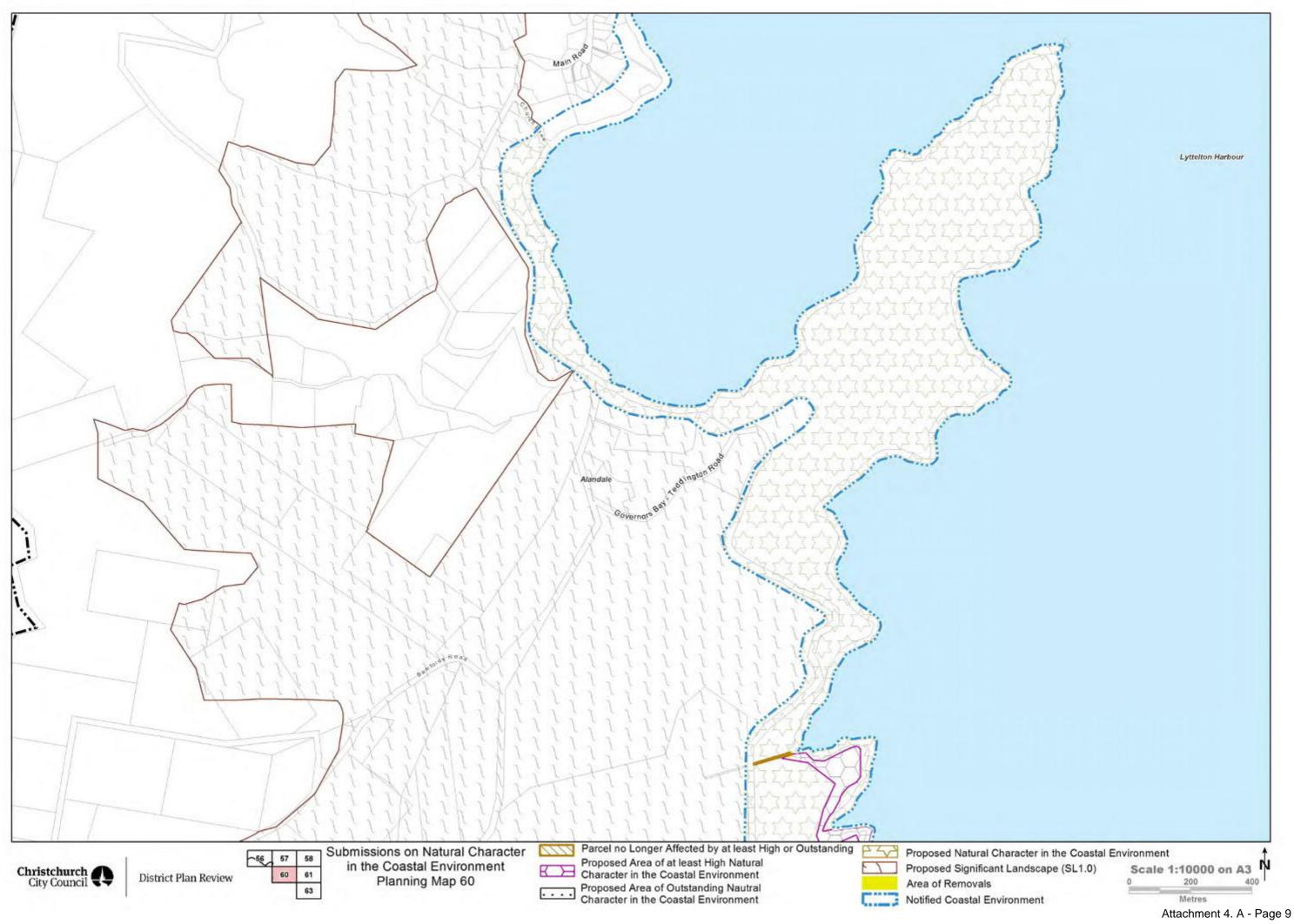


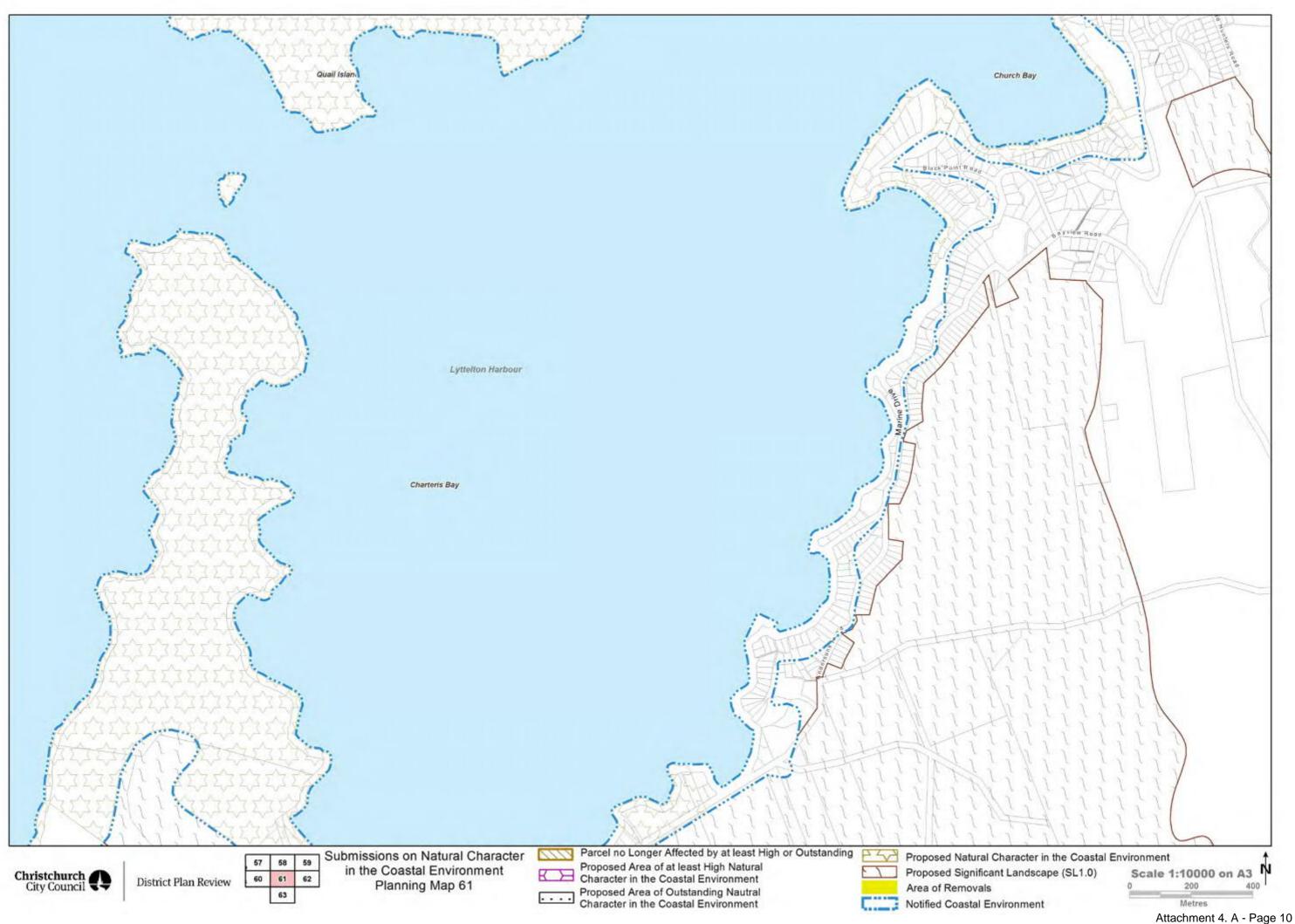


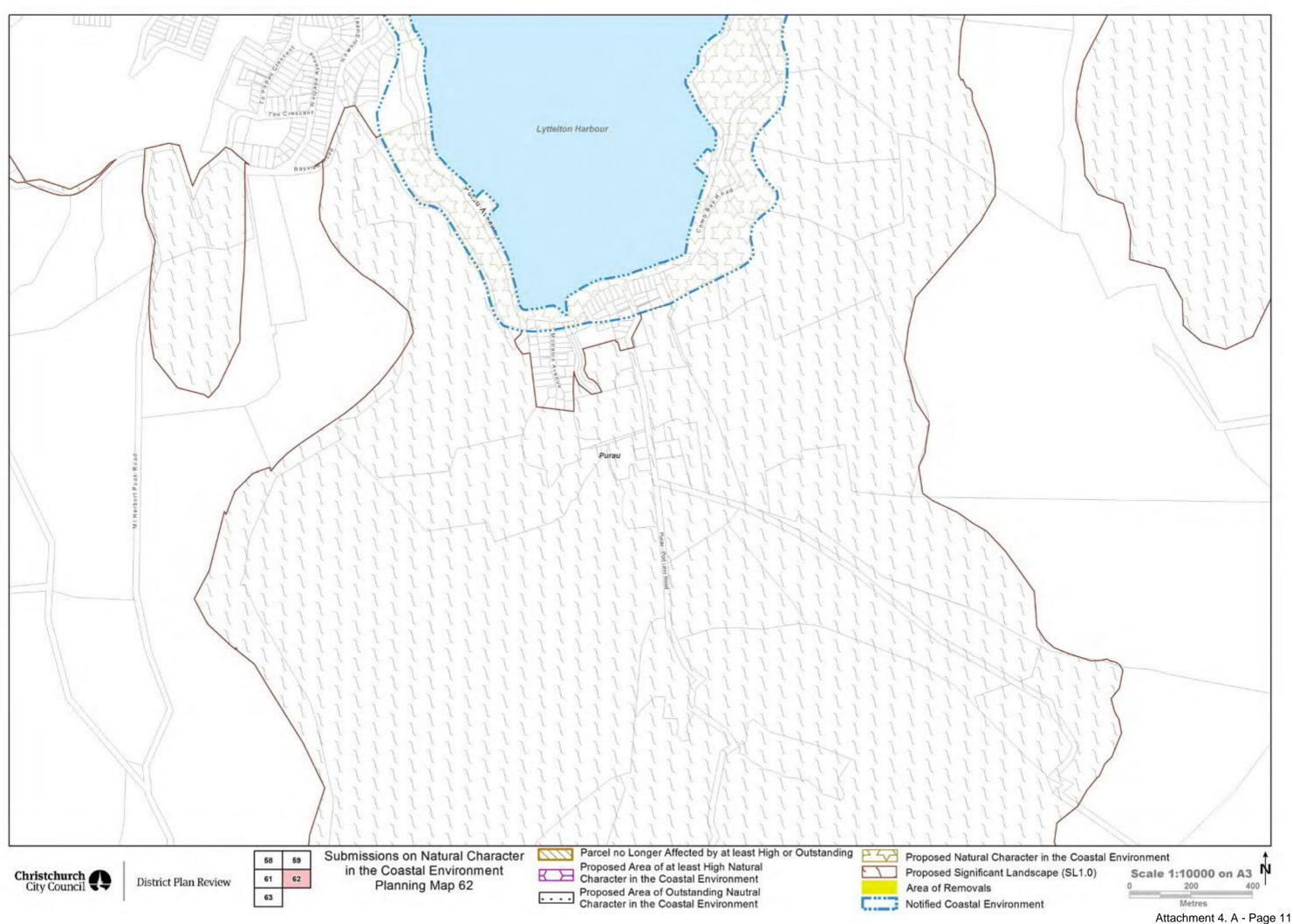


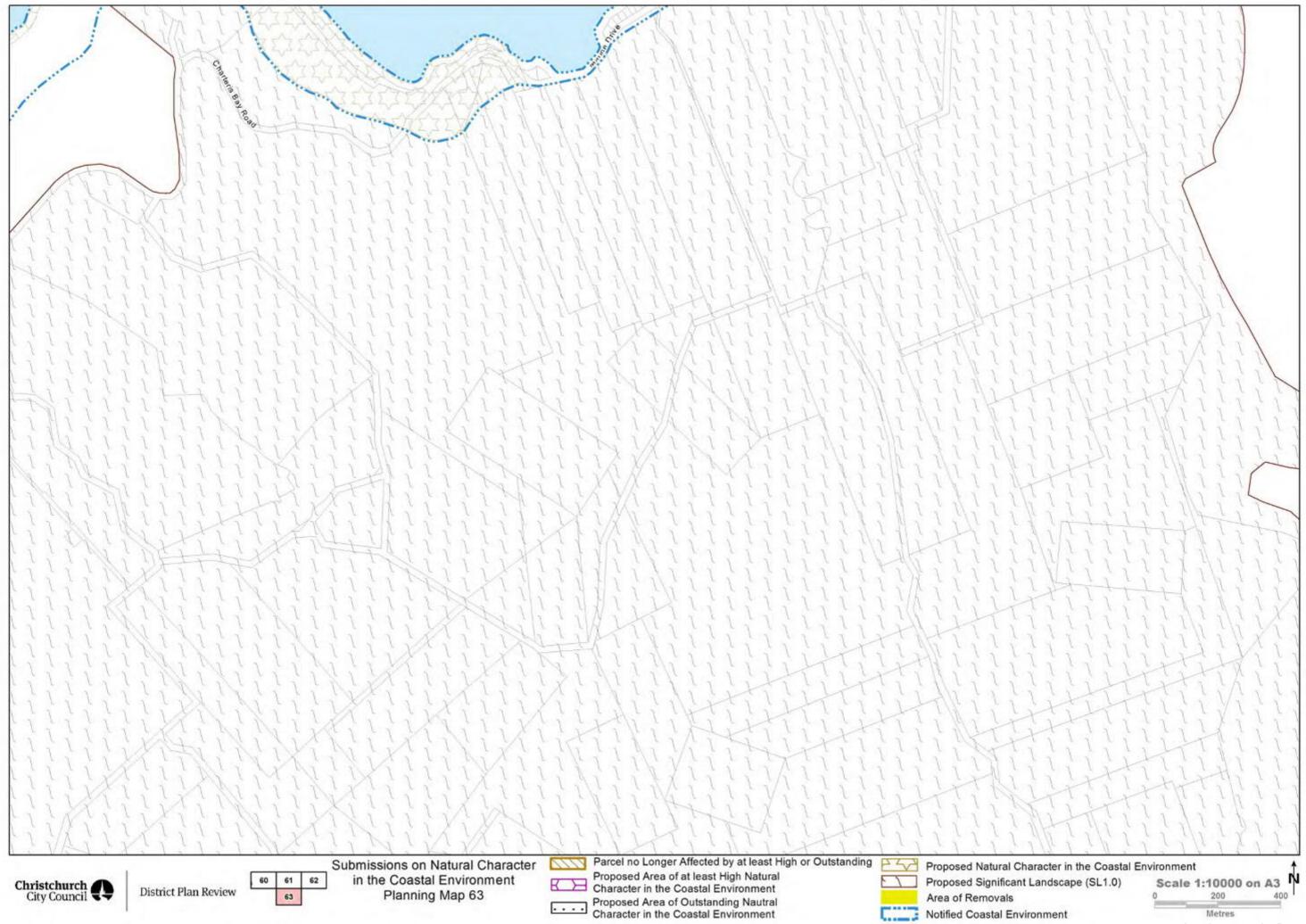


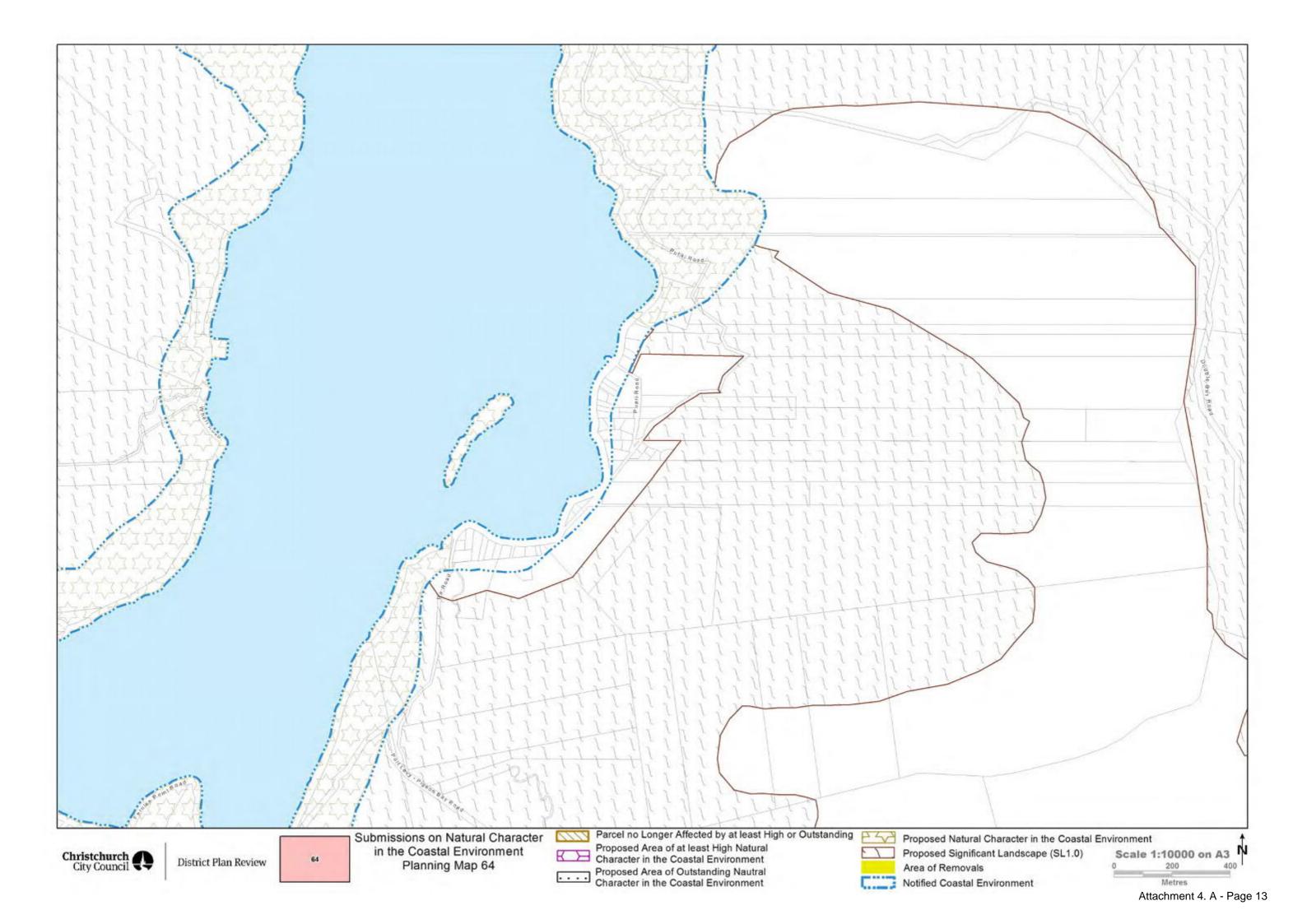


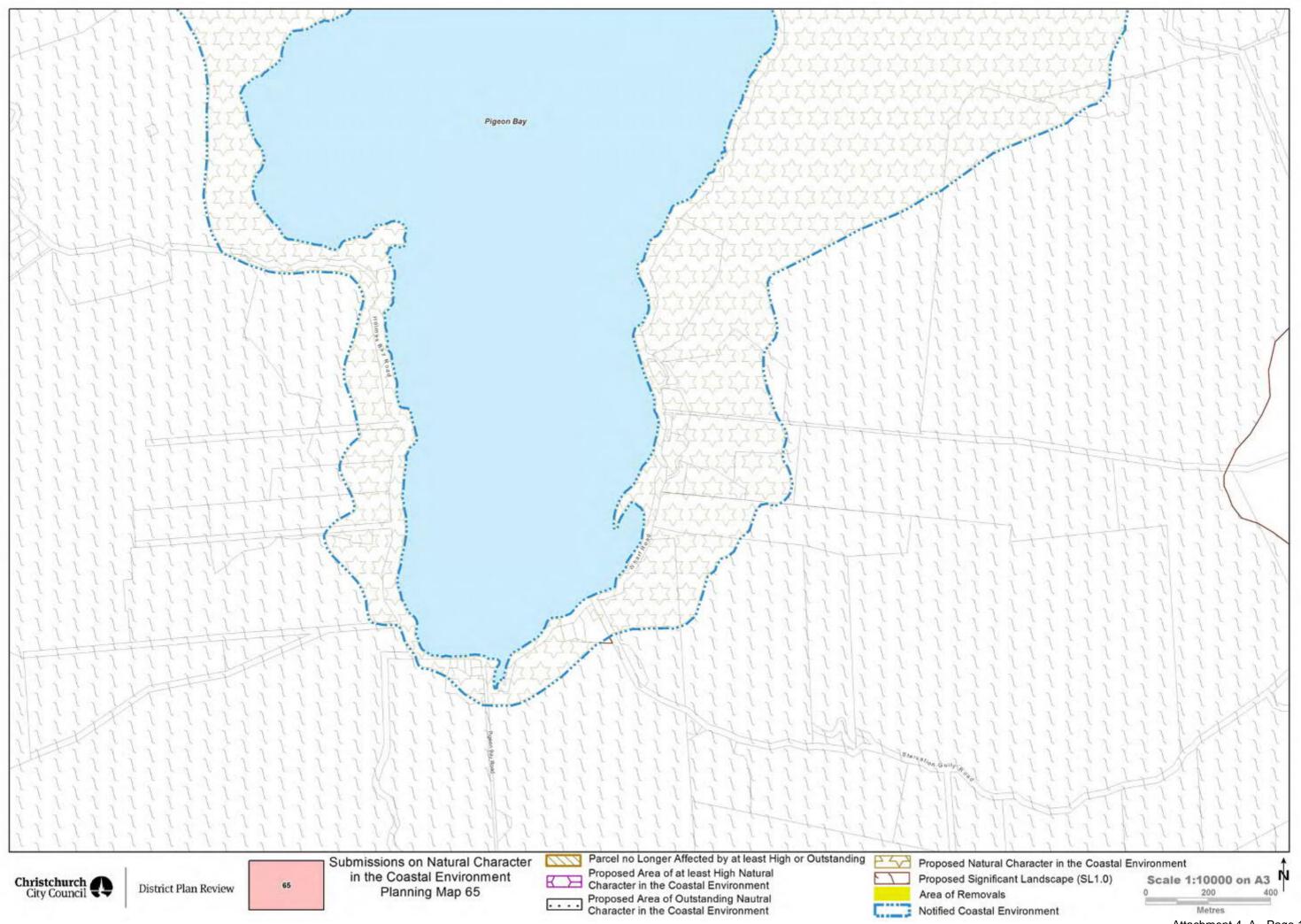


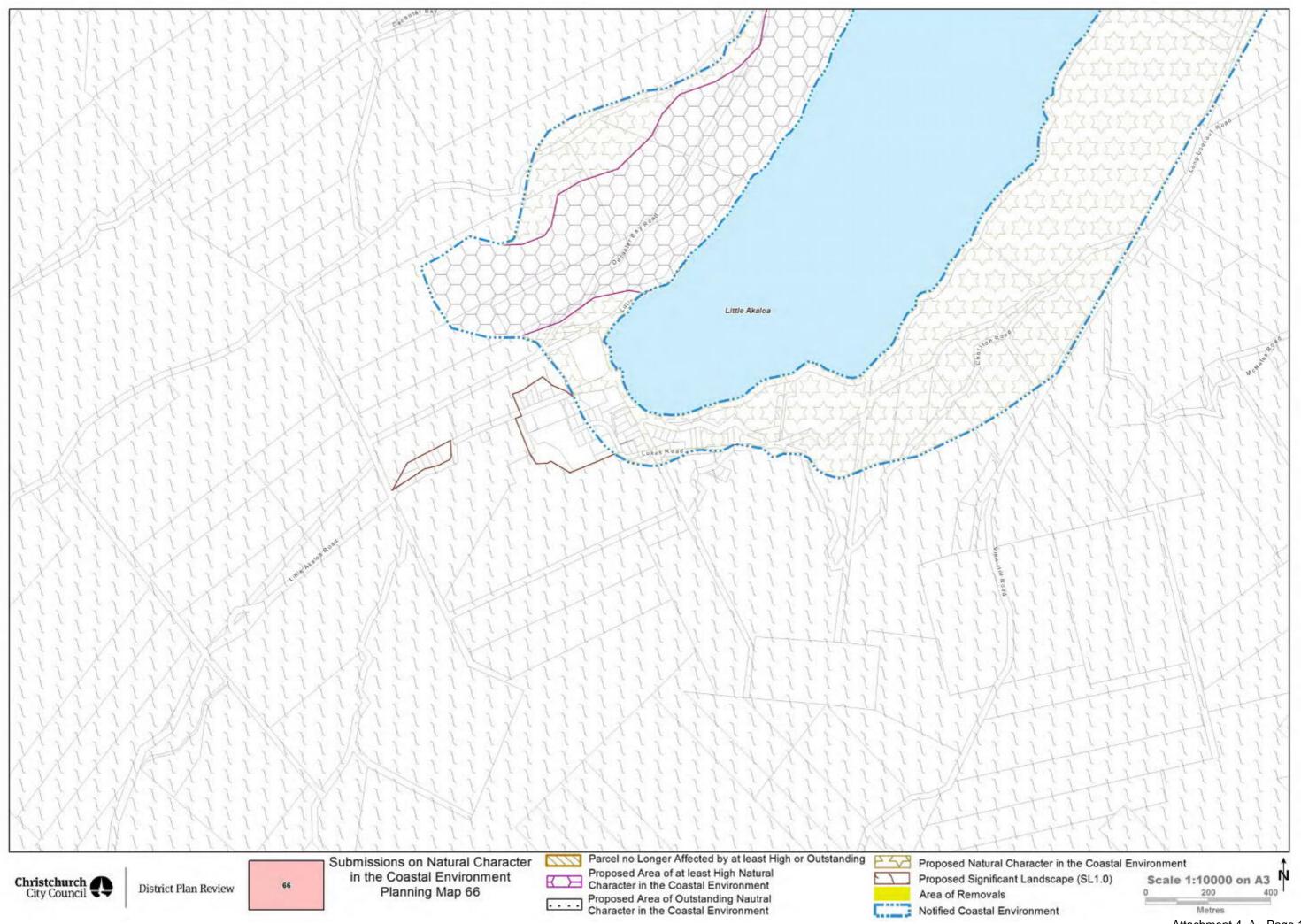


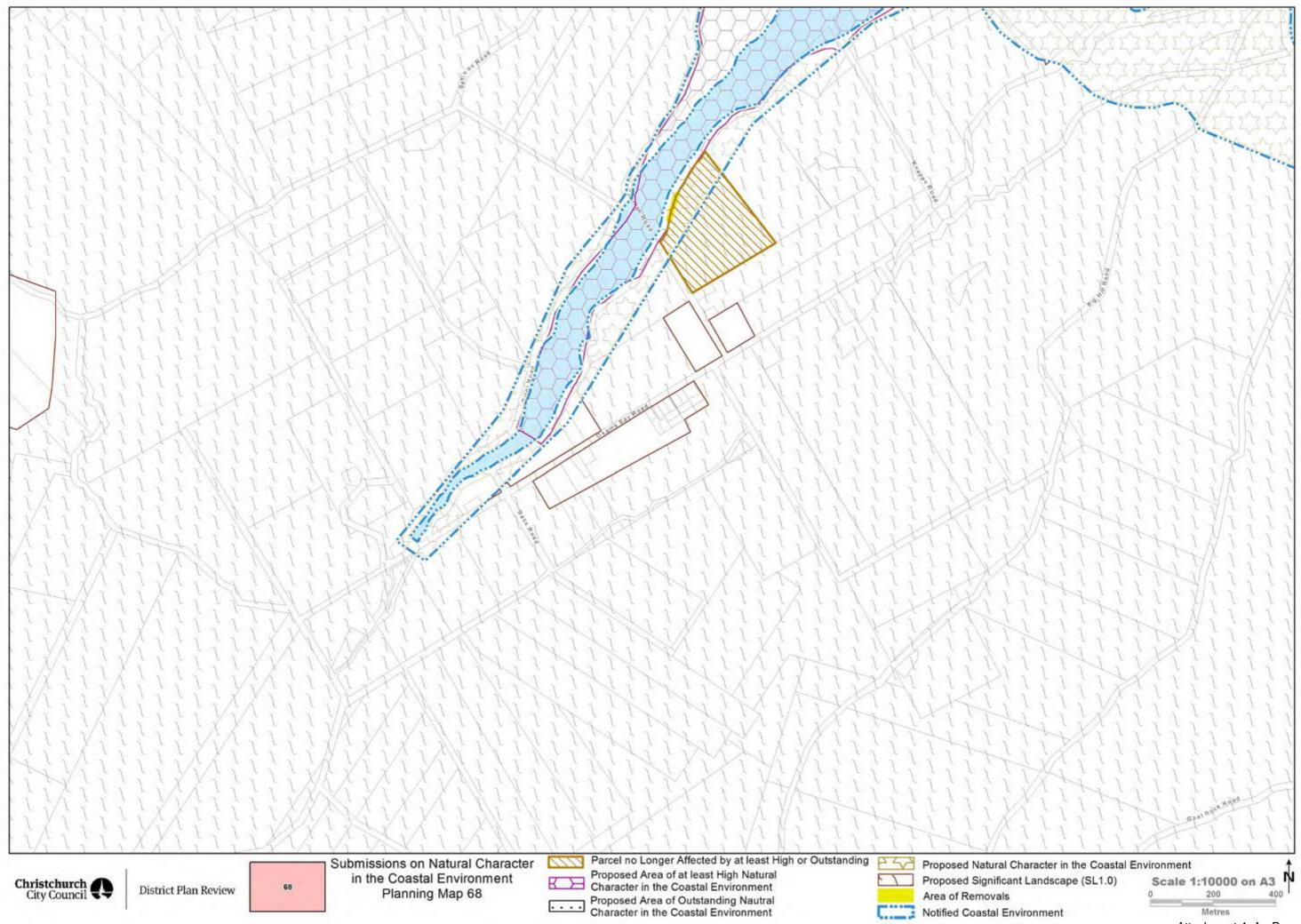


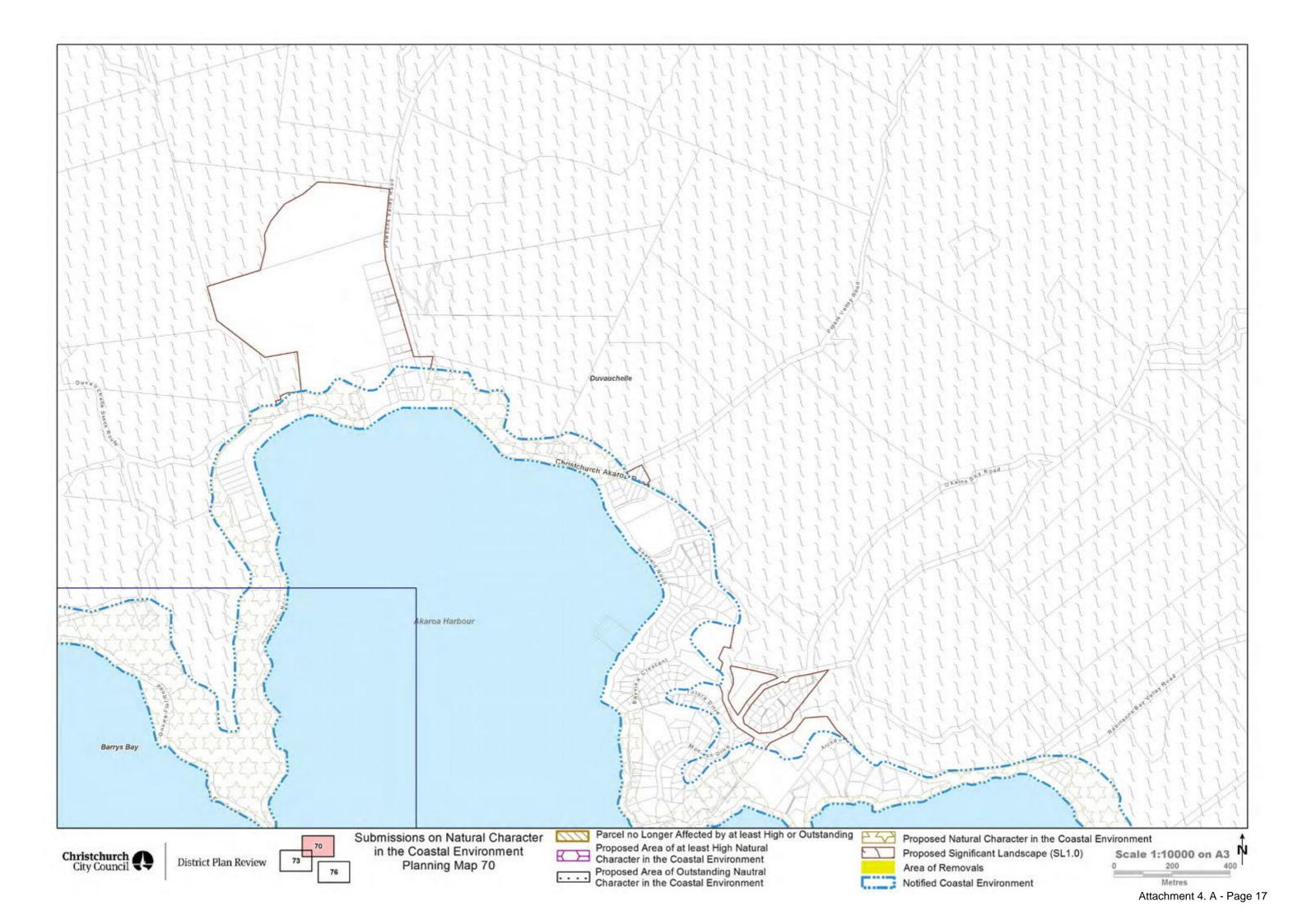


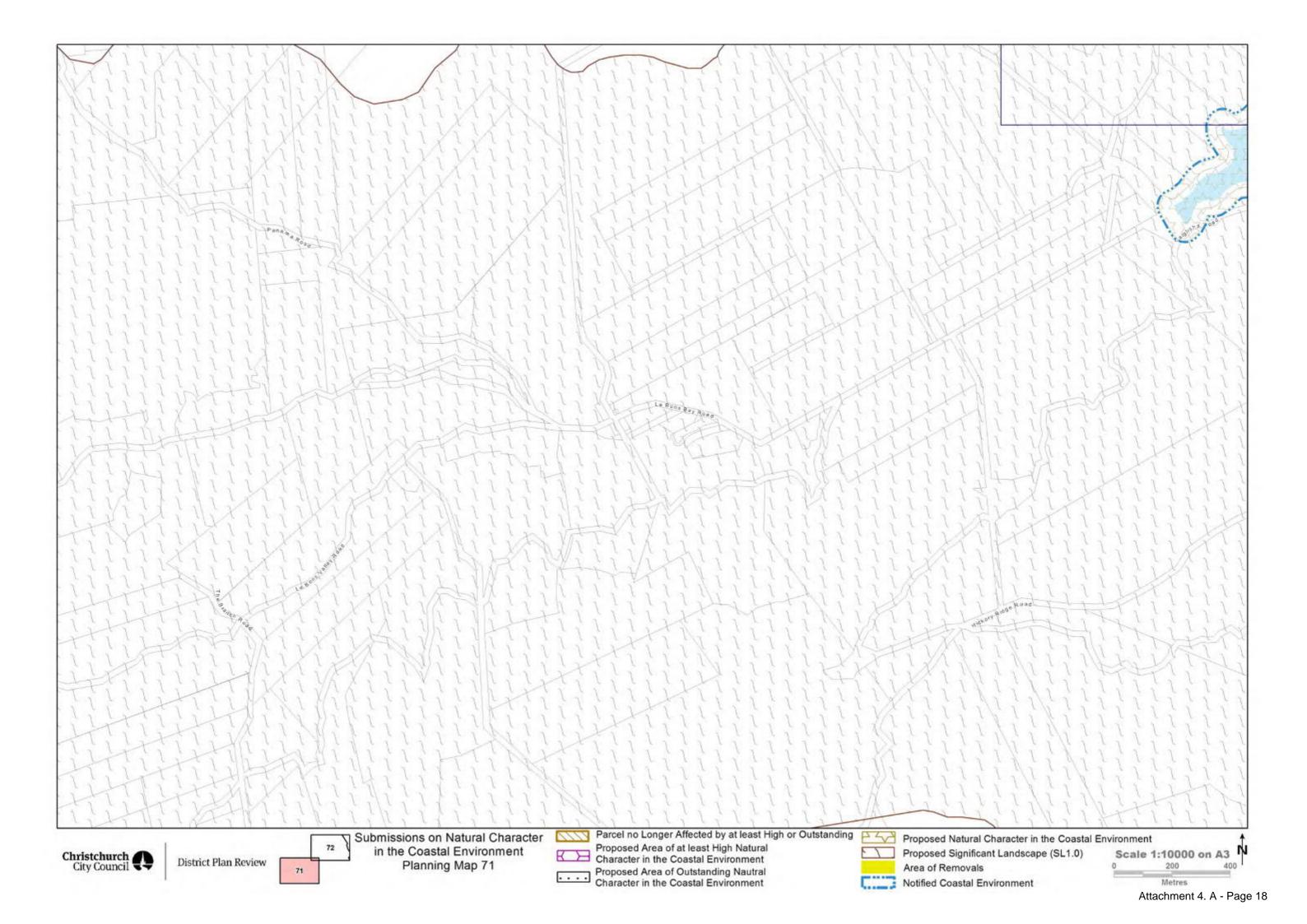


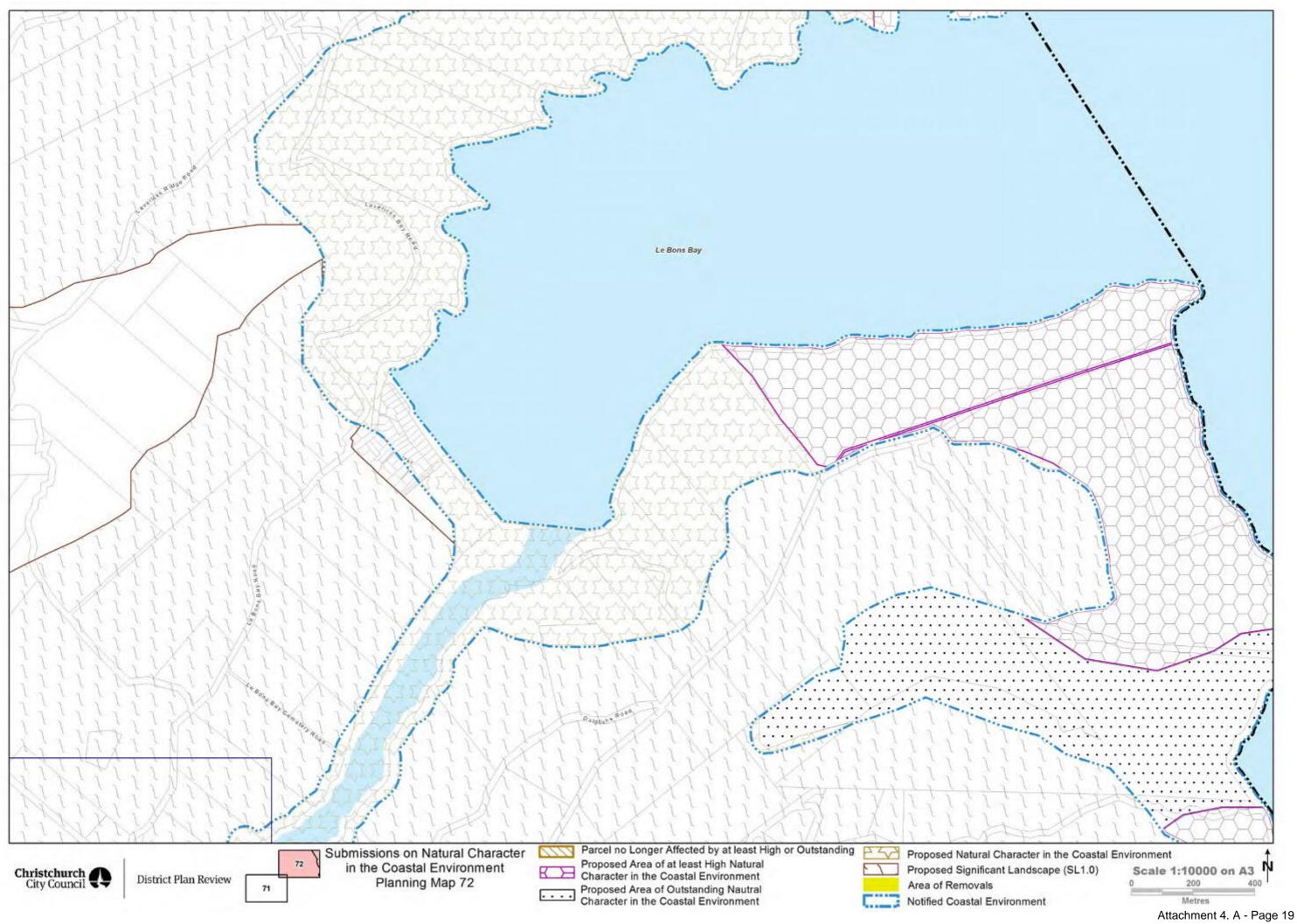


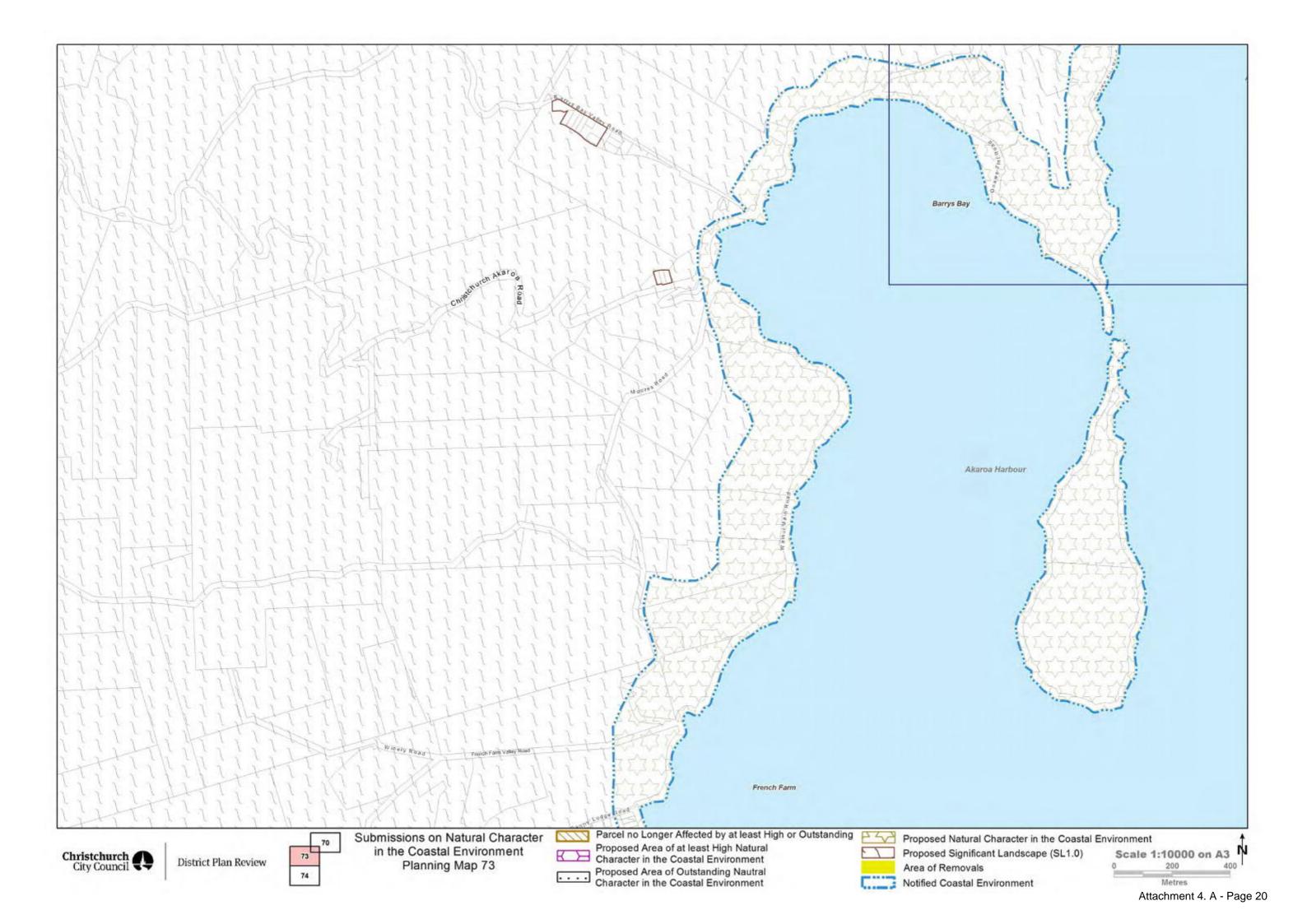


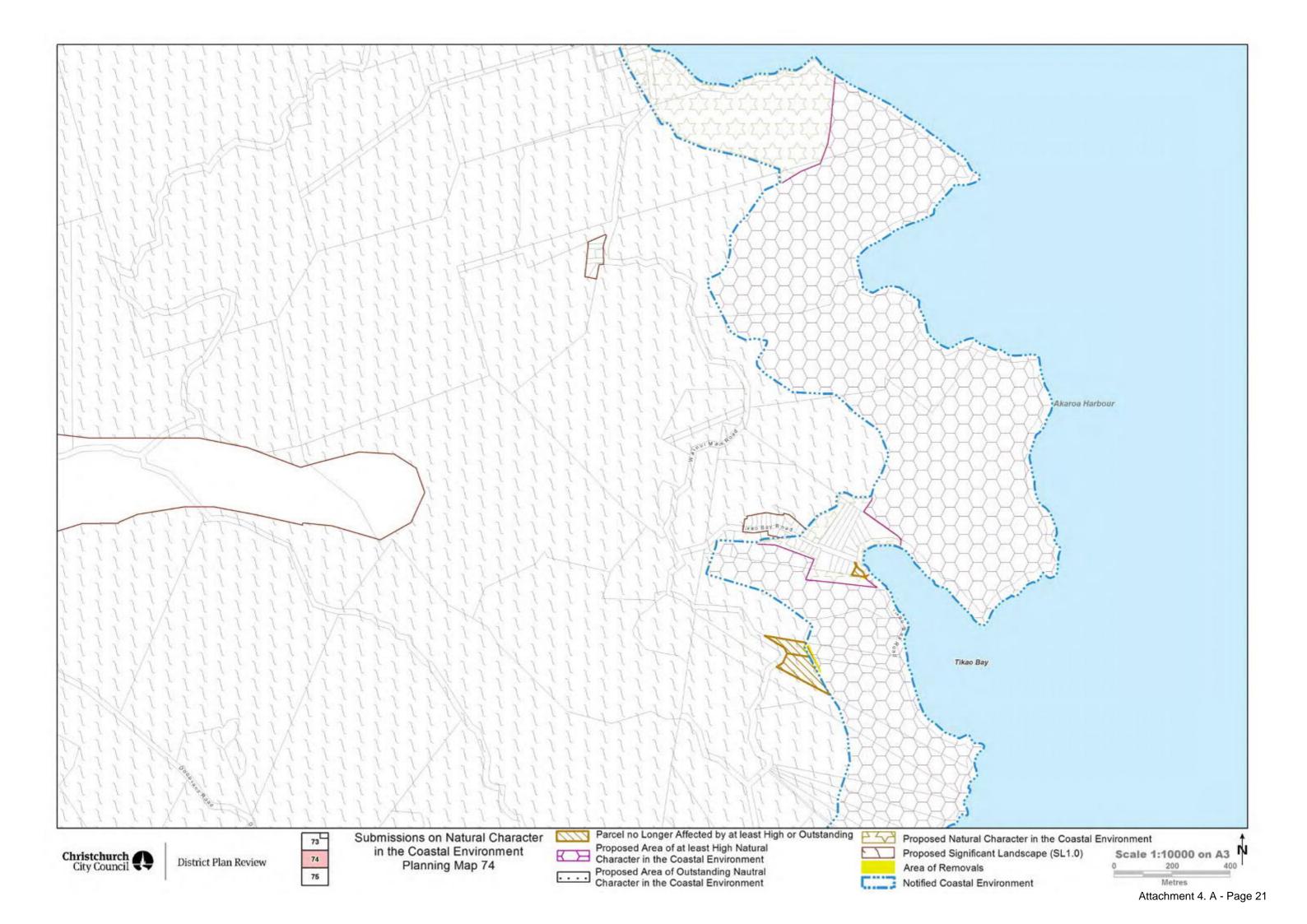


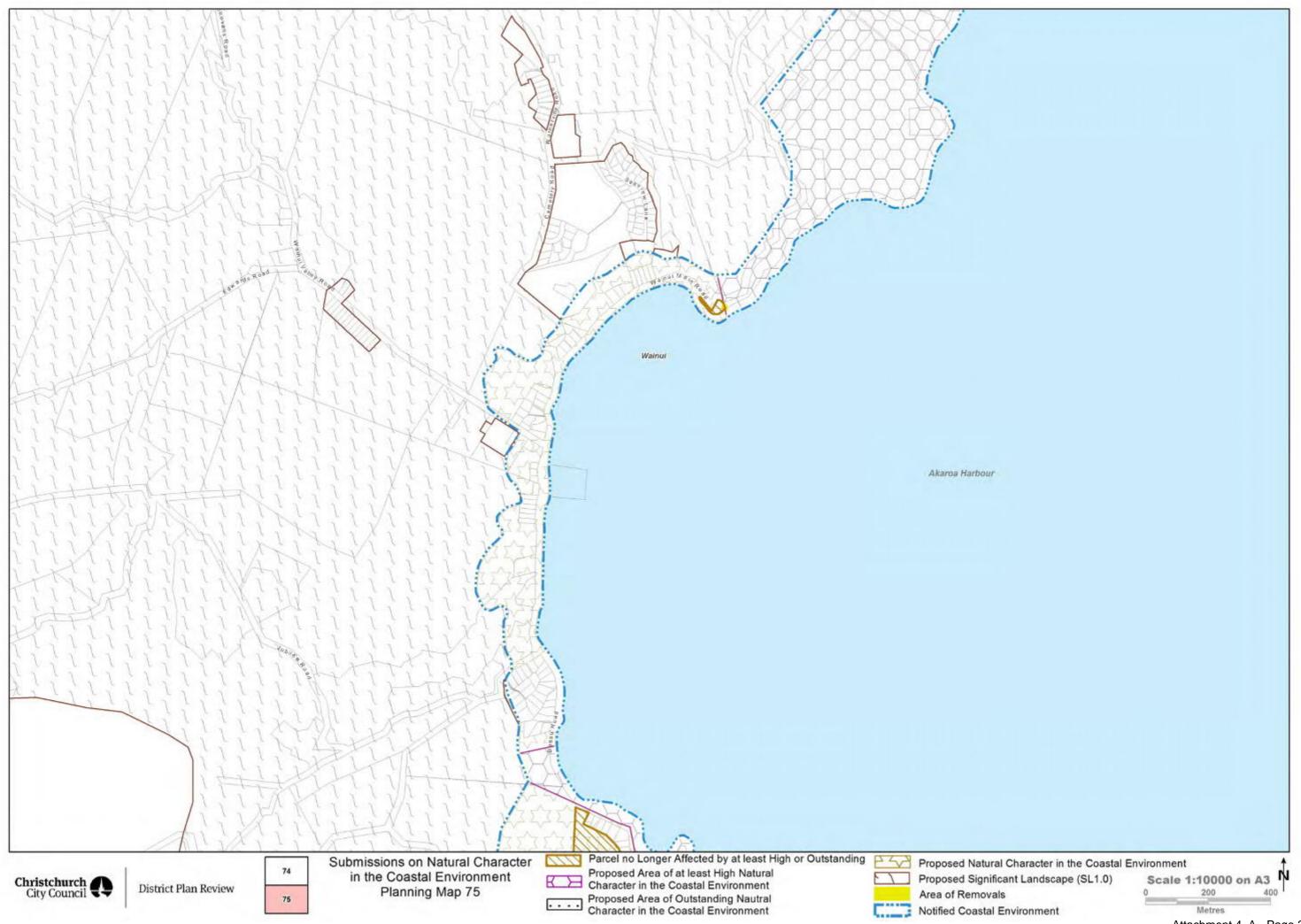


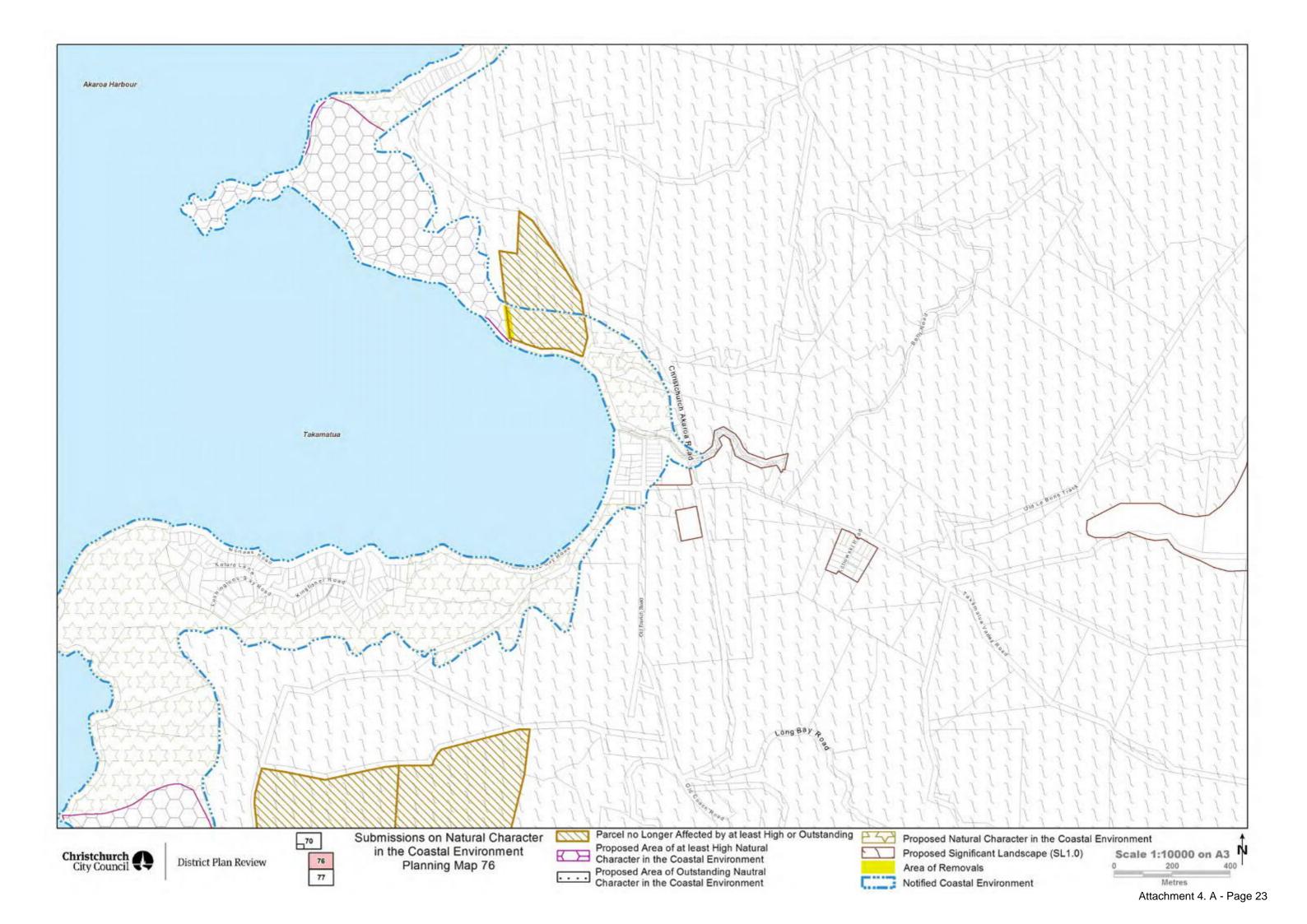


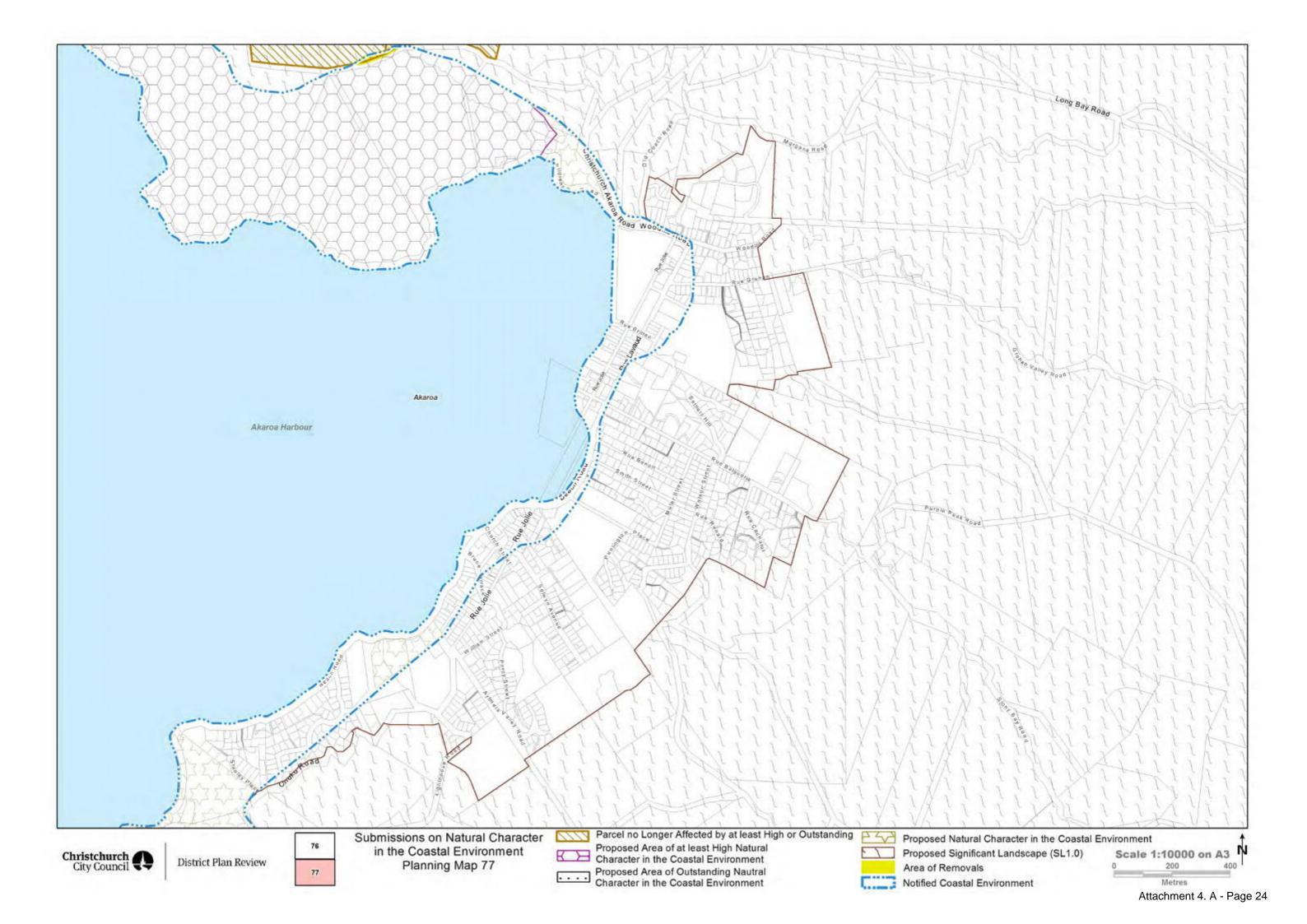


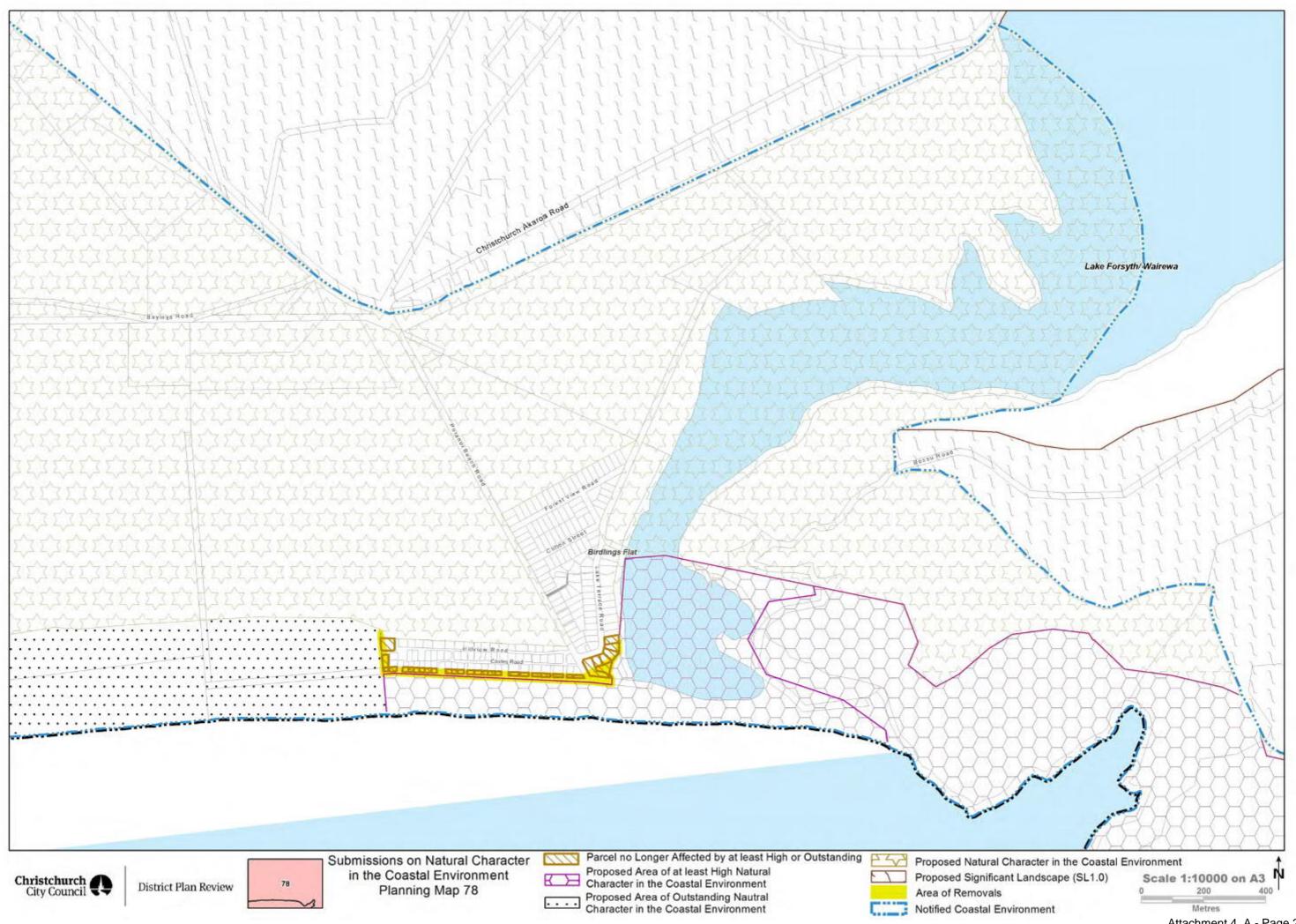


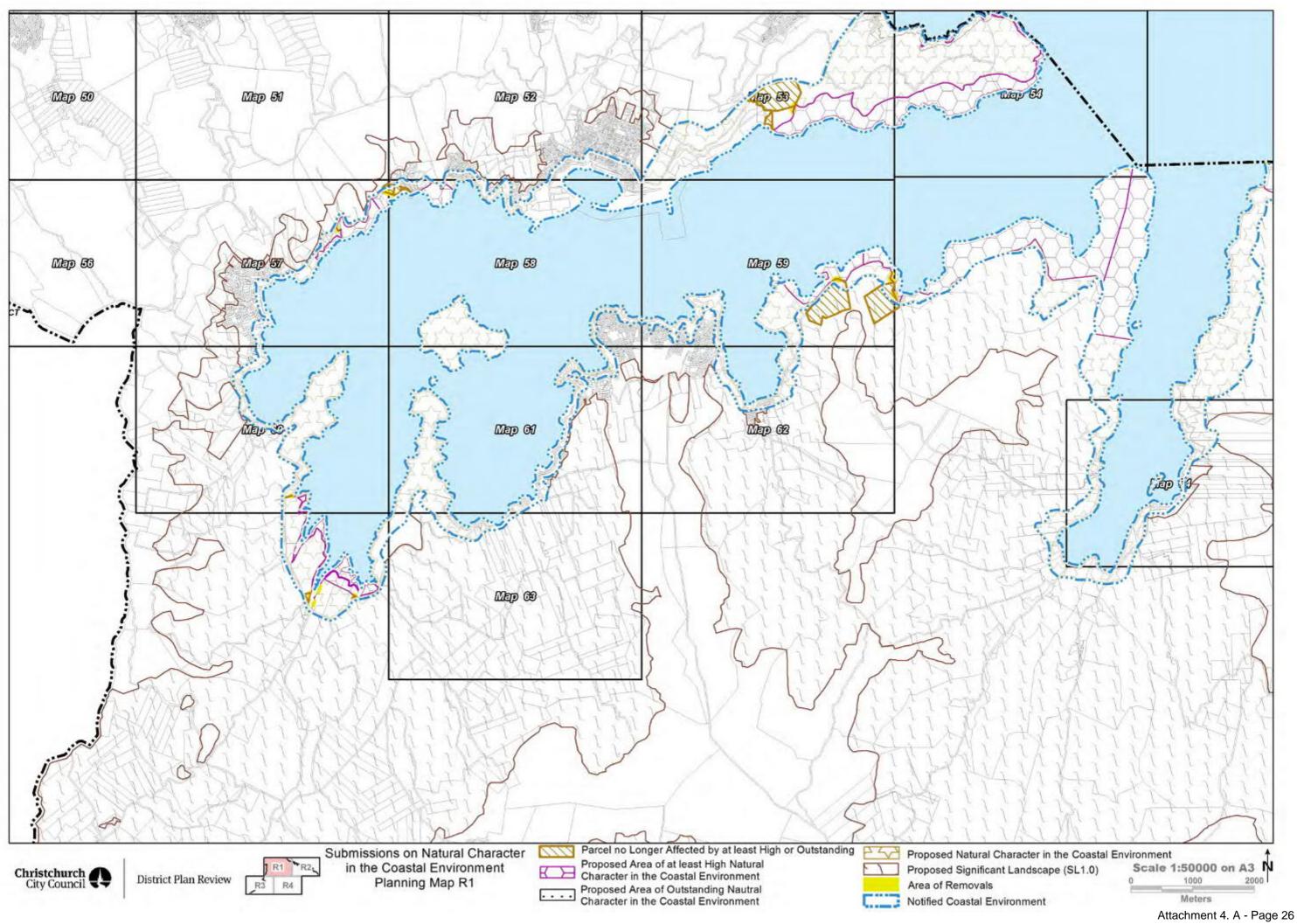


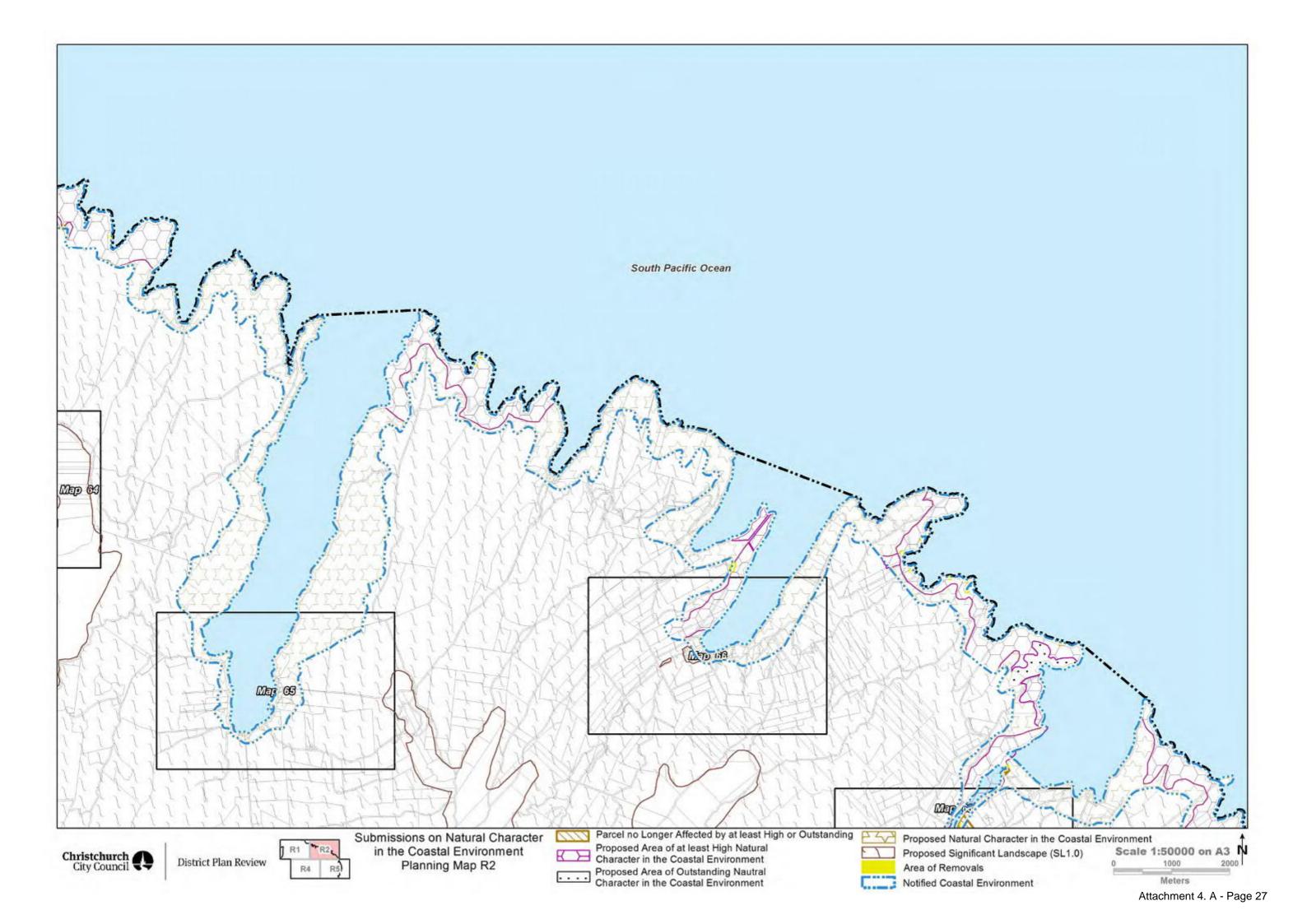


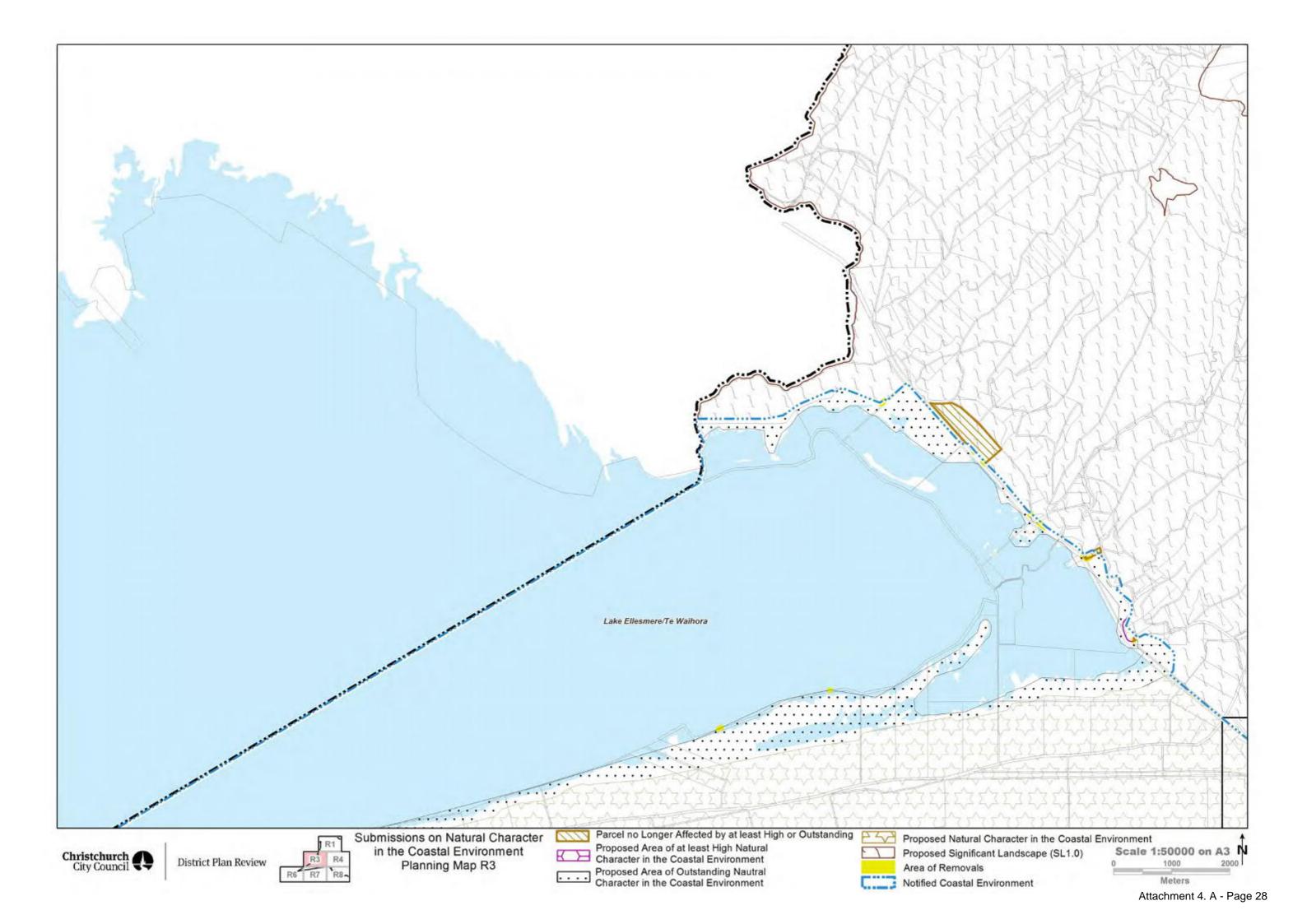


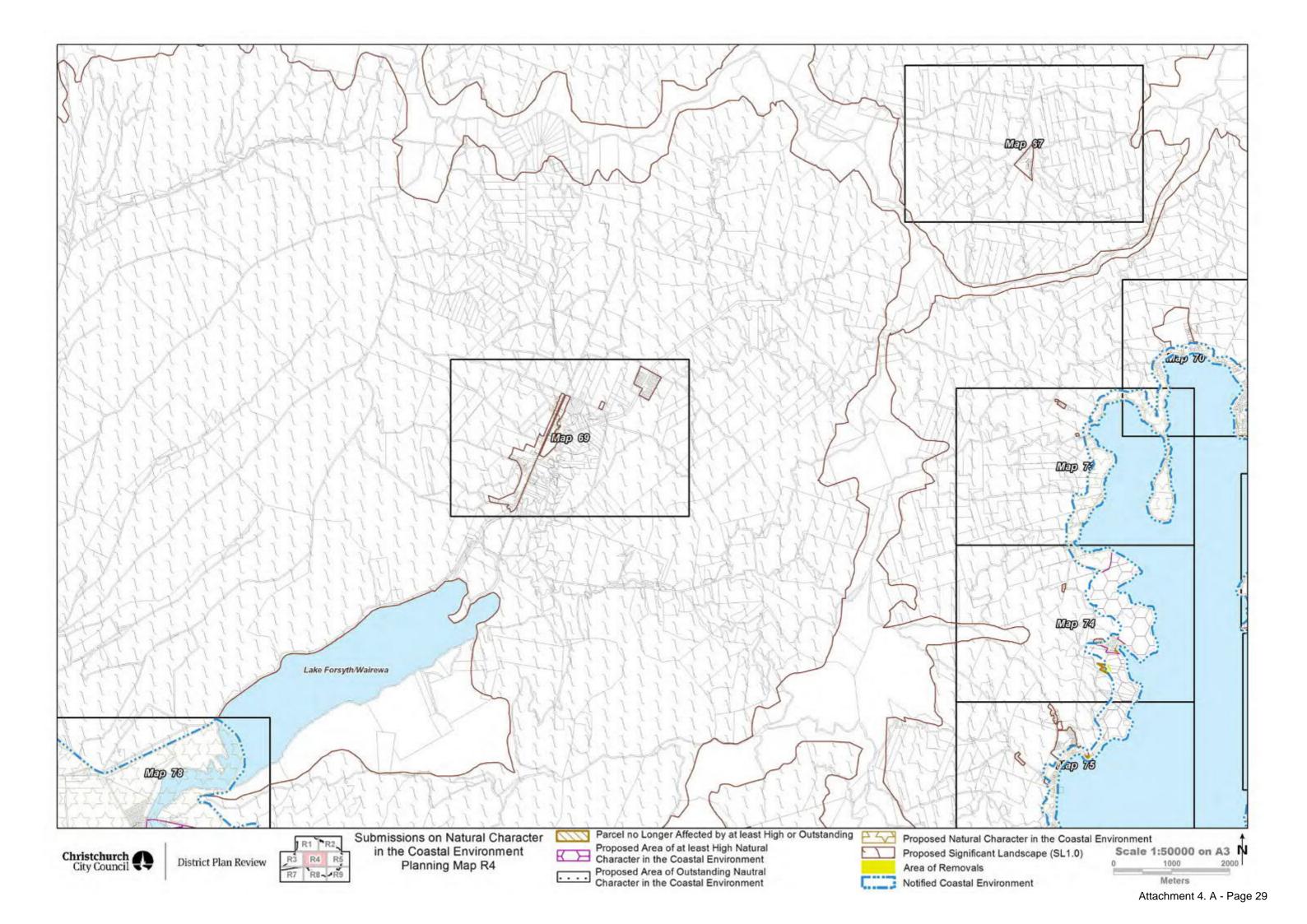


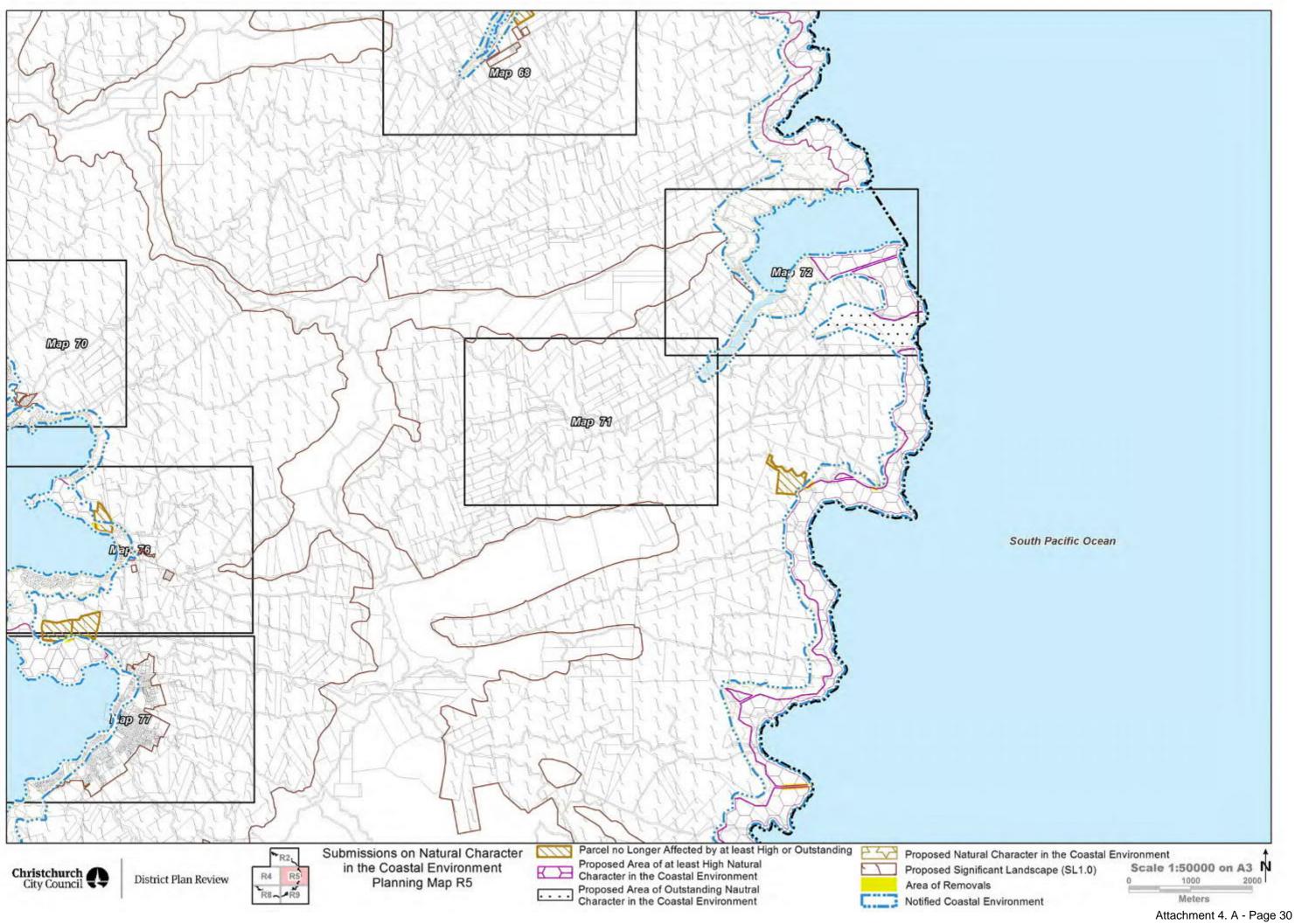


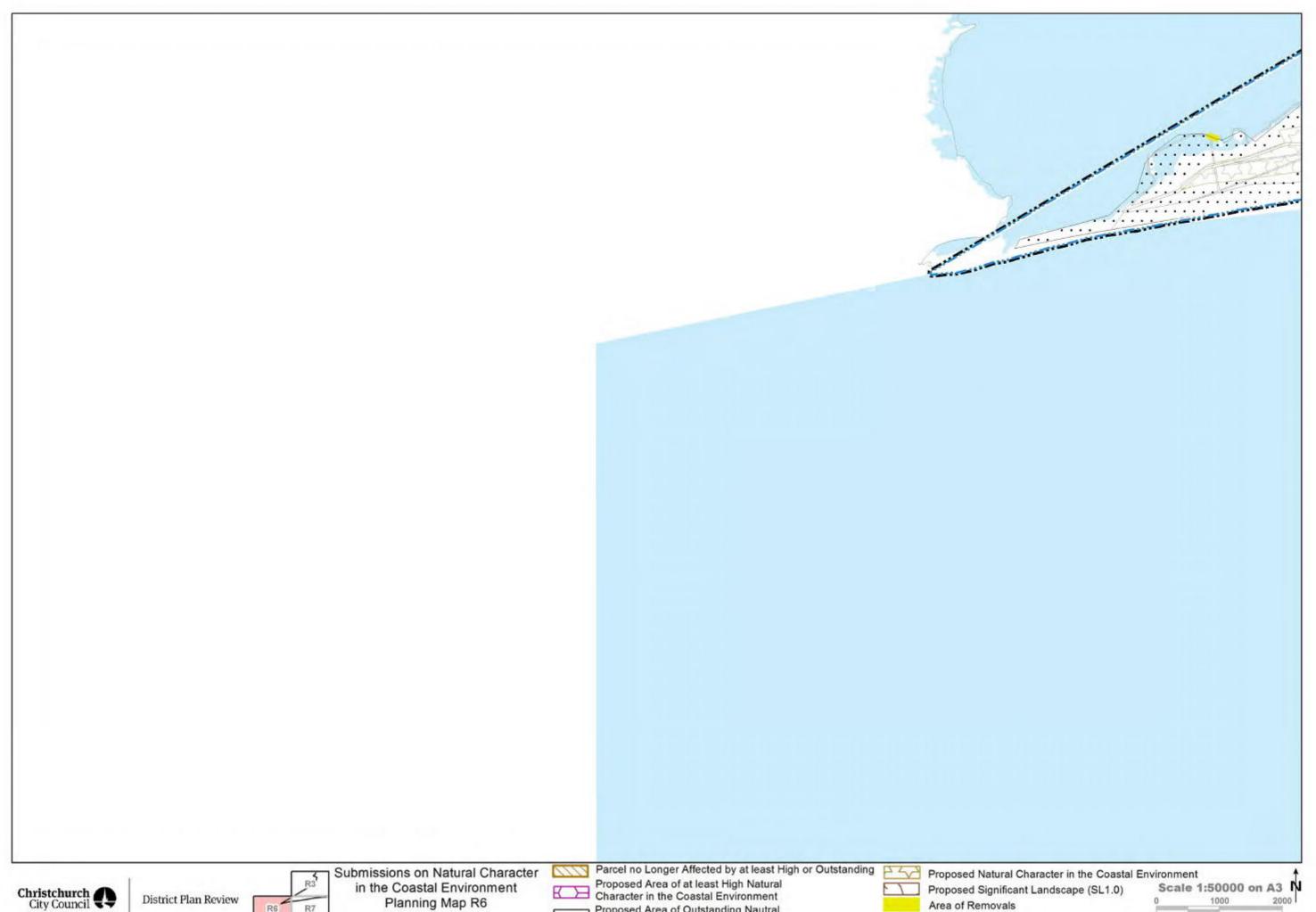


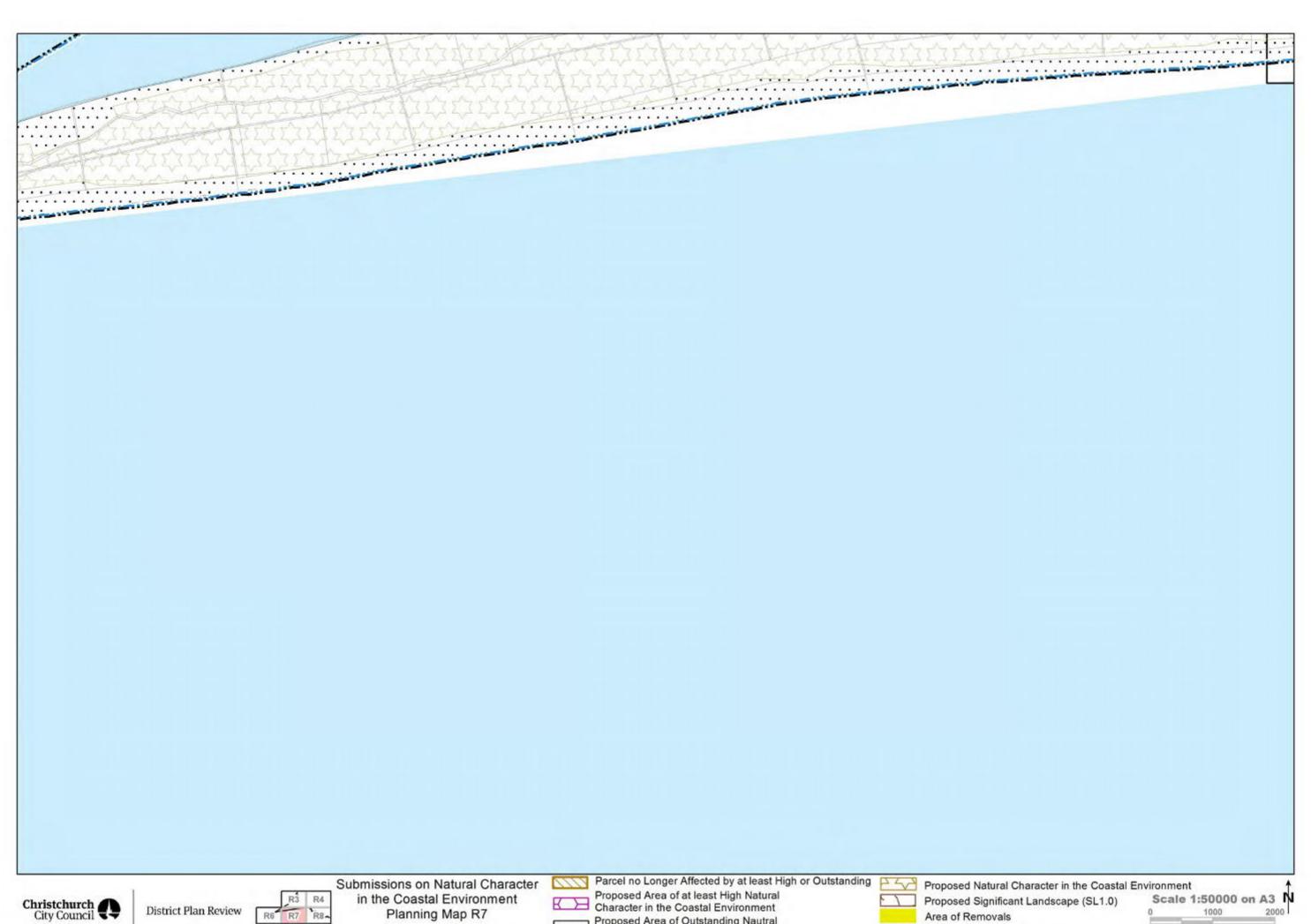


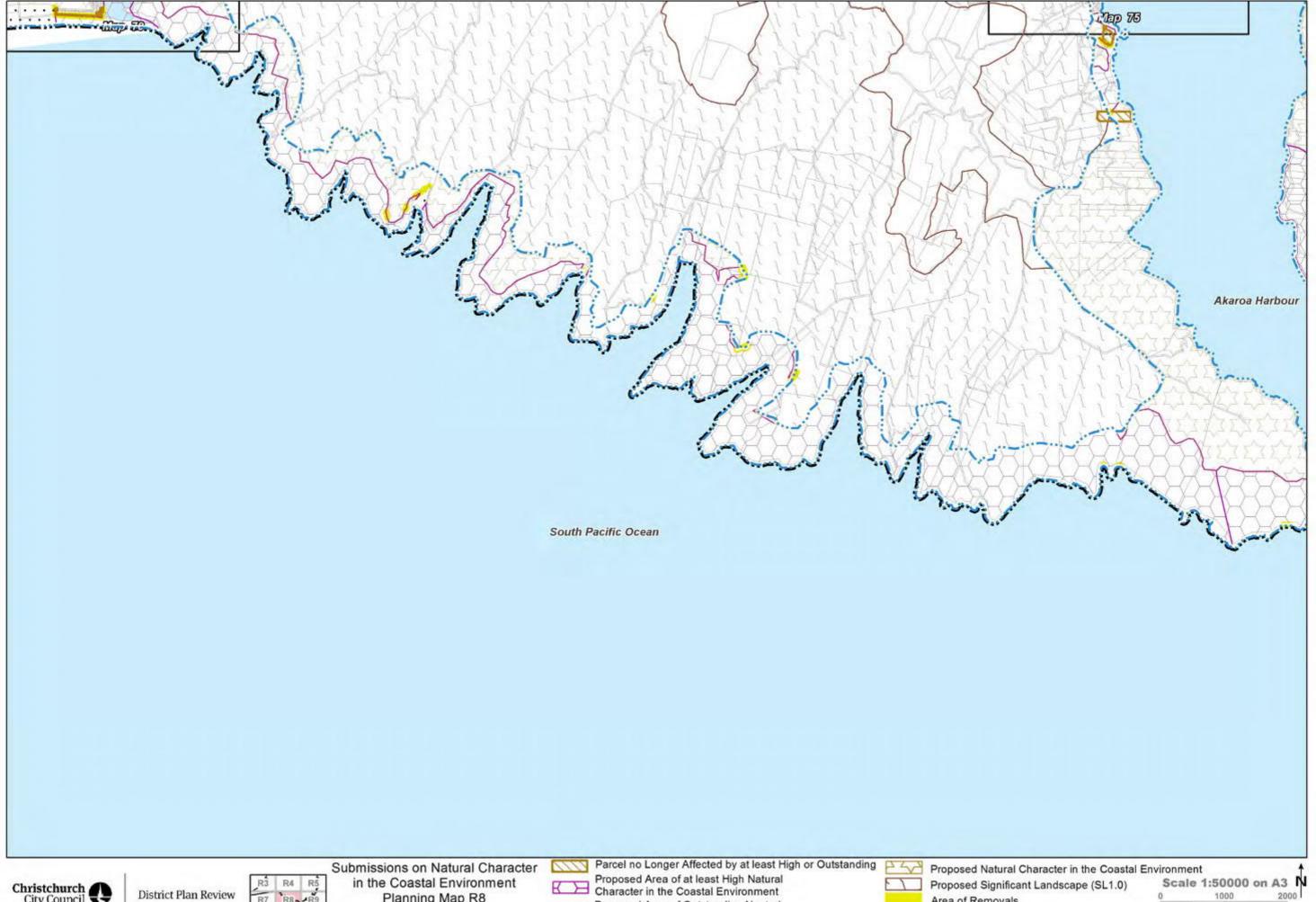


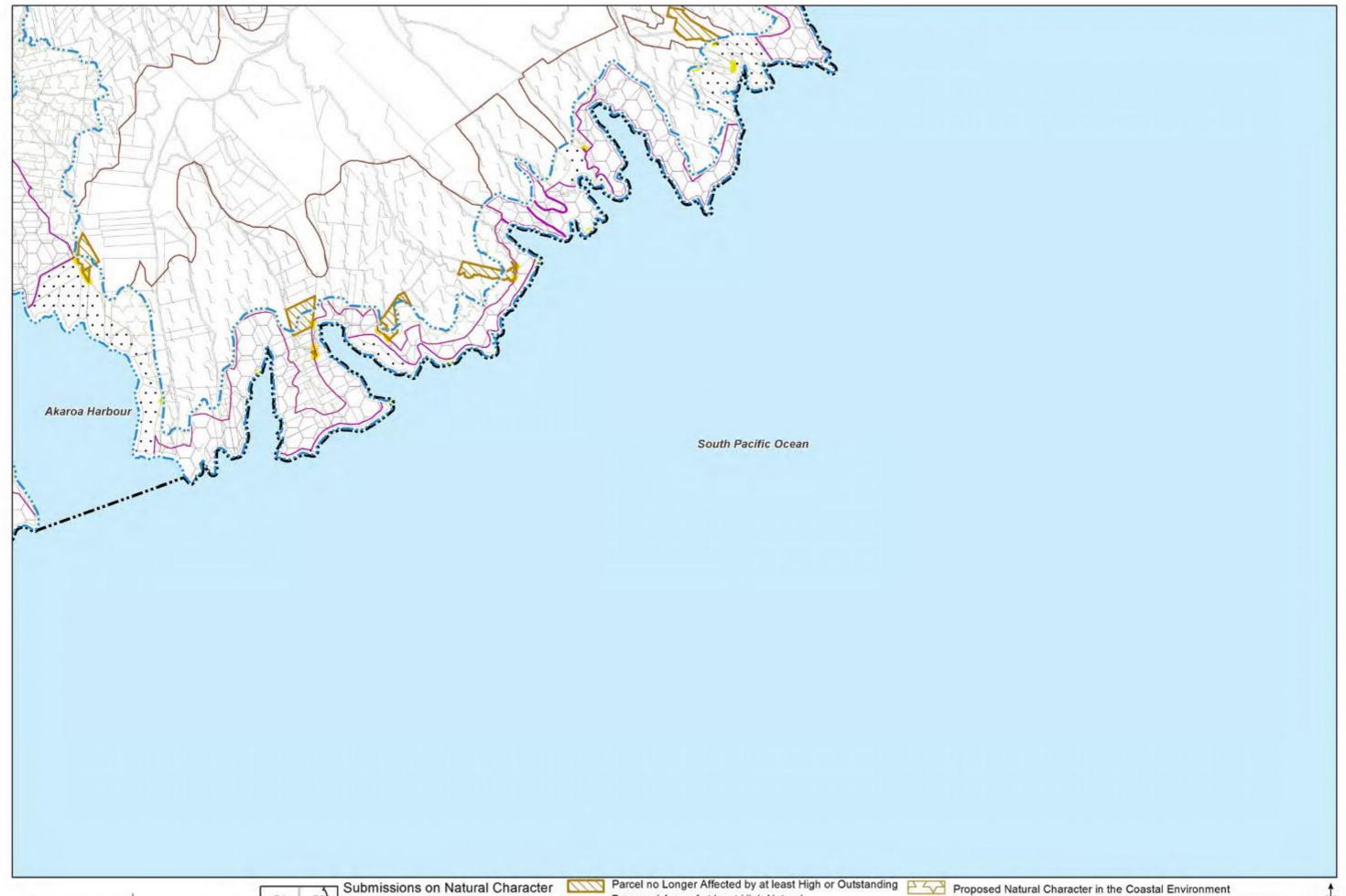










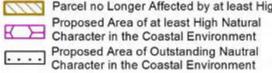






District Plan Review

Submissions on Natural Character in the Coastal Environment Planning Map R9

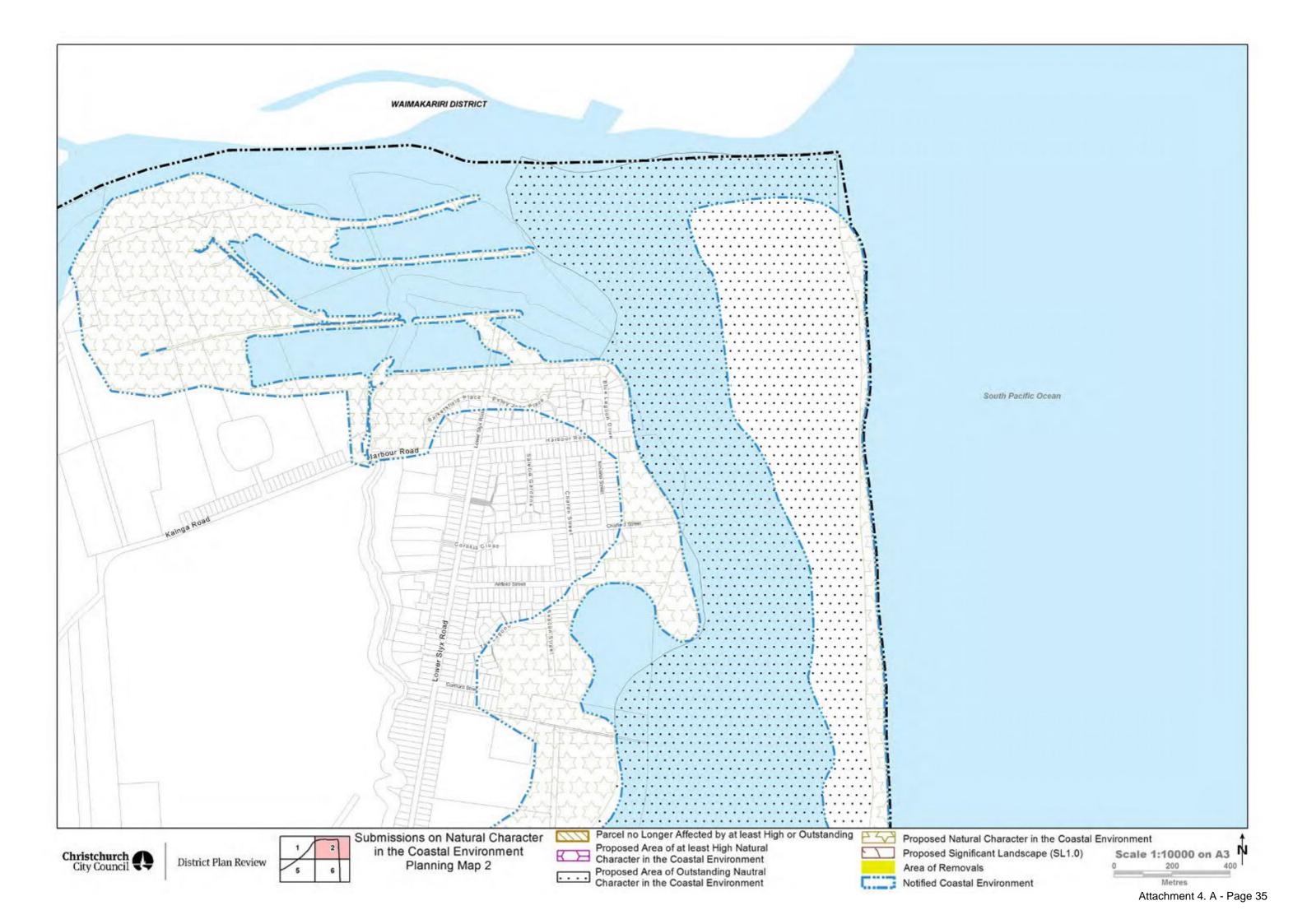


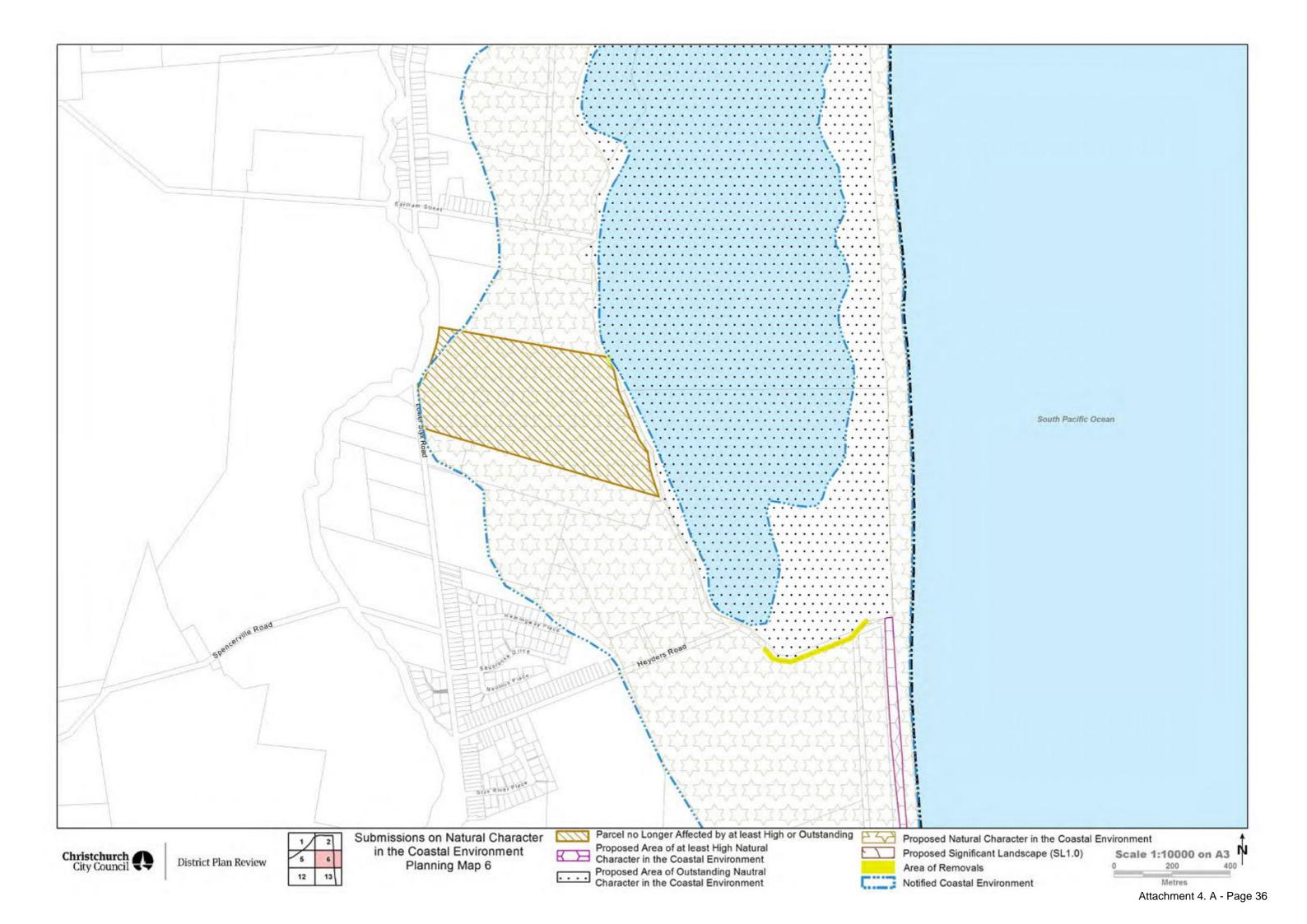
Proposed Natural Character in the Coasta

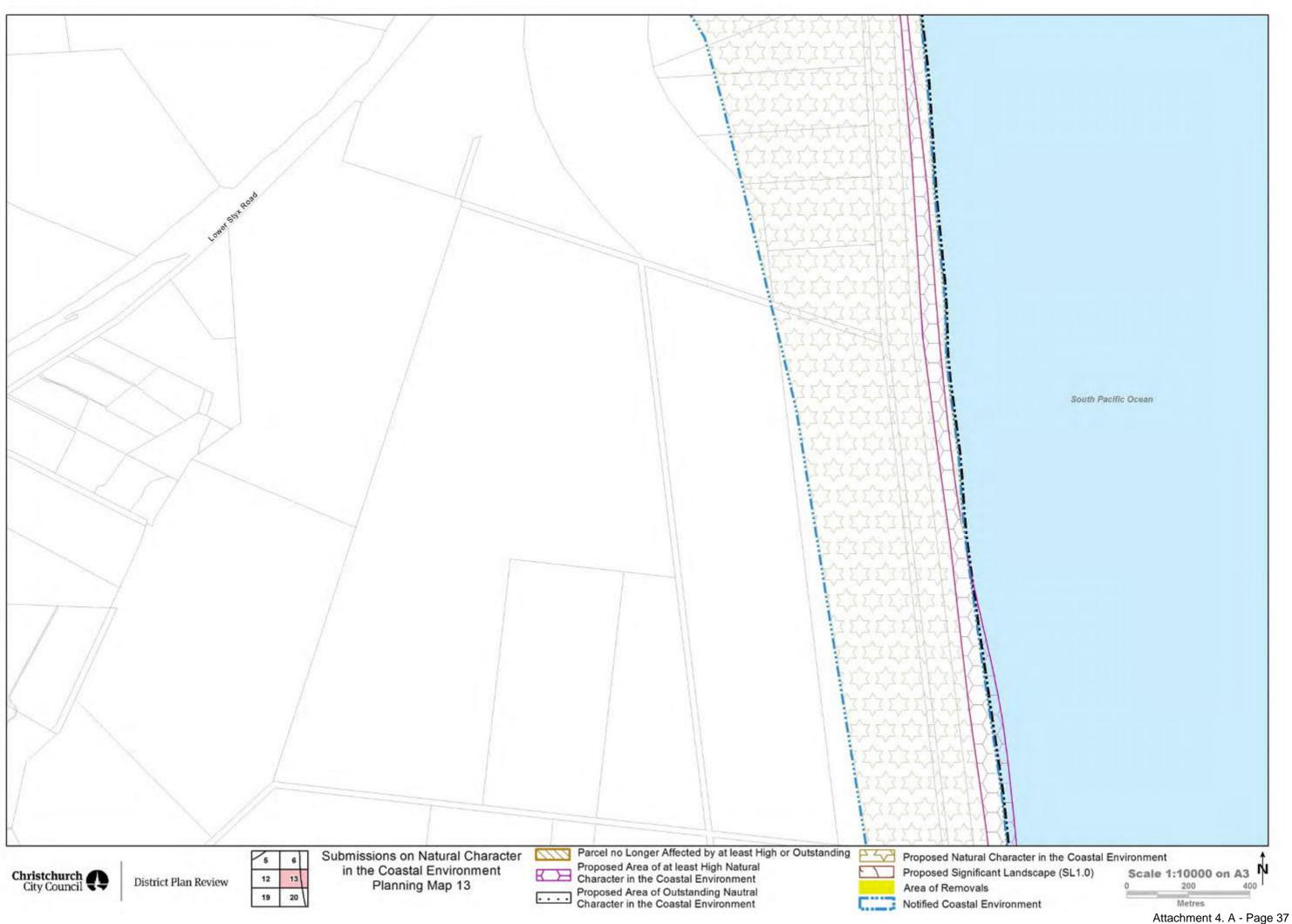
Proposed Significant Landscape (SL1.0)

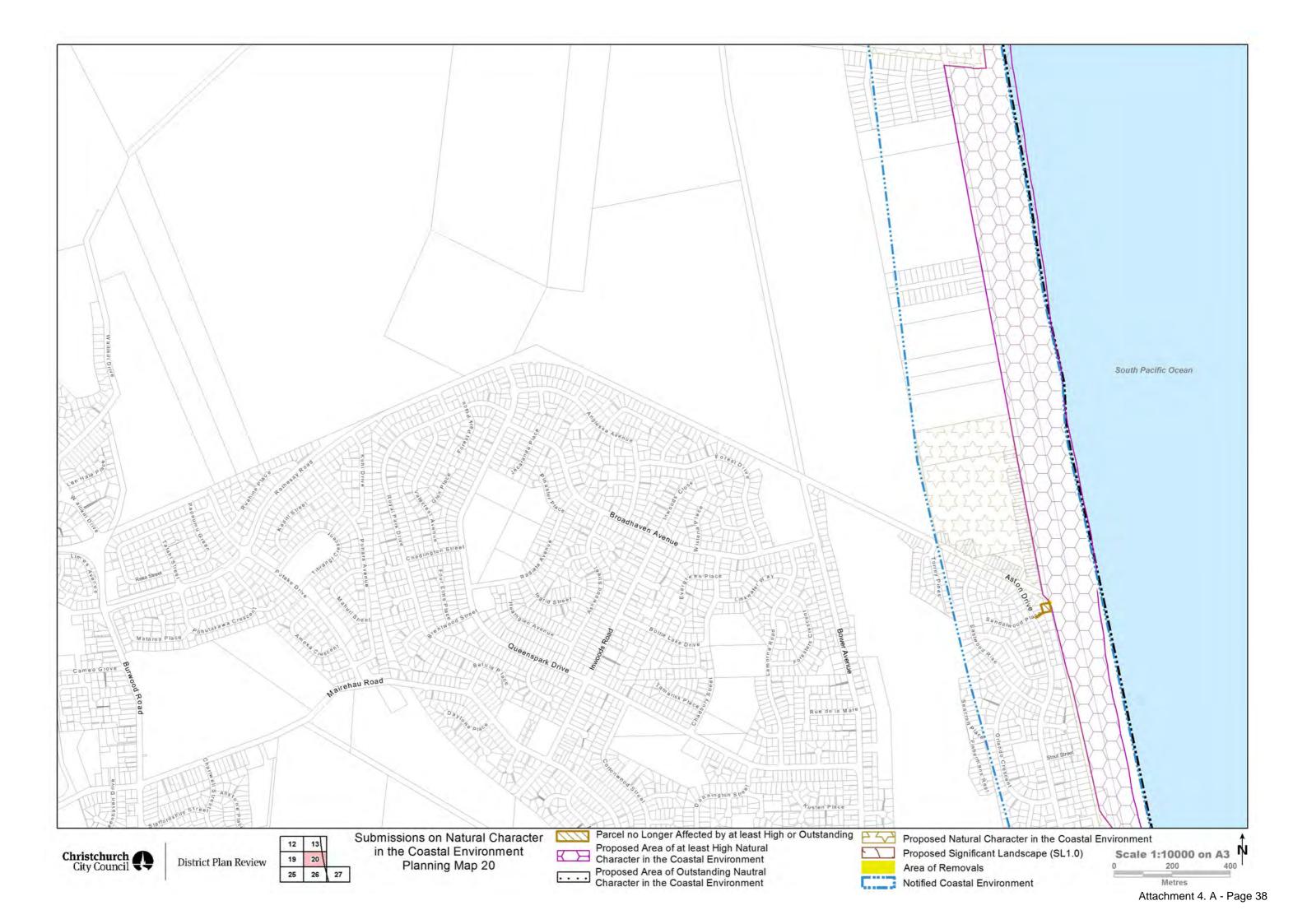
Area of Removals

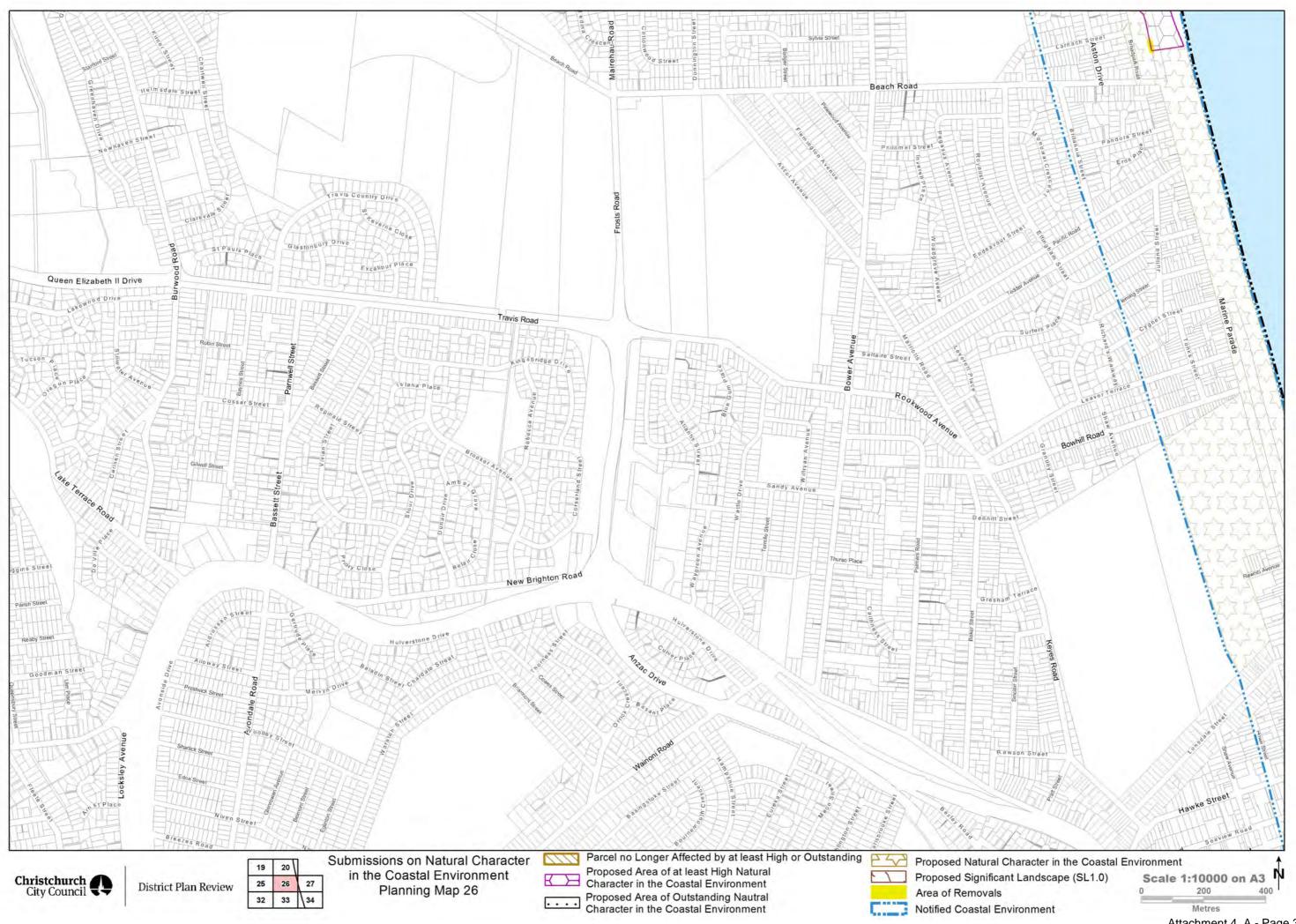
Notified Coastal Environment

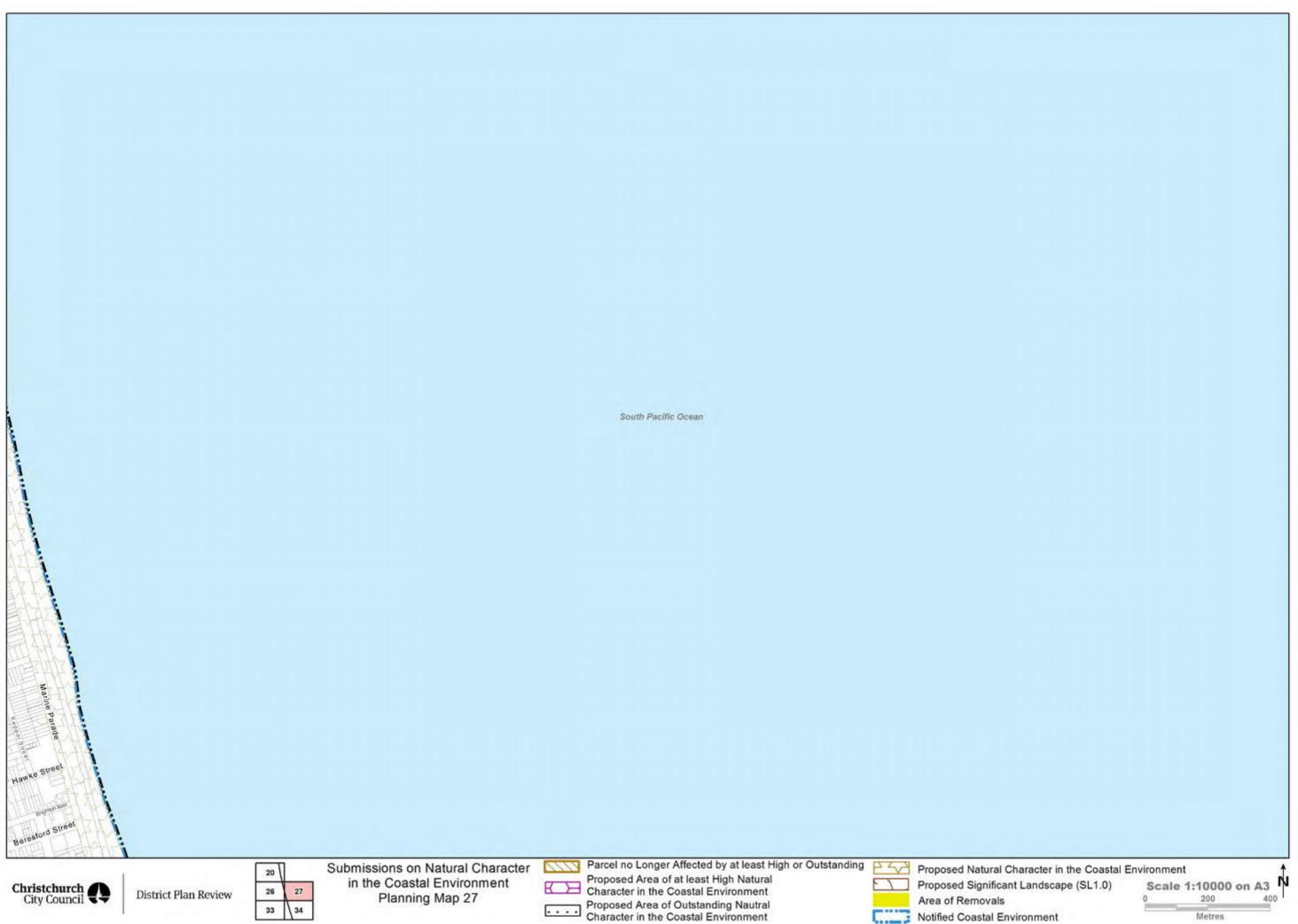




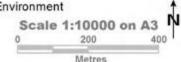


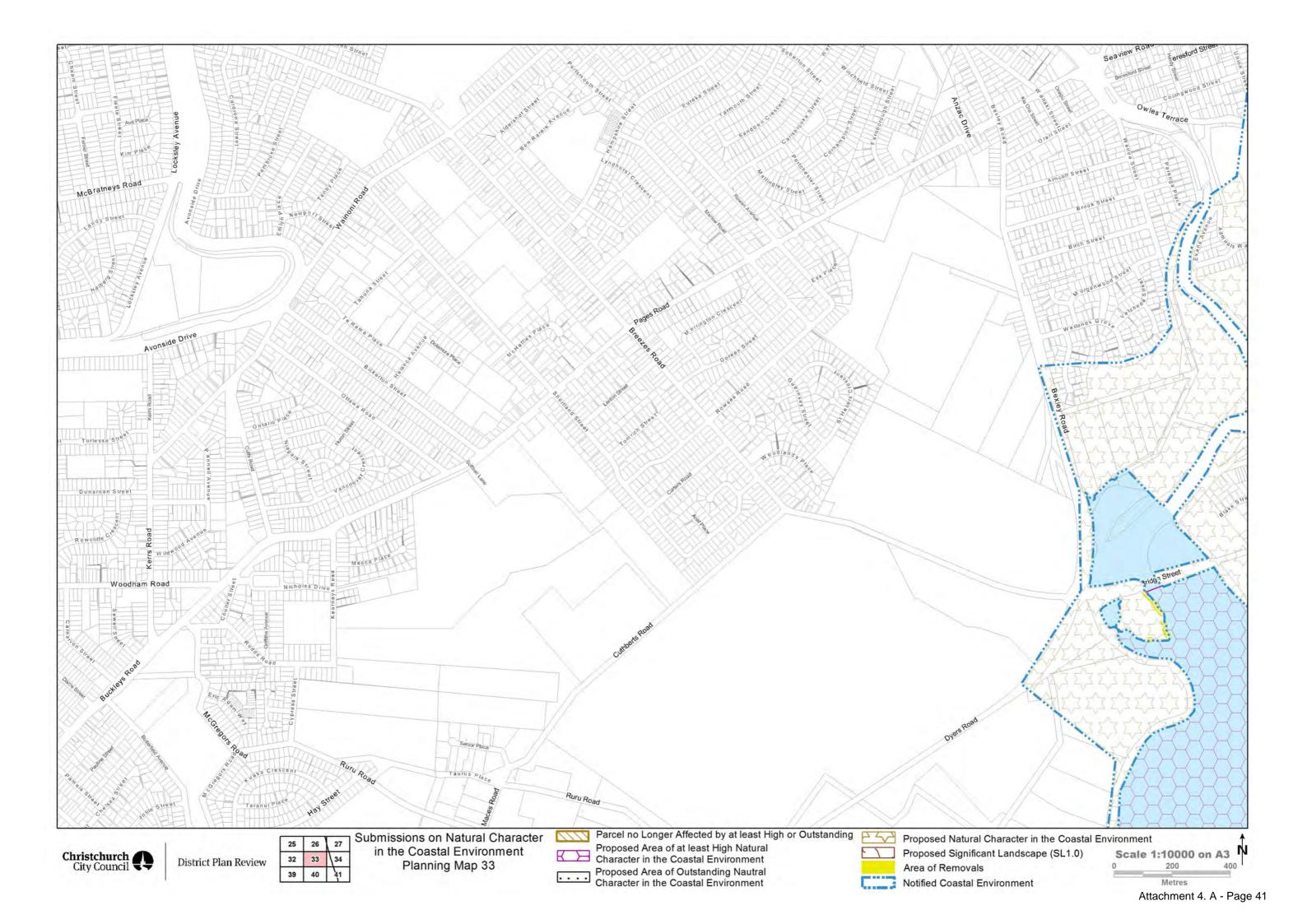


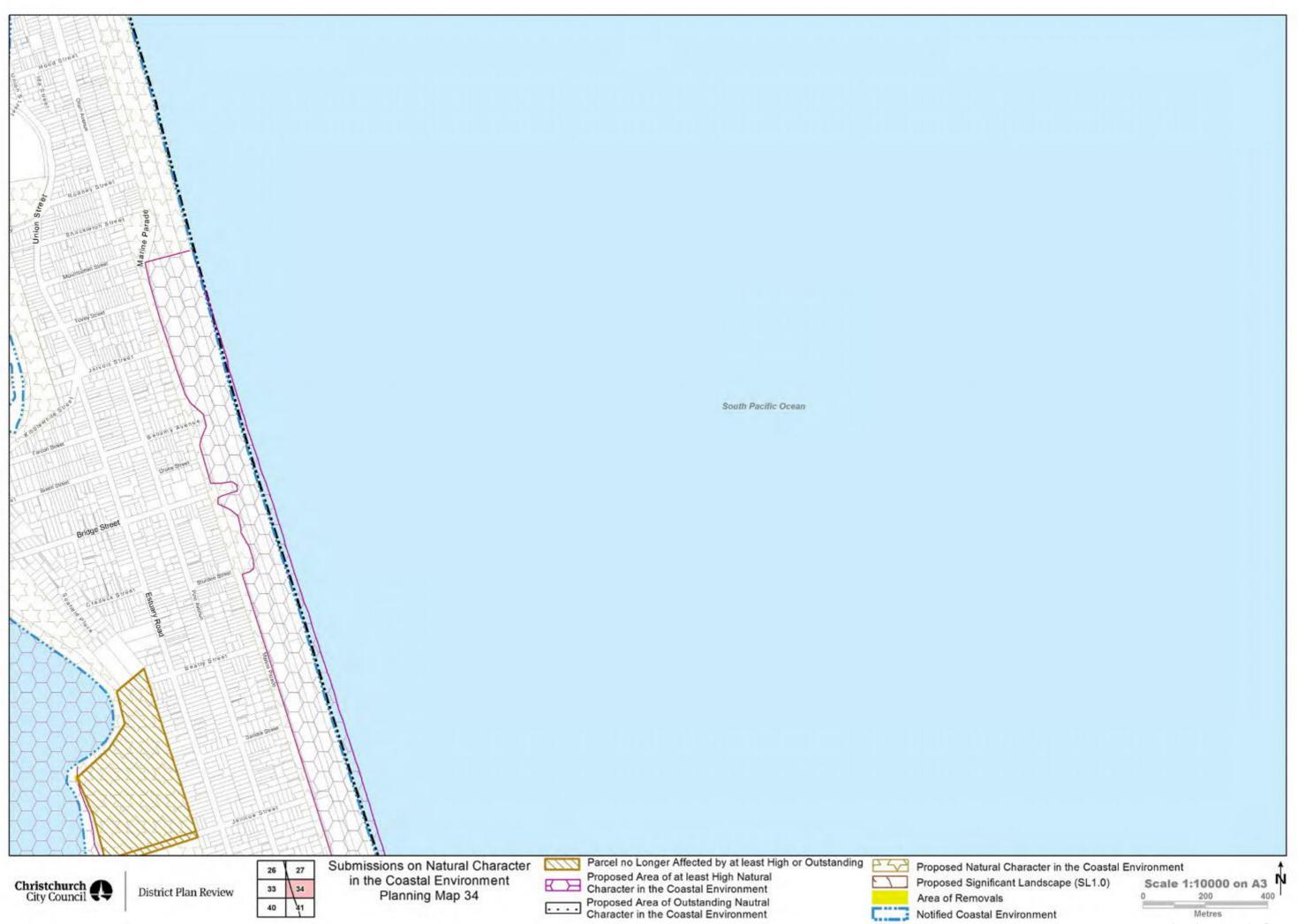


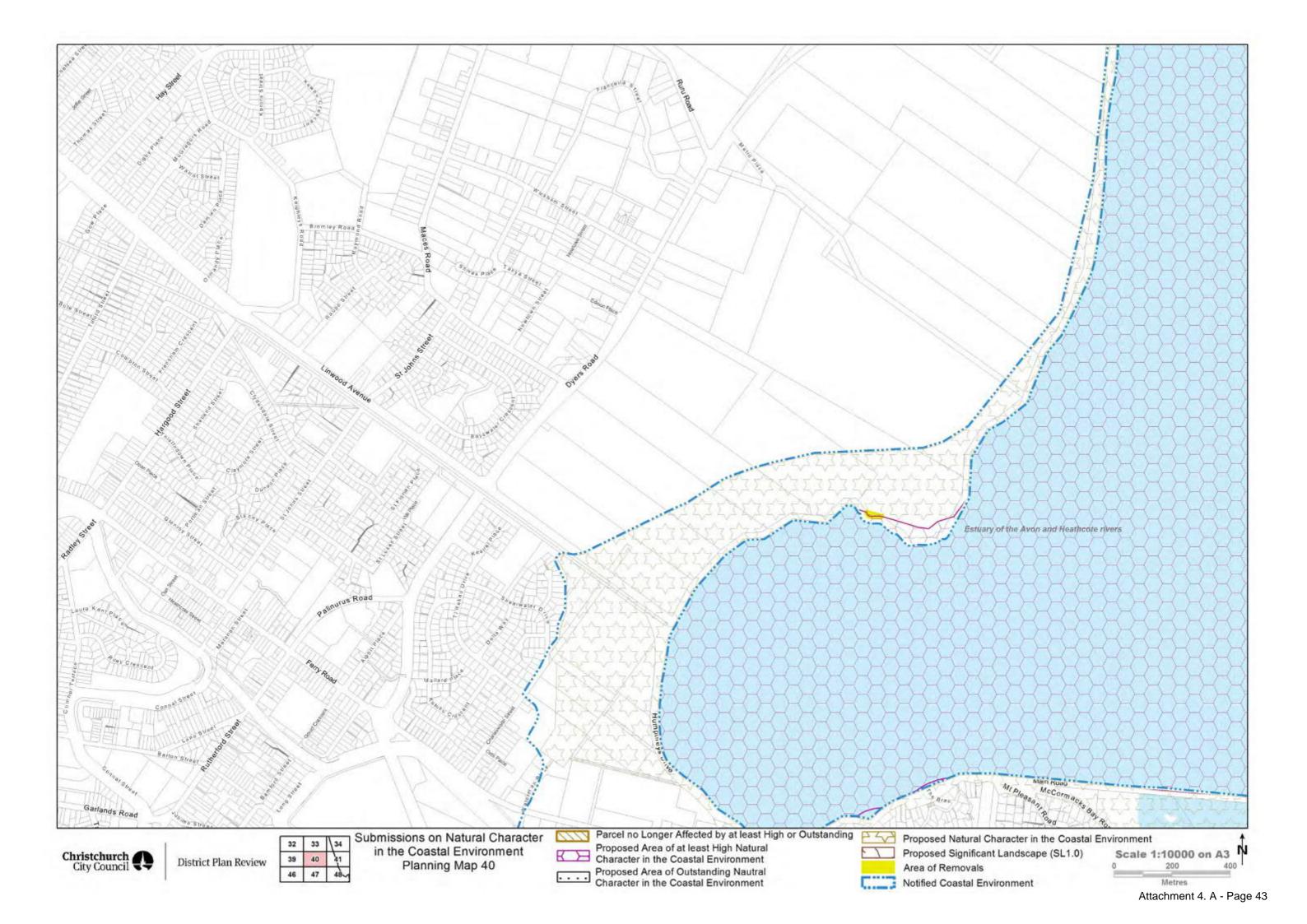


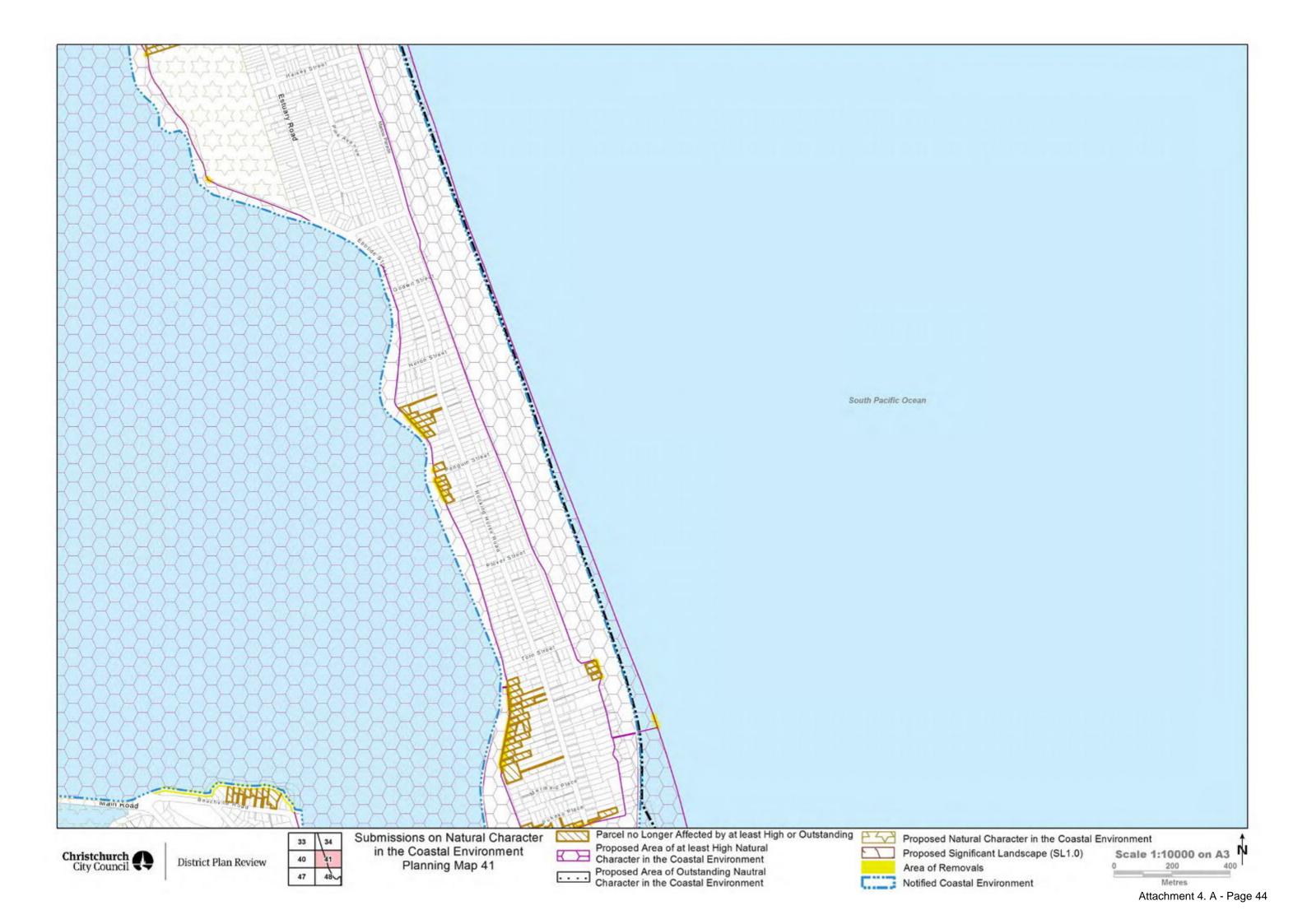
Notified Coastal Environment









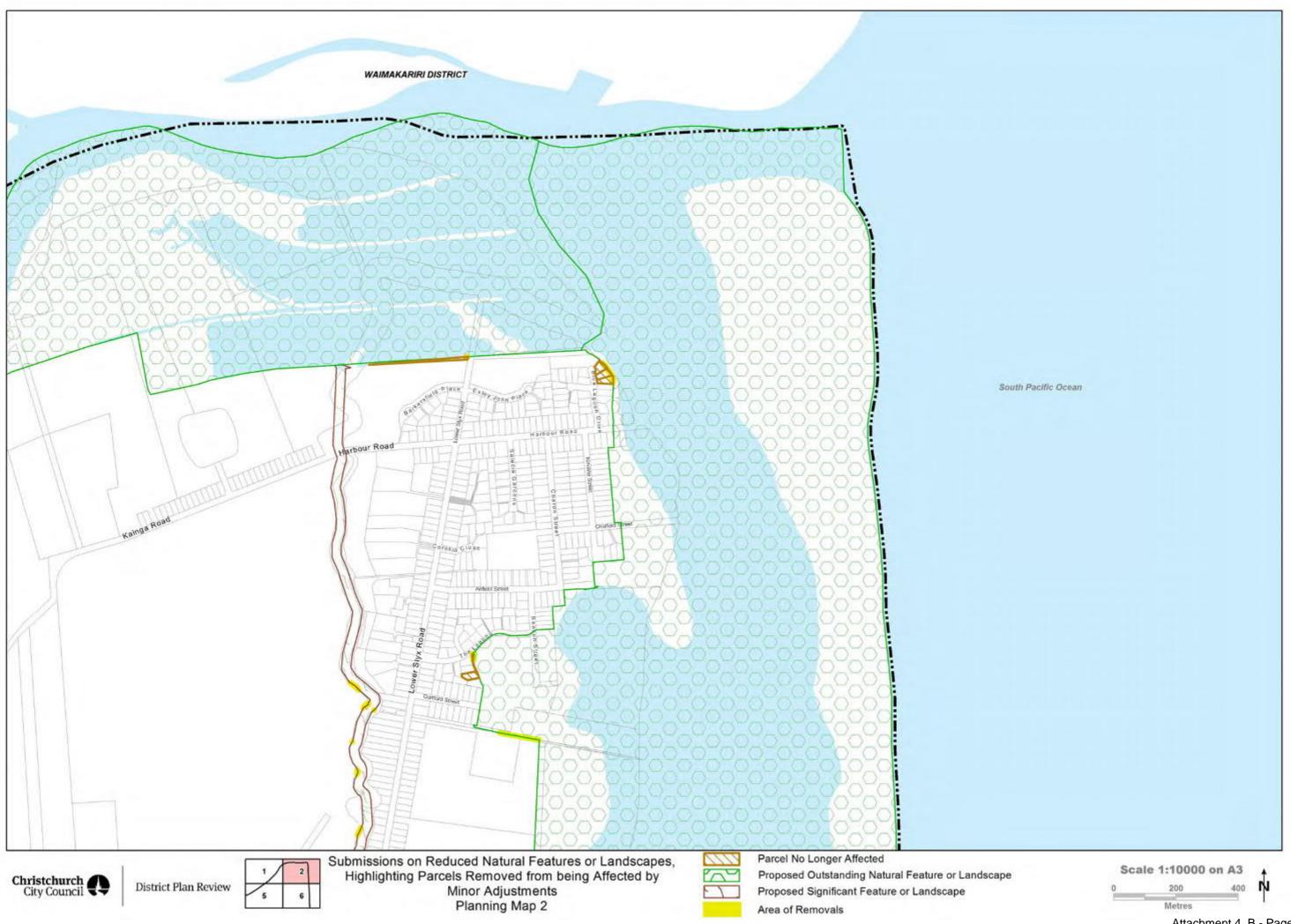


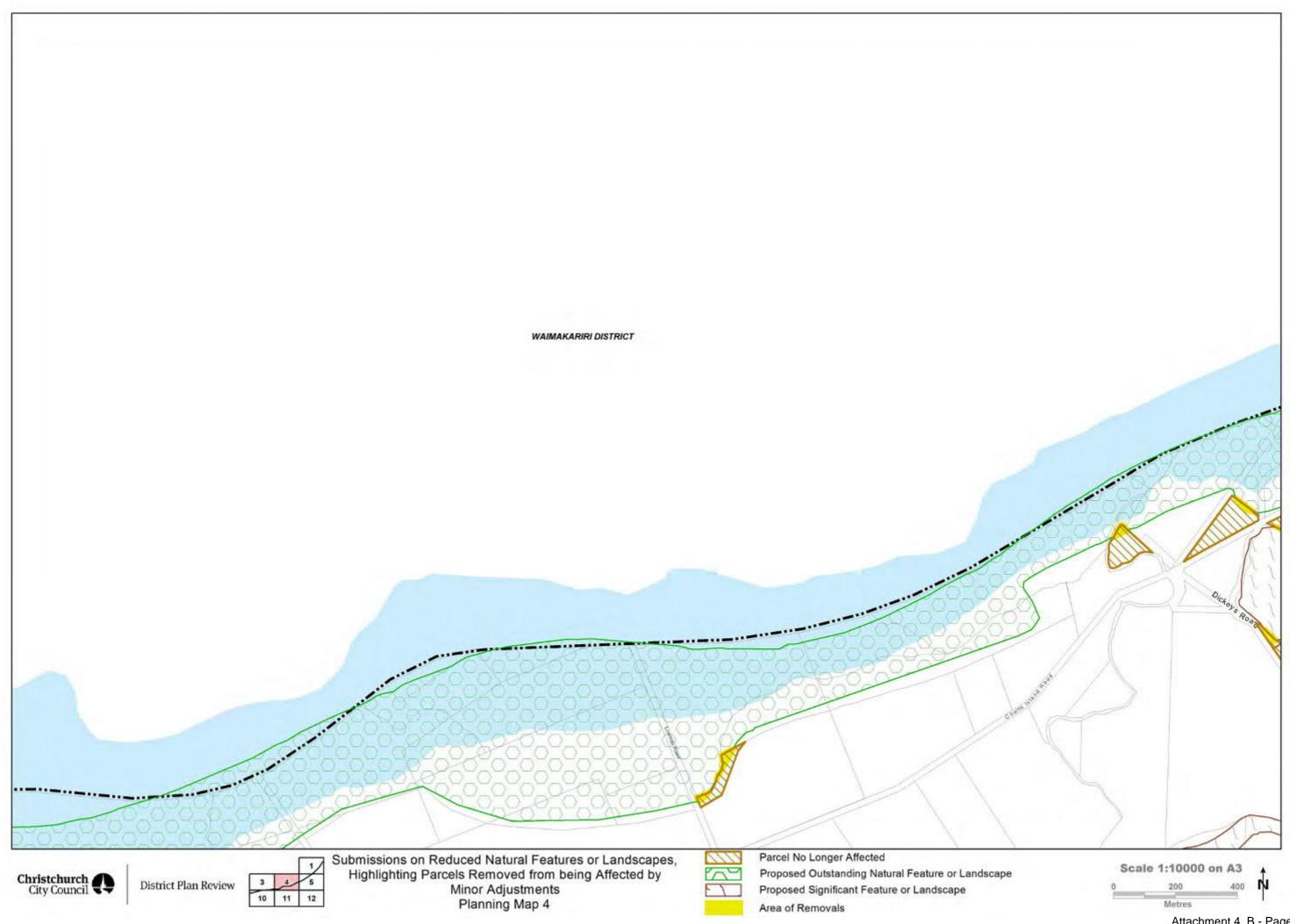


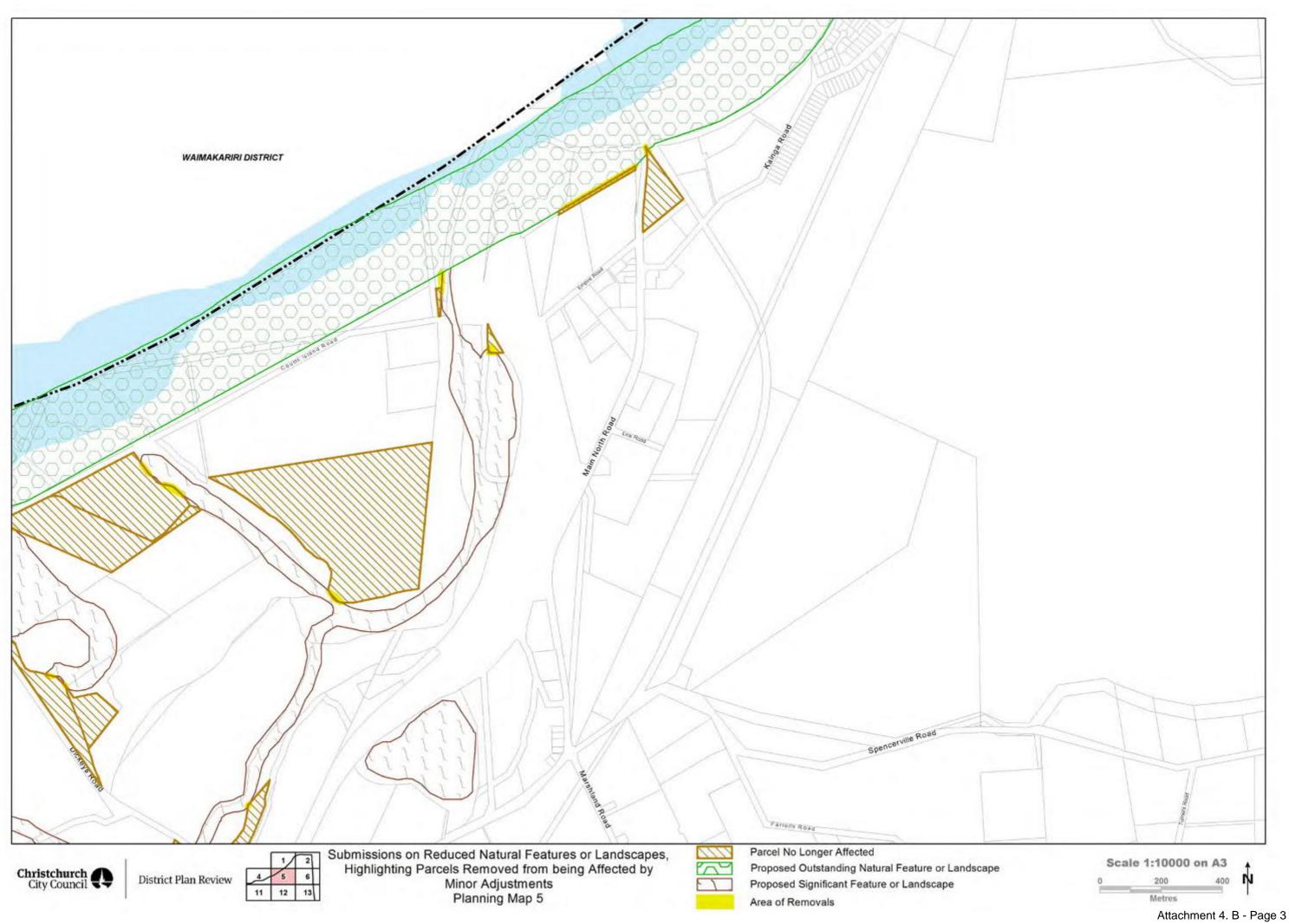
CCC Submission Stage 3

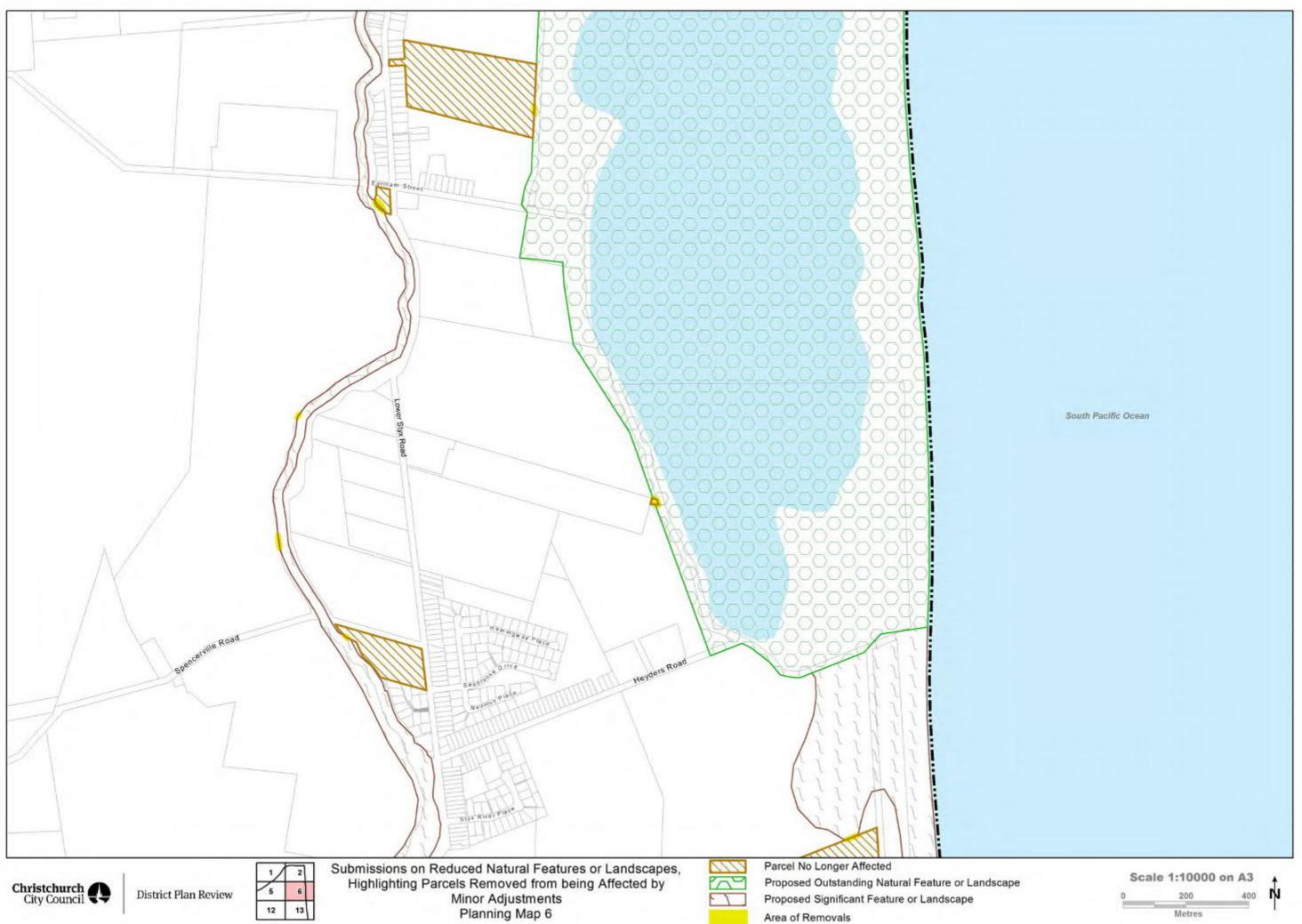
Attachment 4 Amendments to the planning maps relating to Proposal 9 - Natural and Cultural Heritage

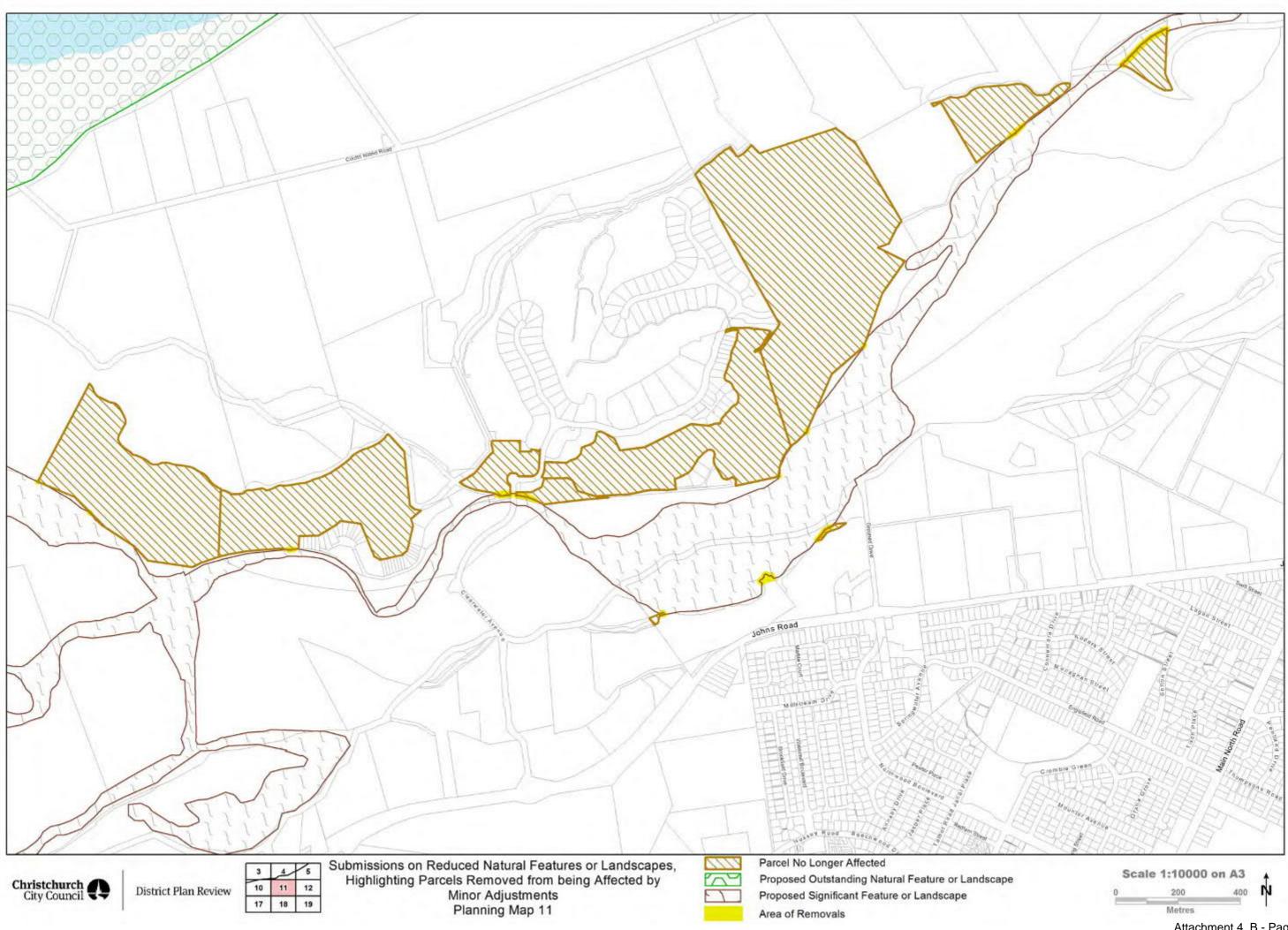
B. Submissions on Reduced Natural Features or Natural Landscapes

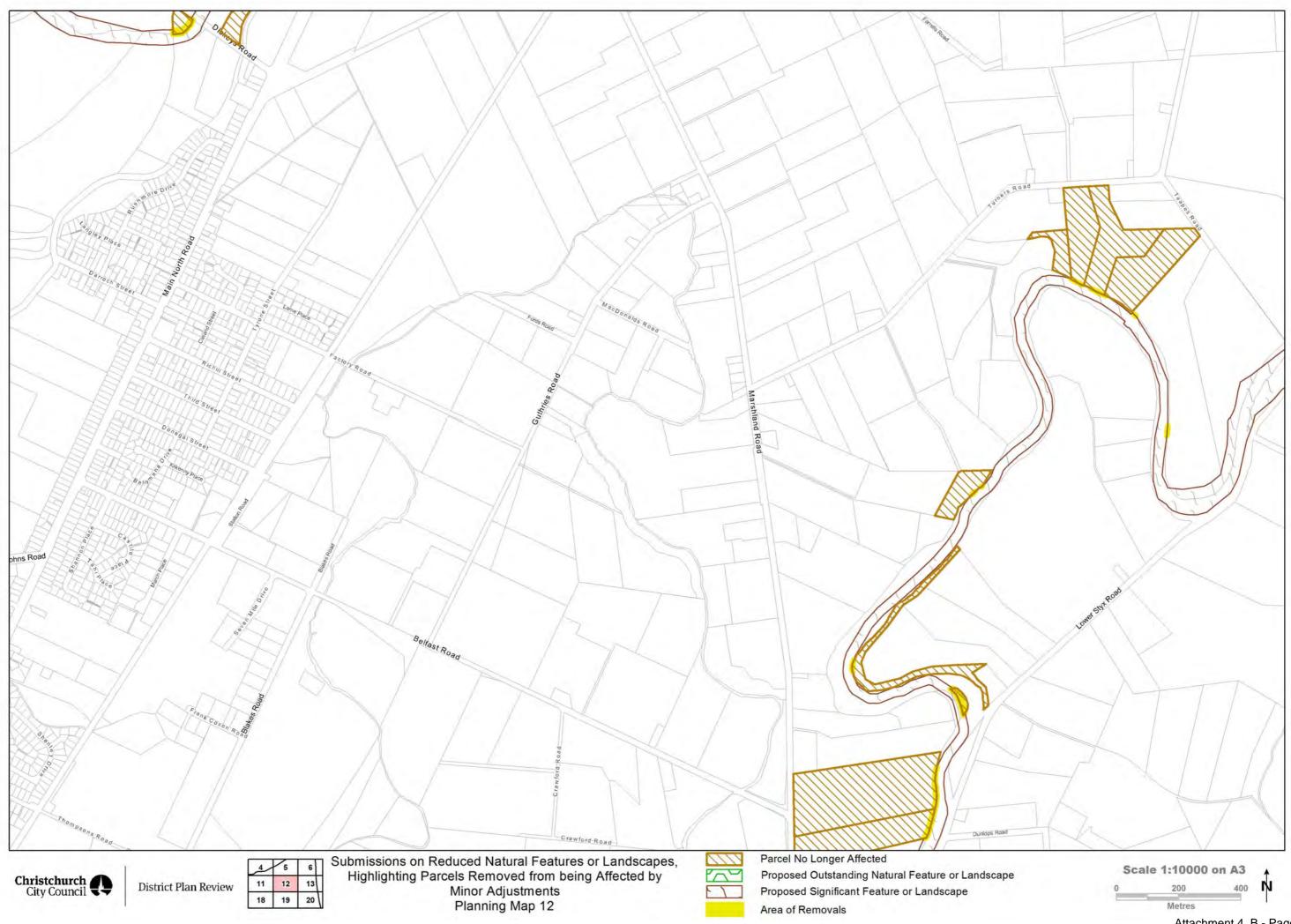




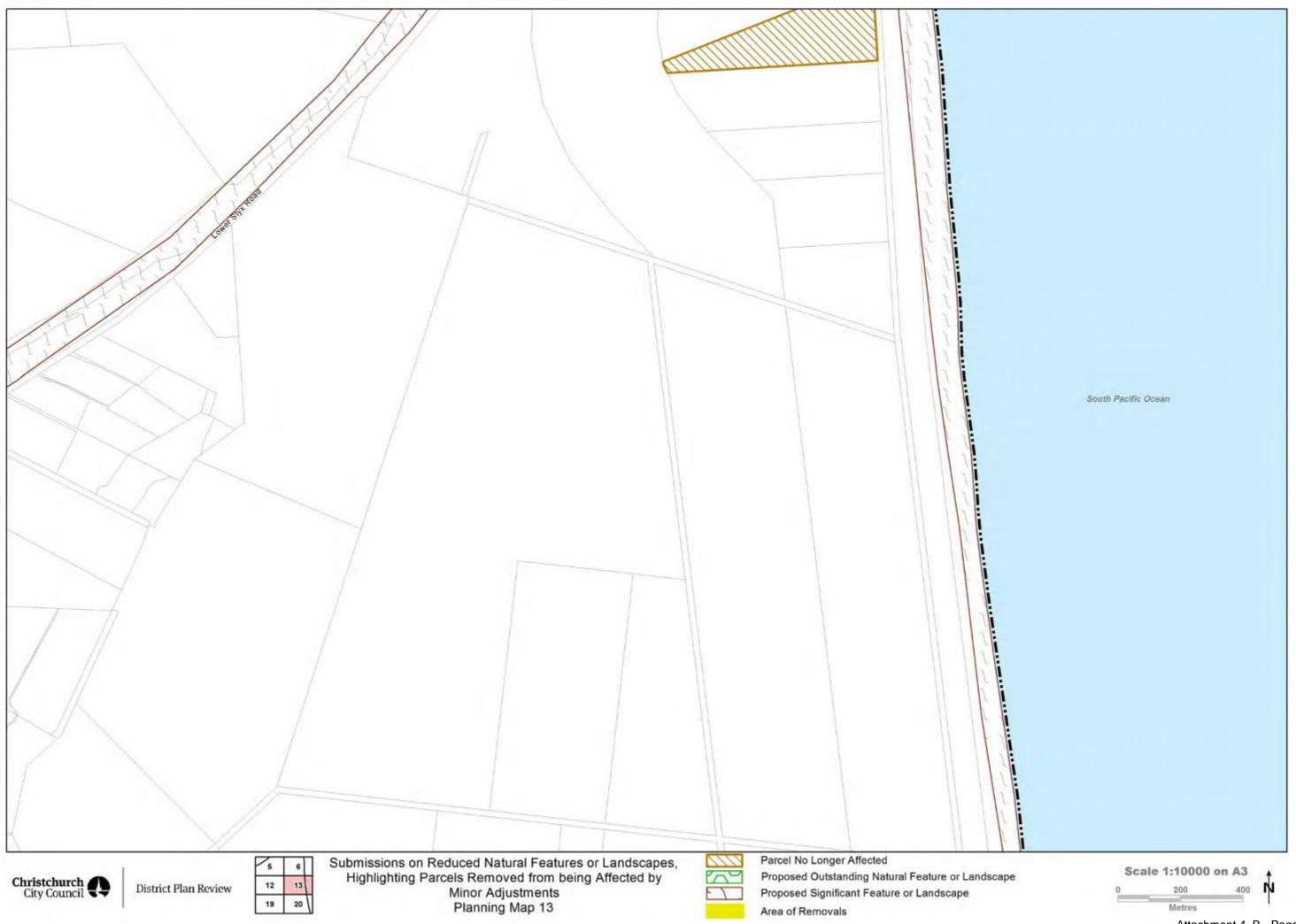


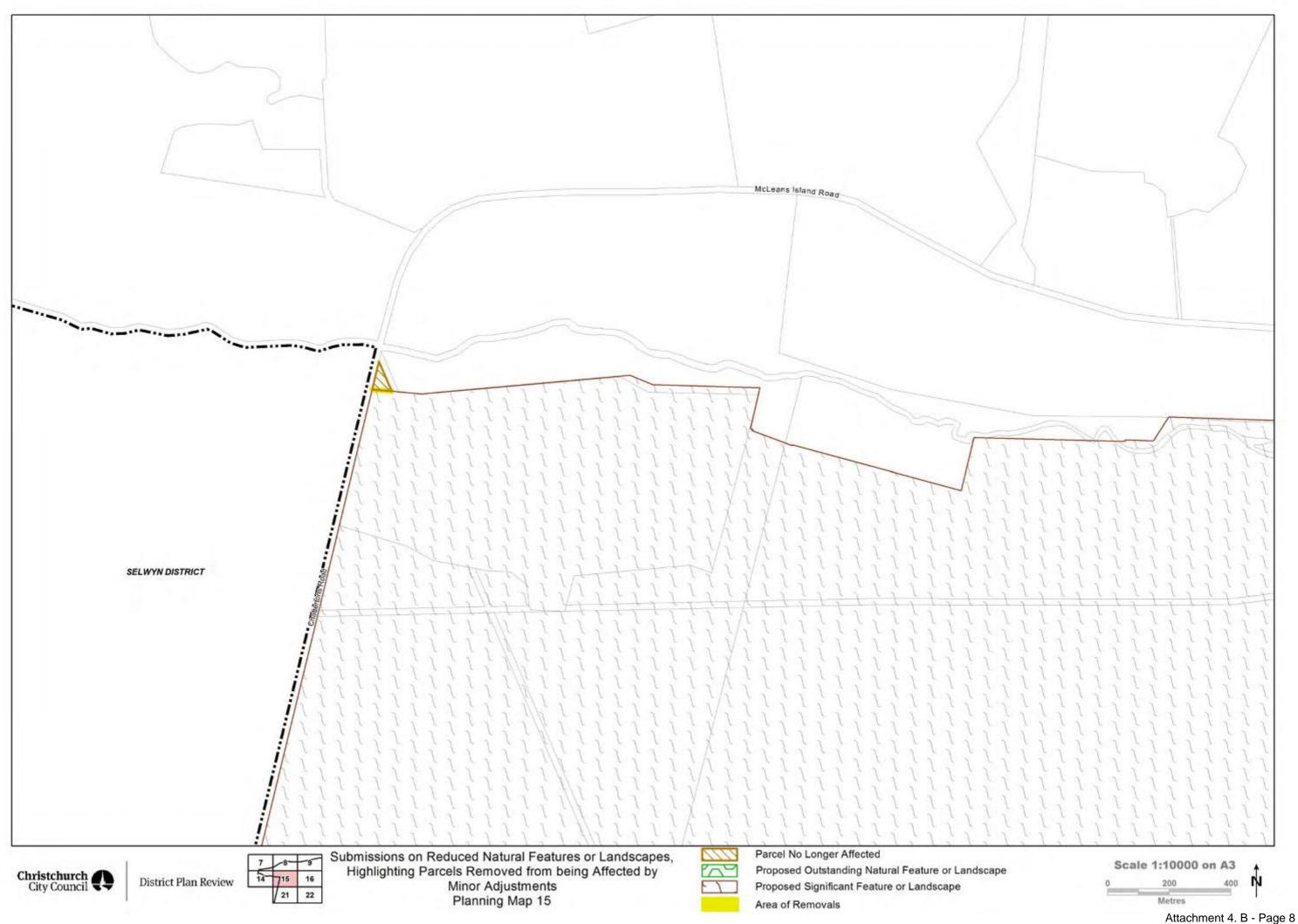


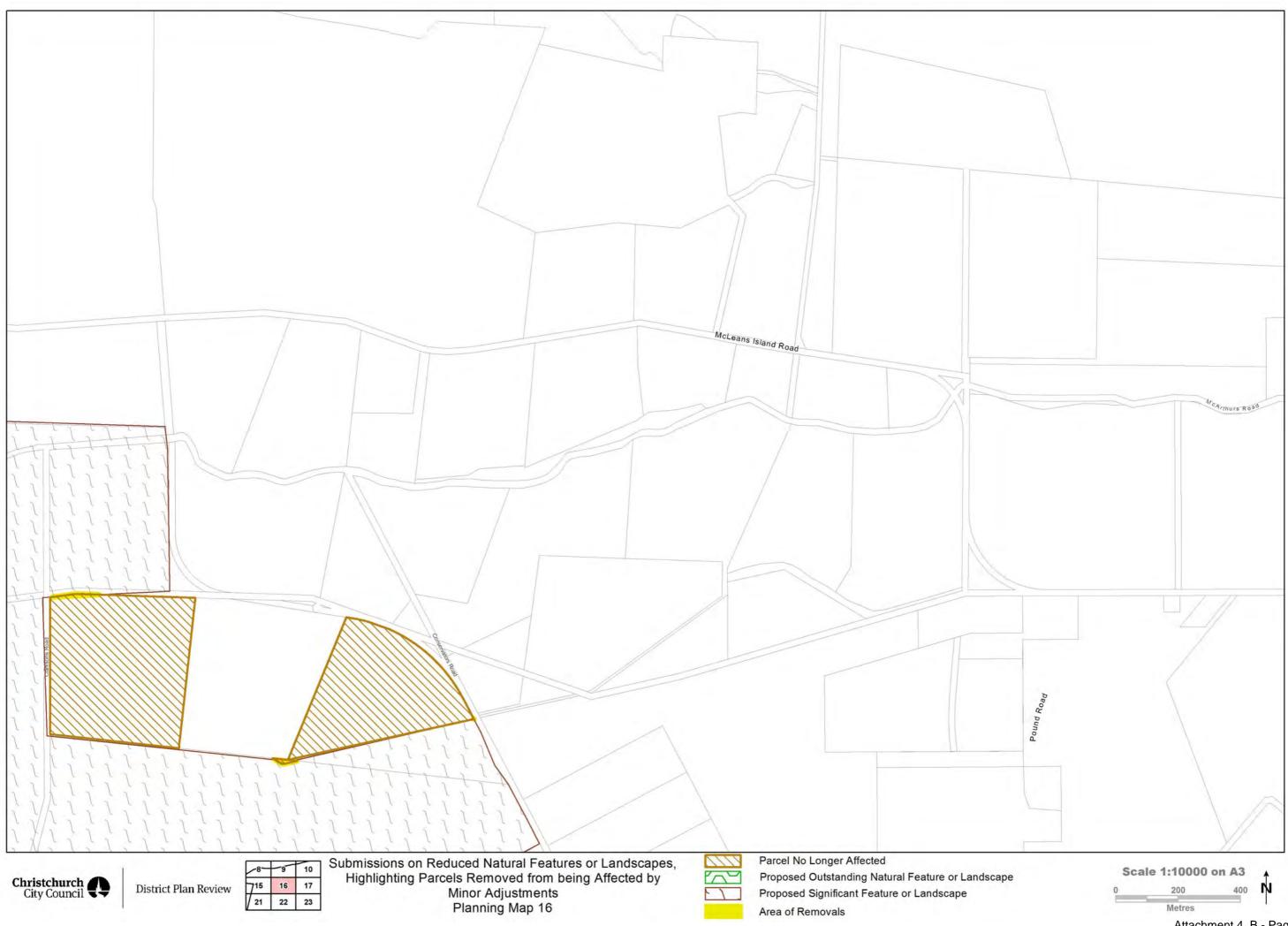




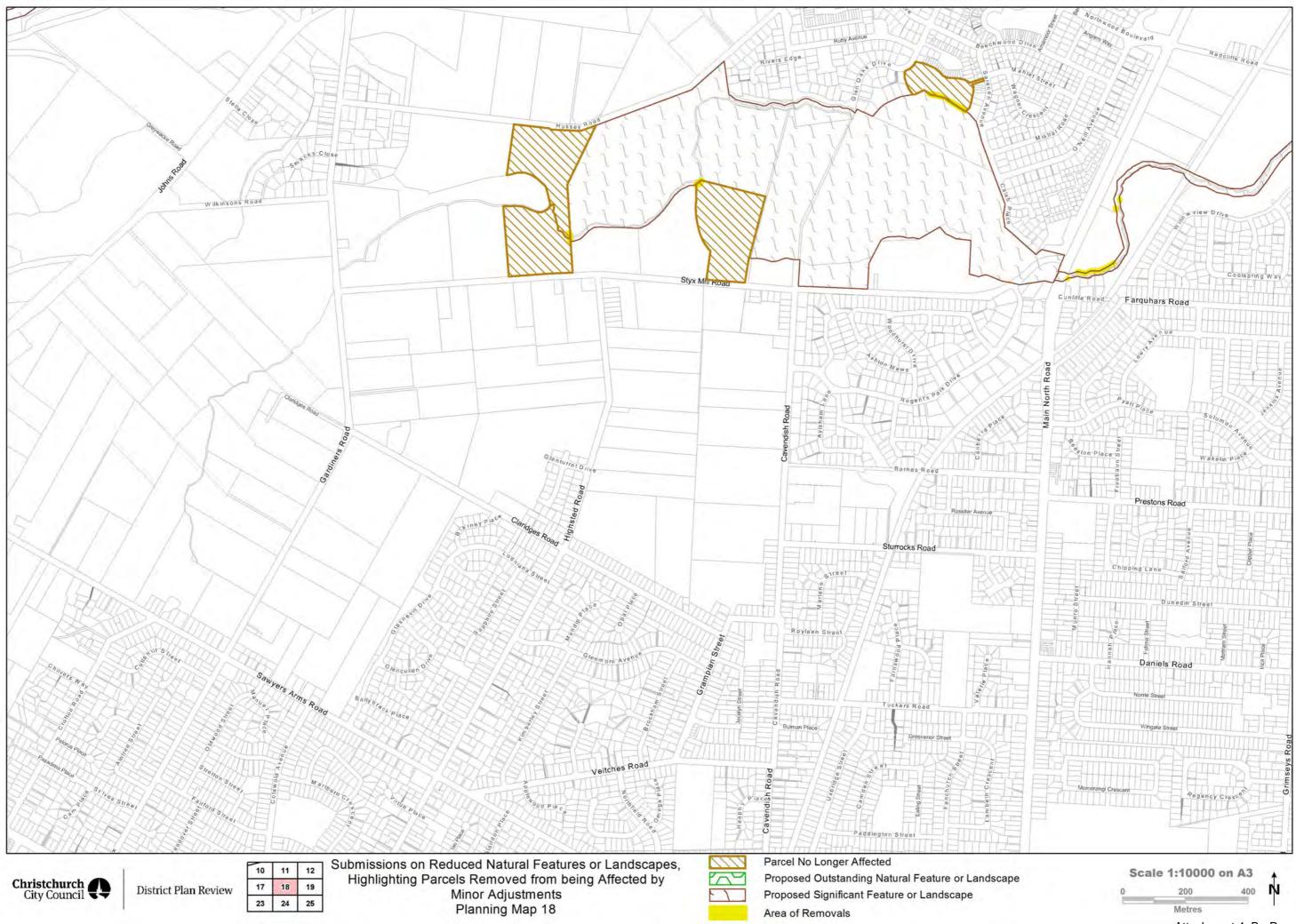
Attachment 4. B - Page 6

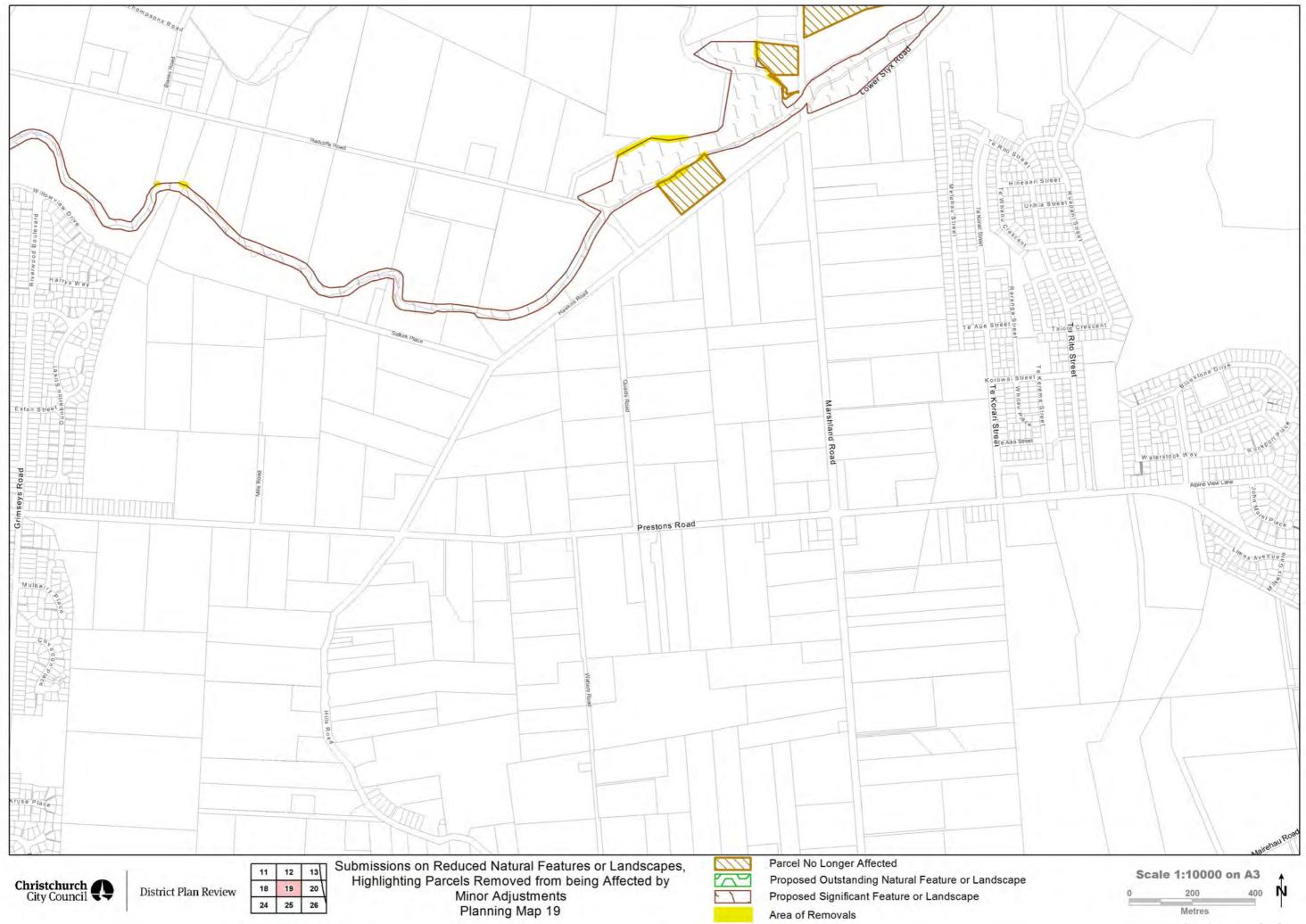


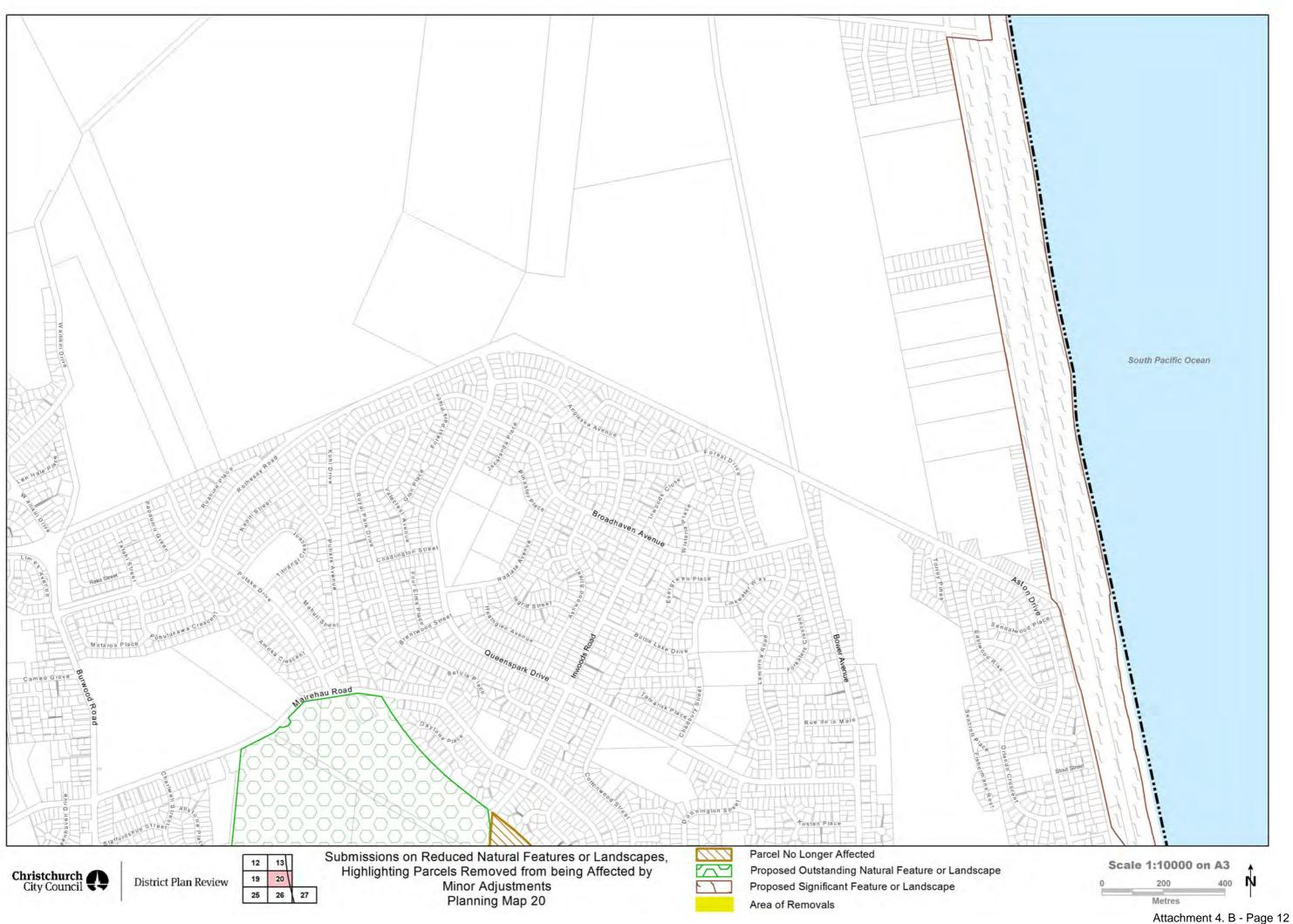


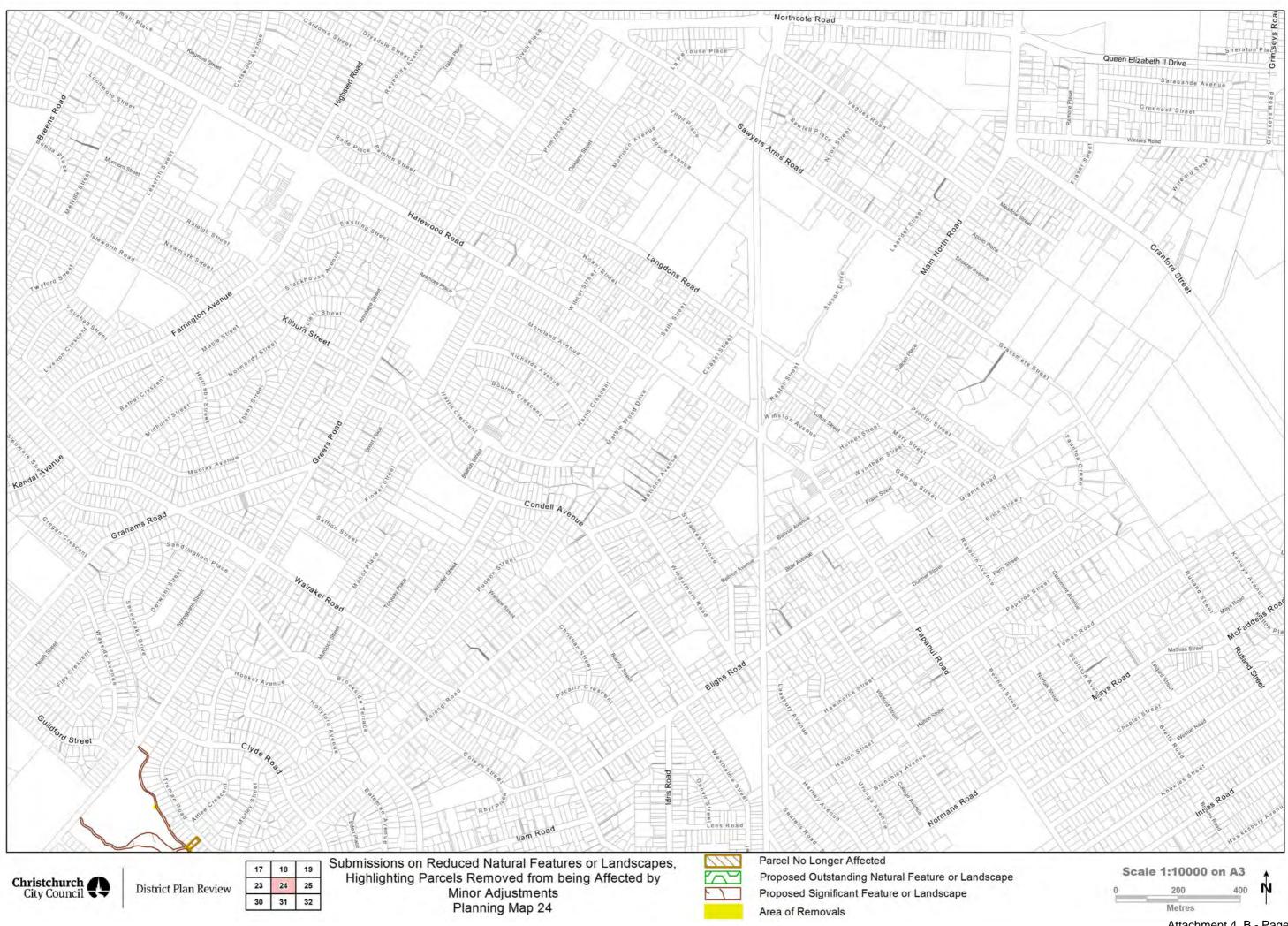


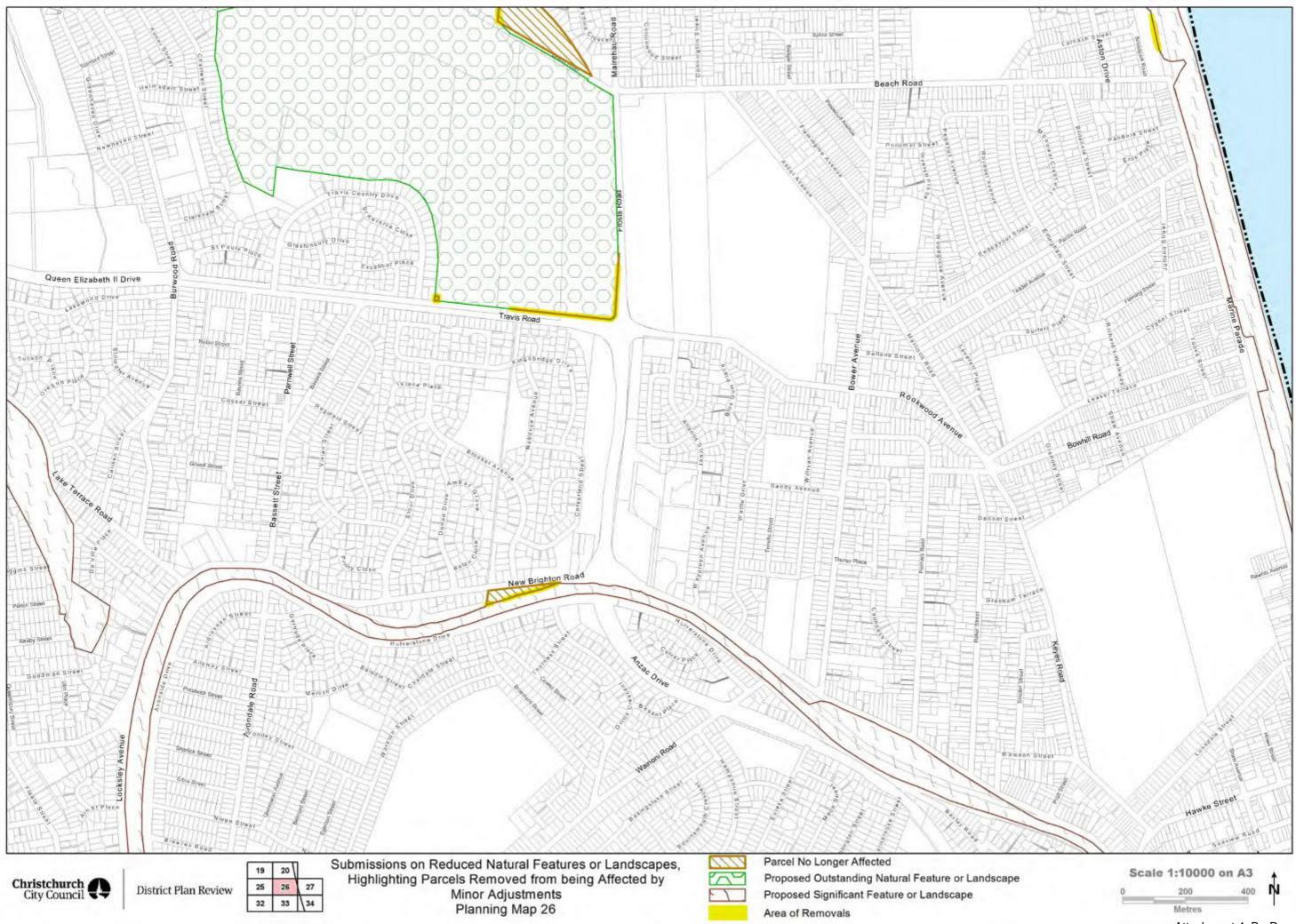
Attachment 4. B - Page 9

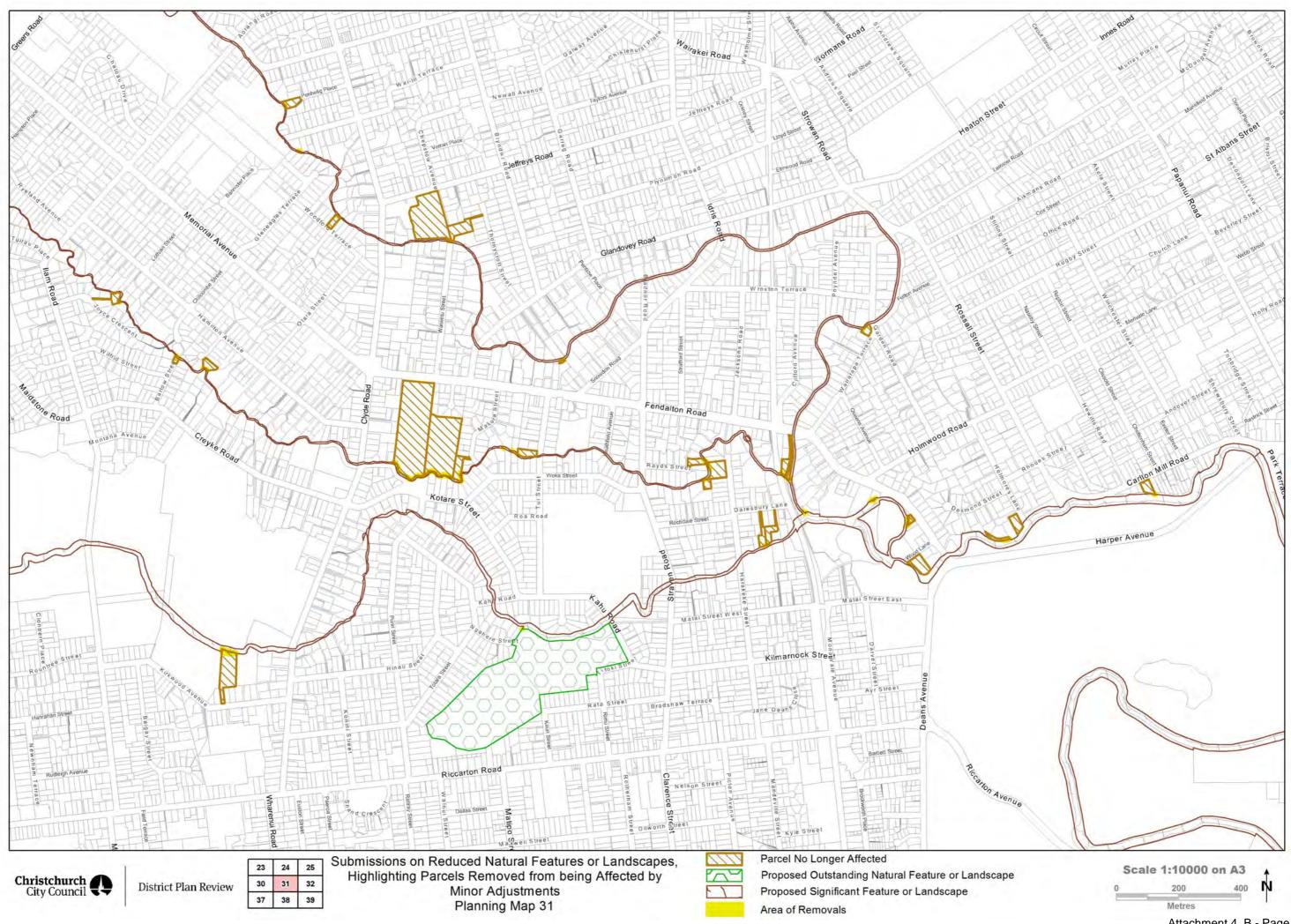


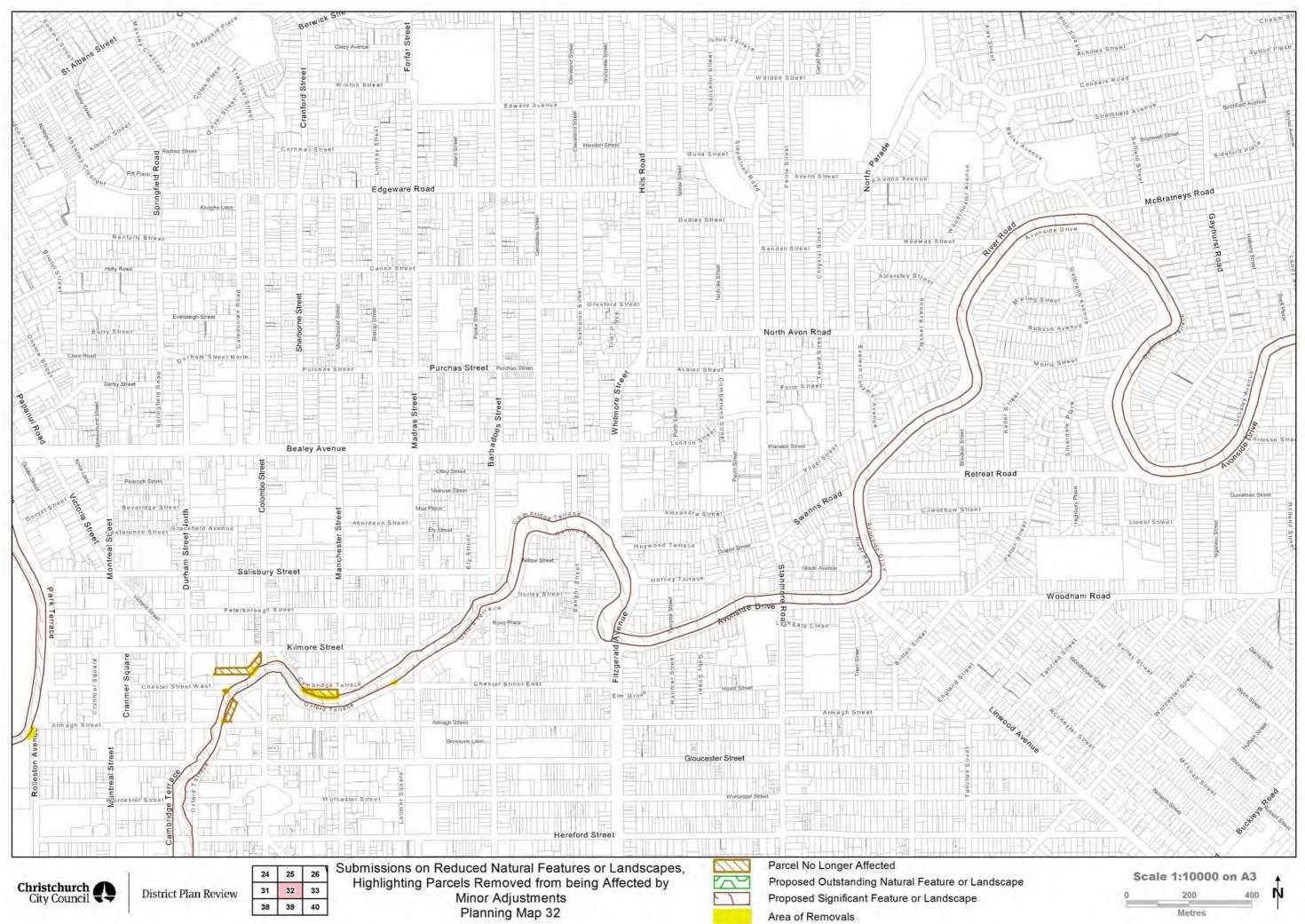






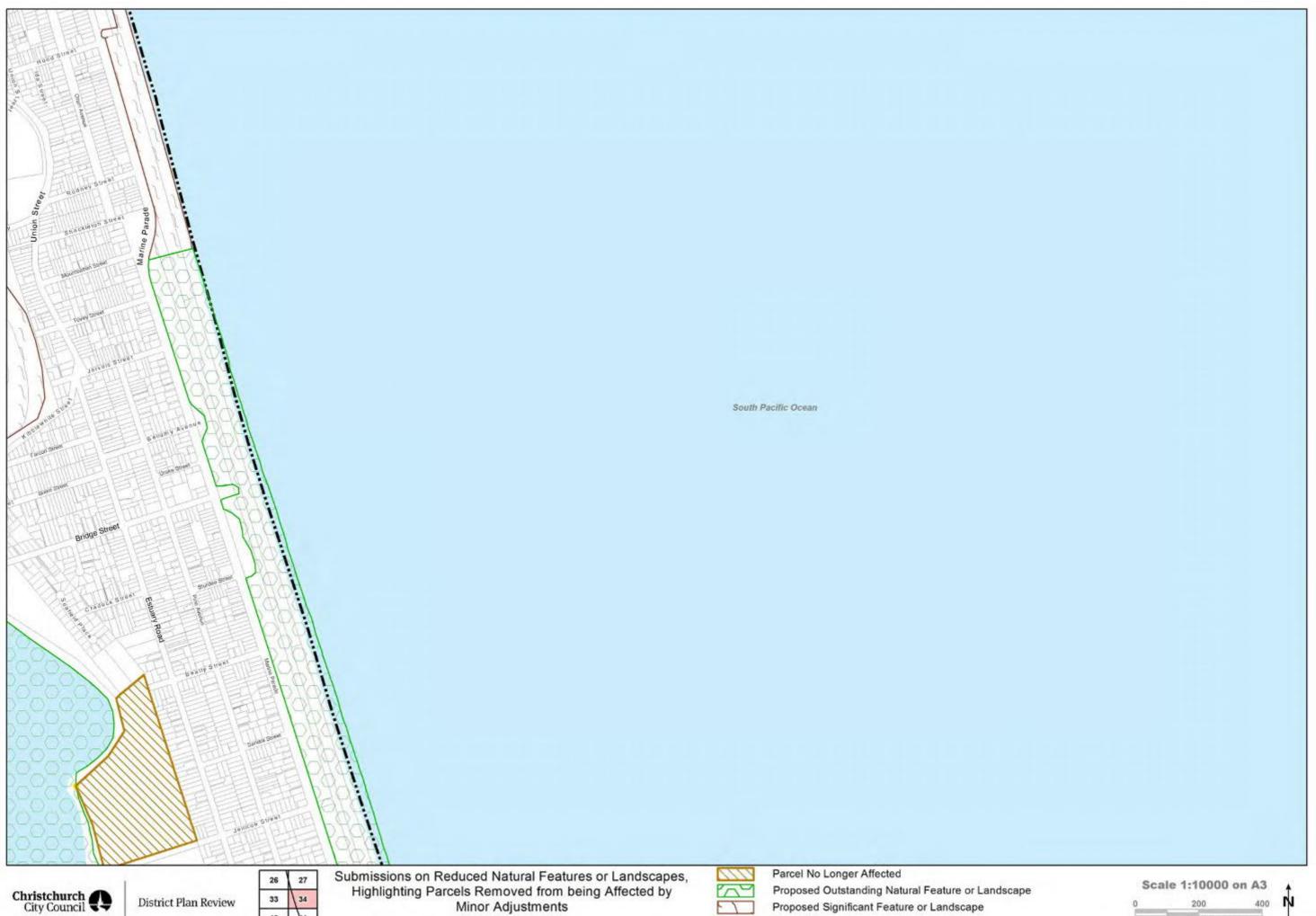








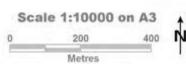
Attachment 4. B - Page 17

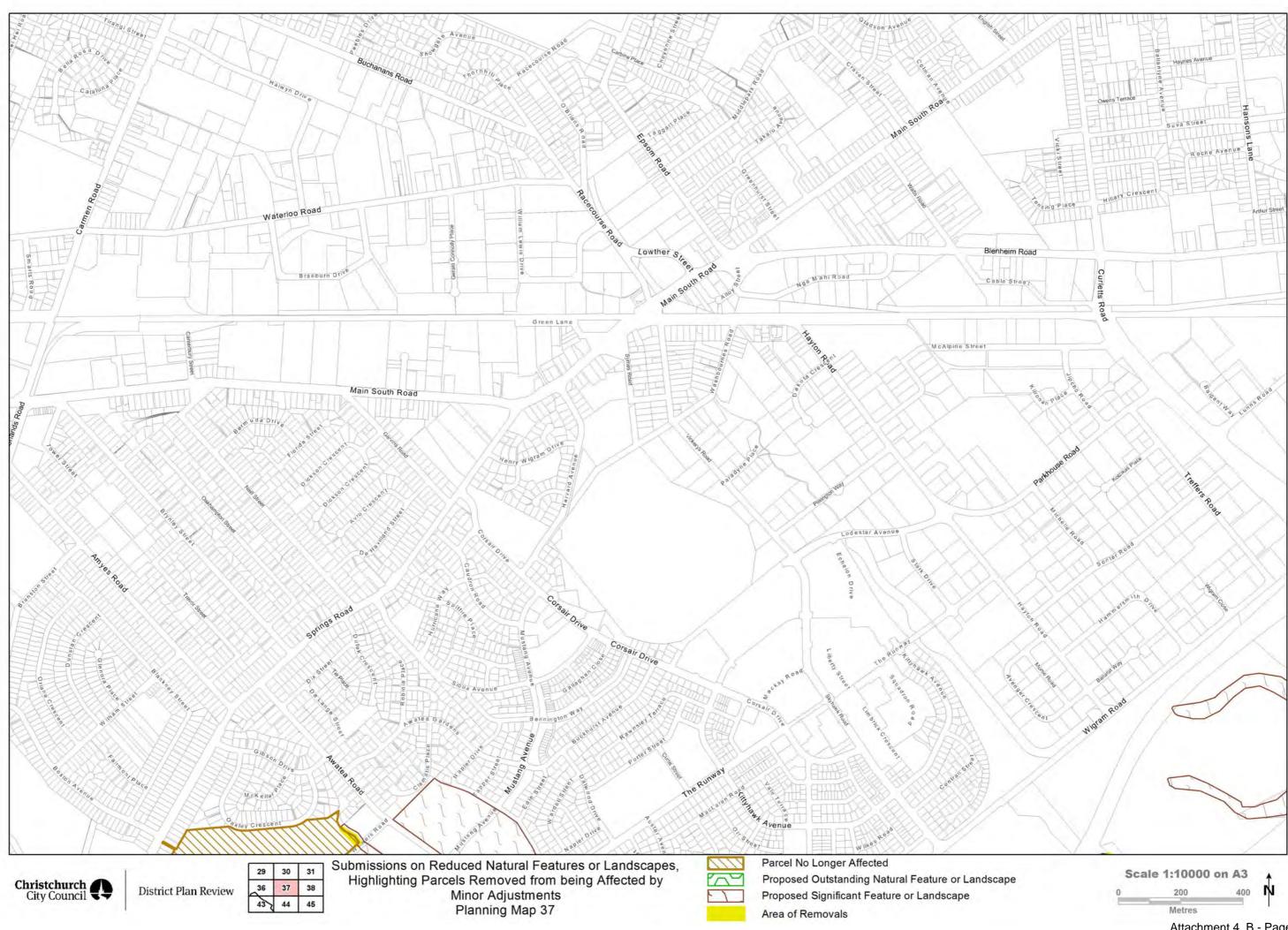


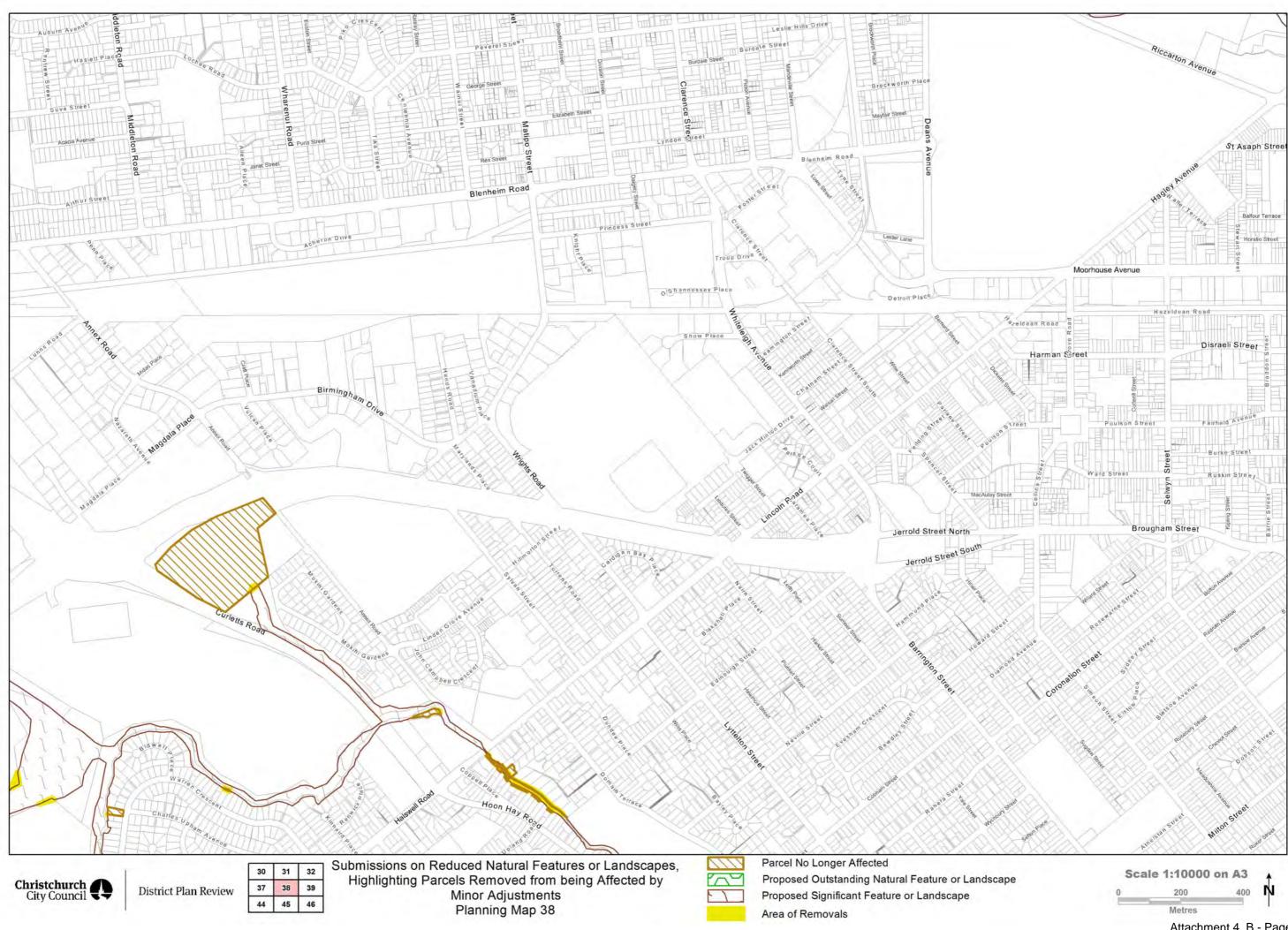
Submissions on Reduced Natural Features or Landscapes, Highlighting Parcels Removed from being Affected by Minor Adjustments Planning Map 34

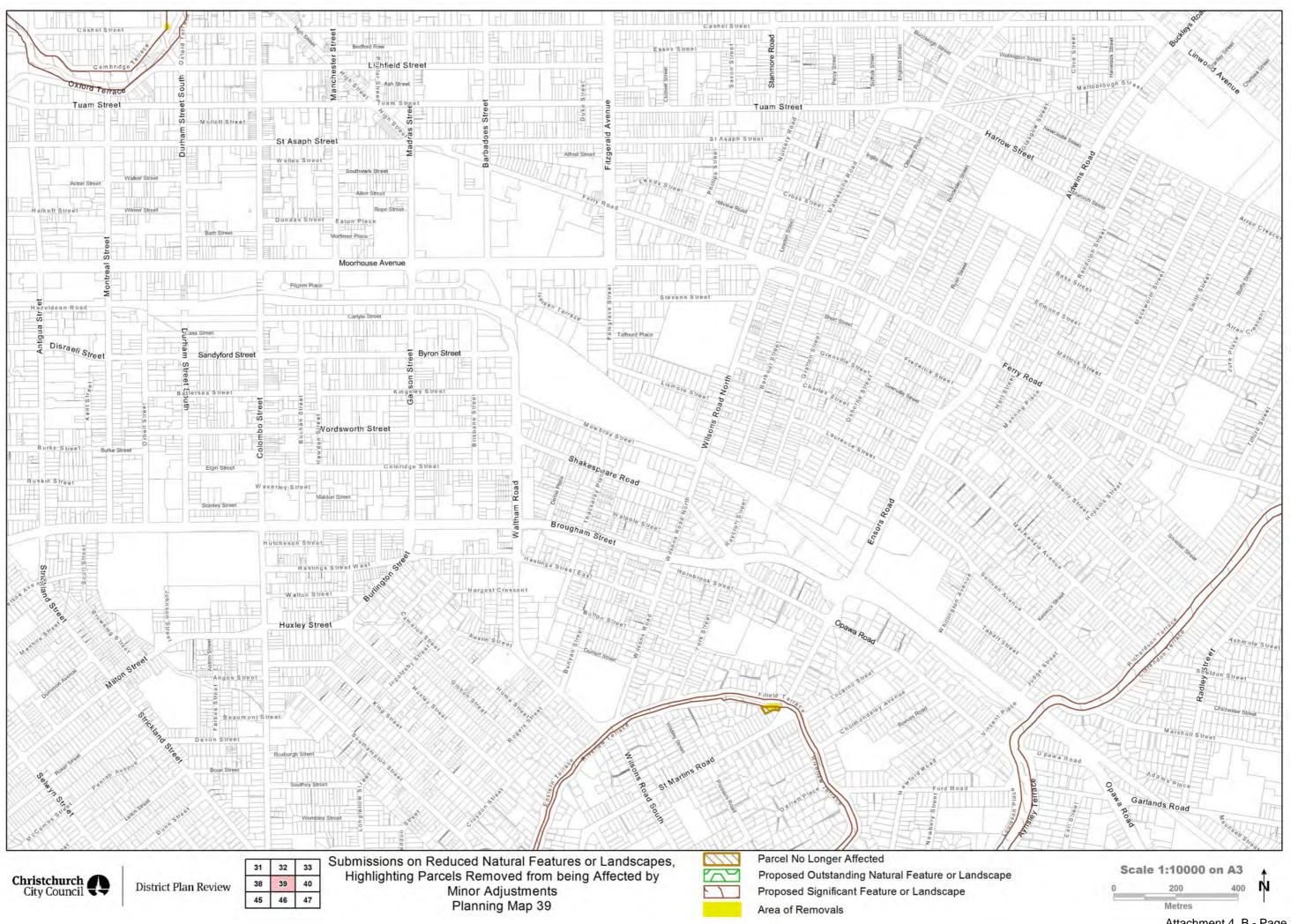


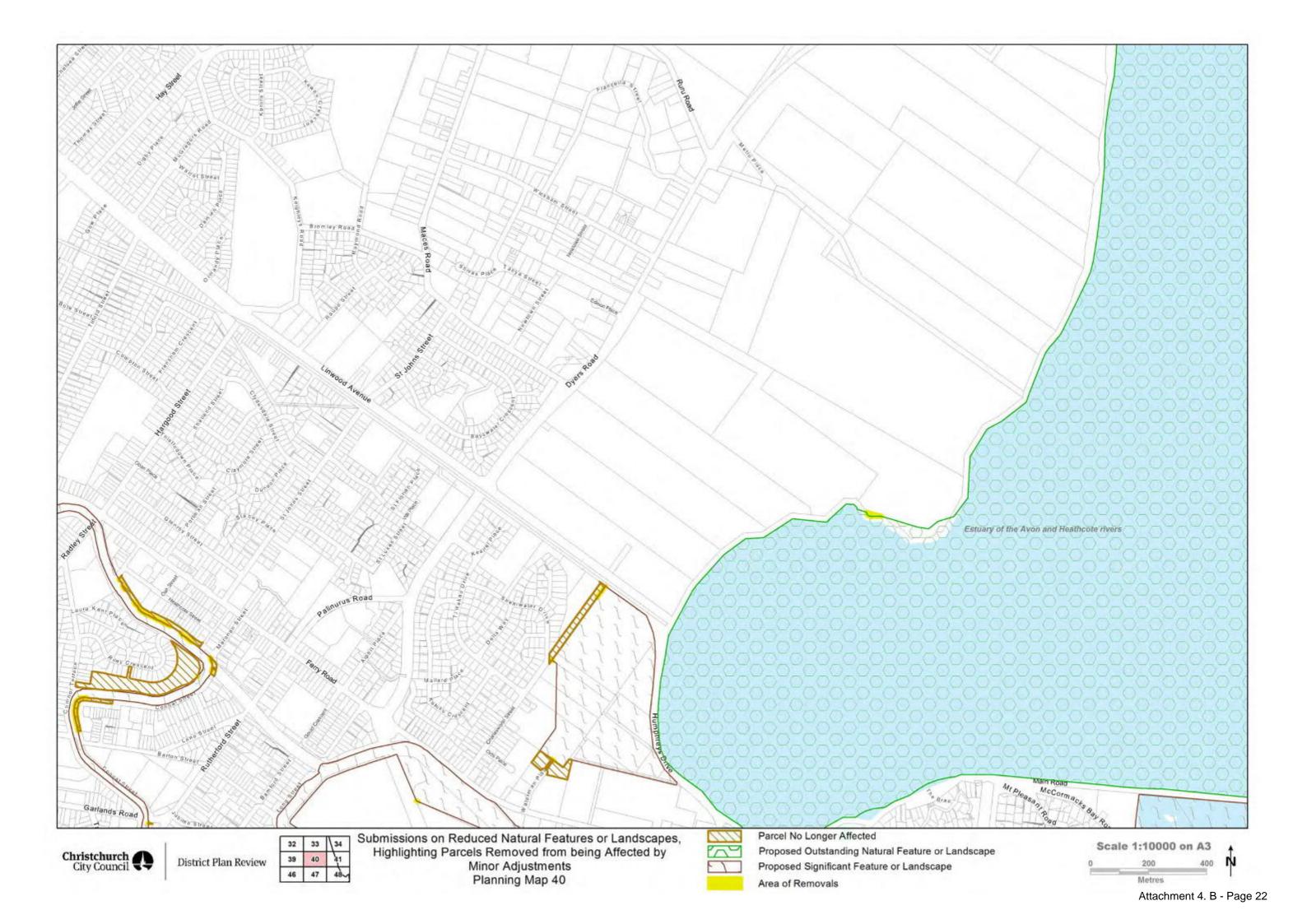
Proposed Significant Feature or Landscape Area of Removals



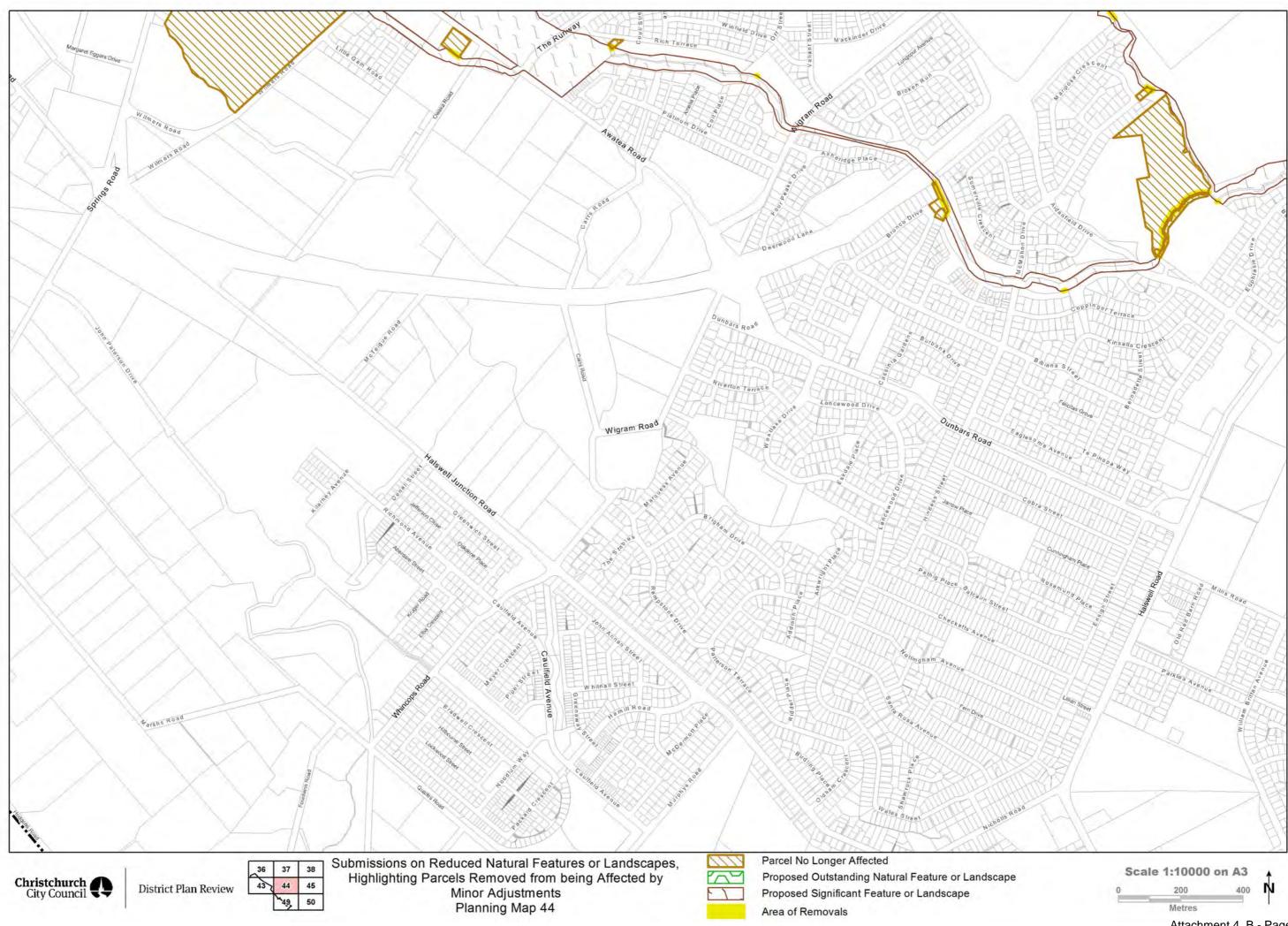


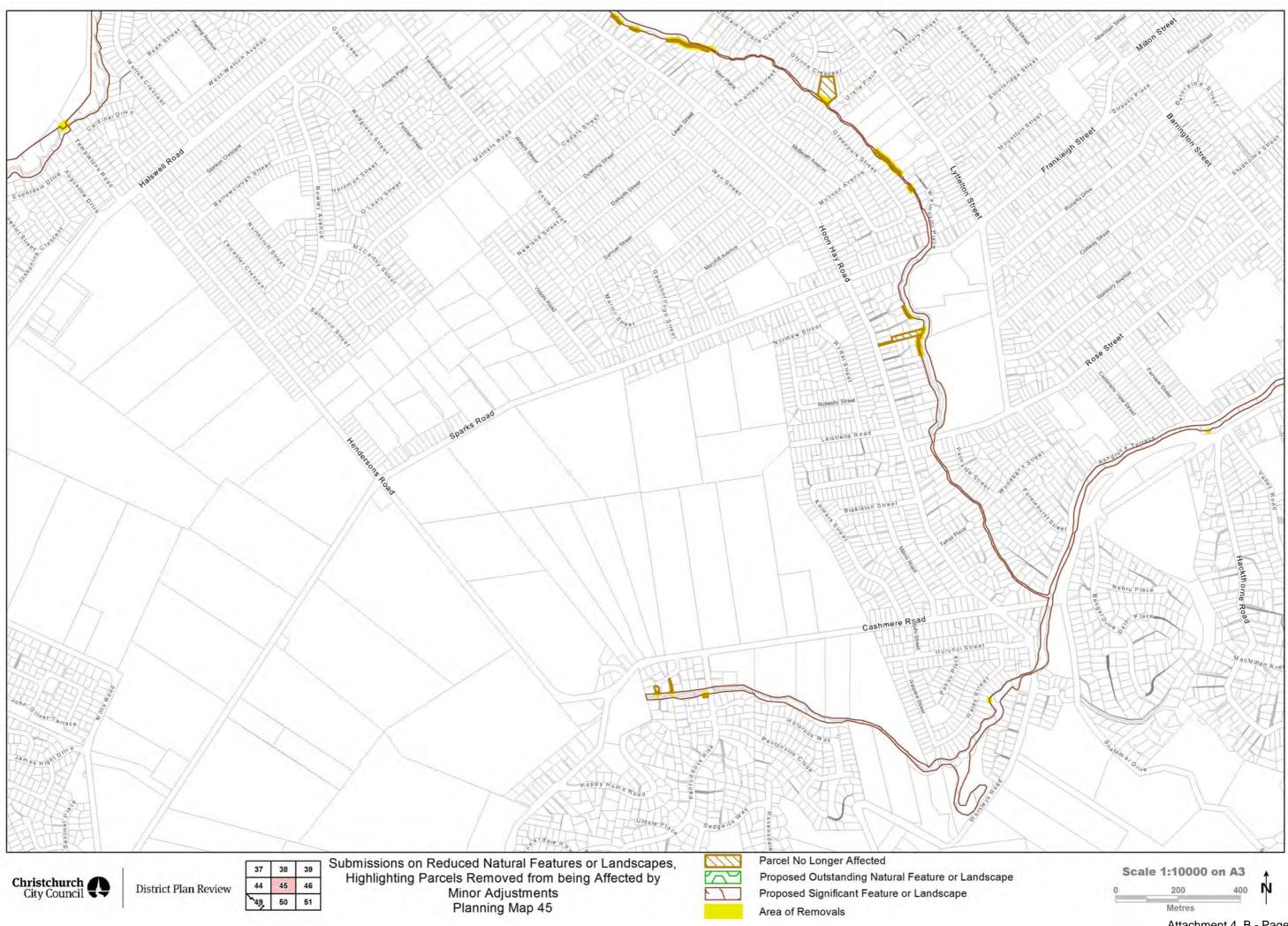


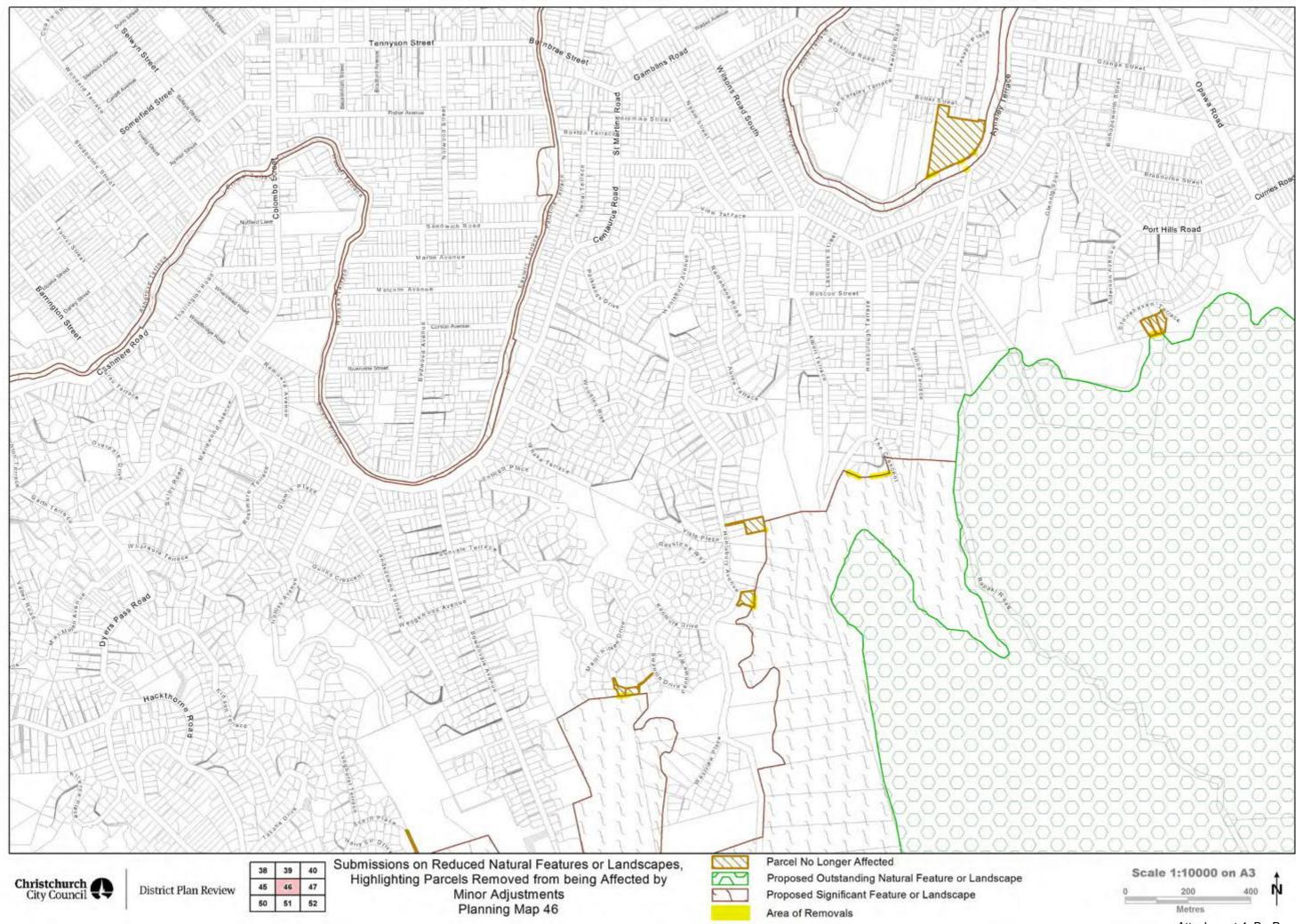


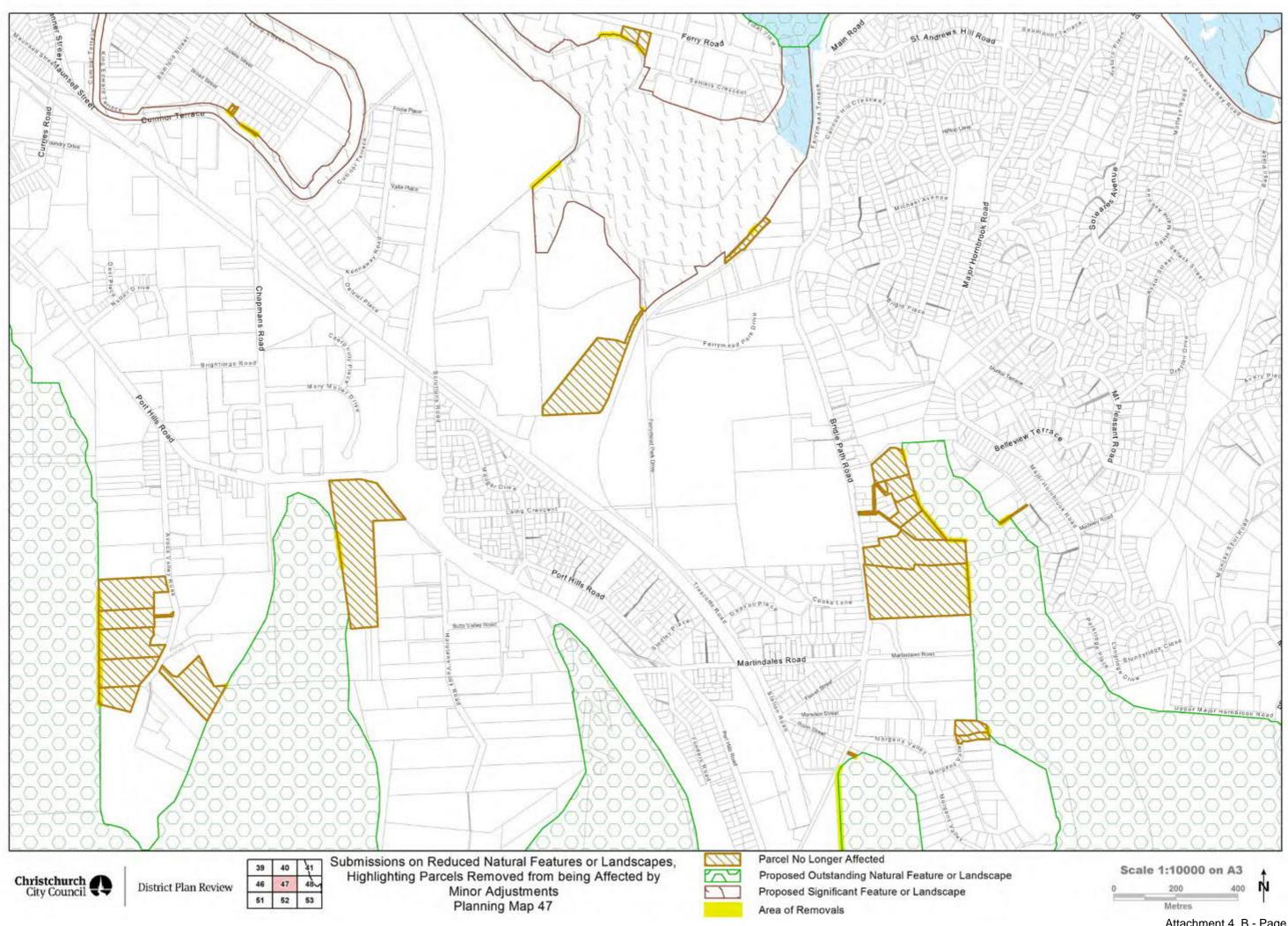


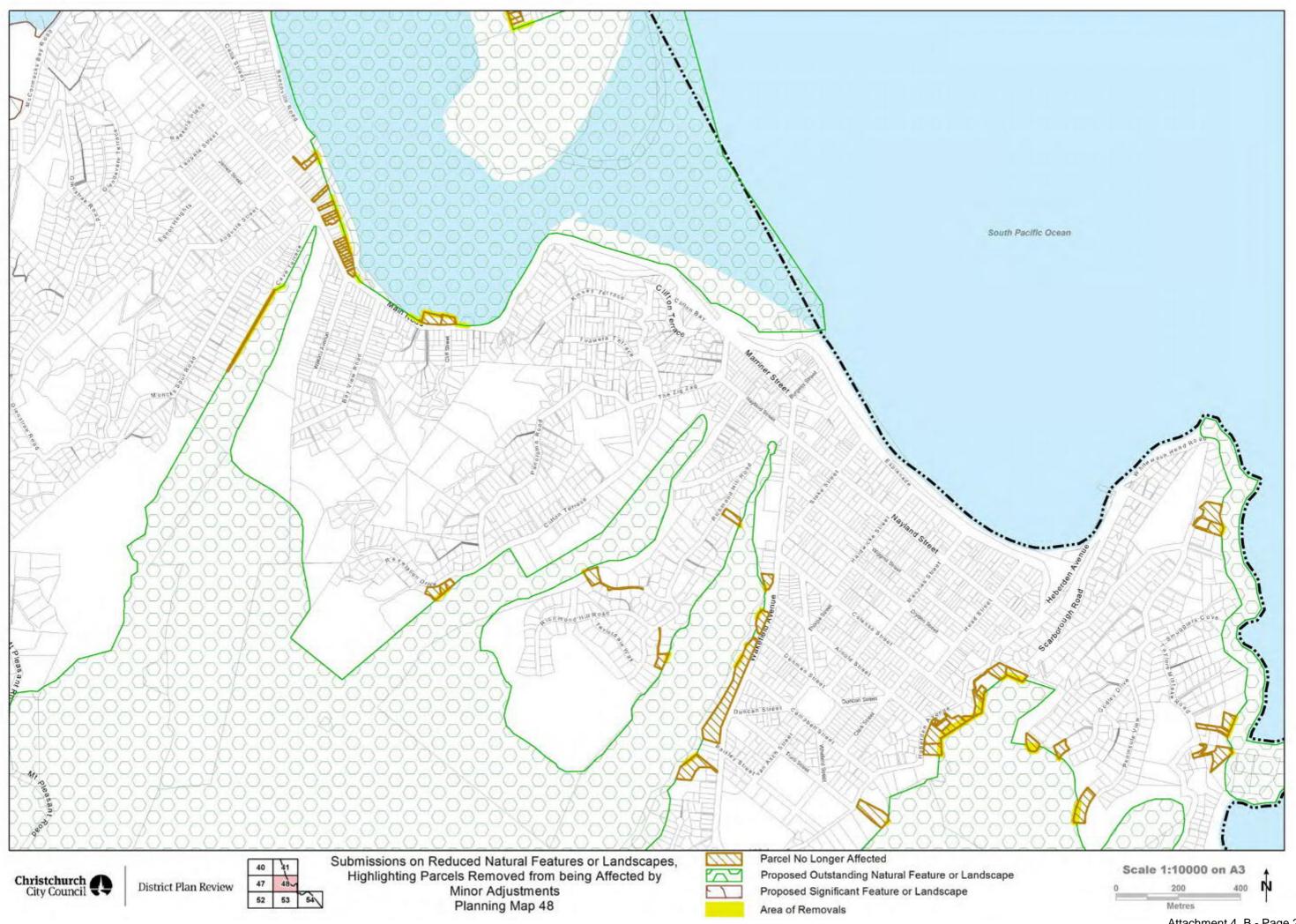


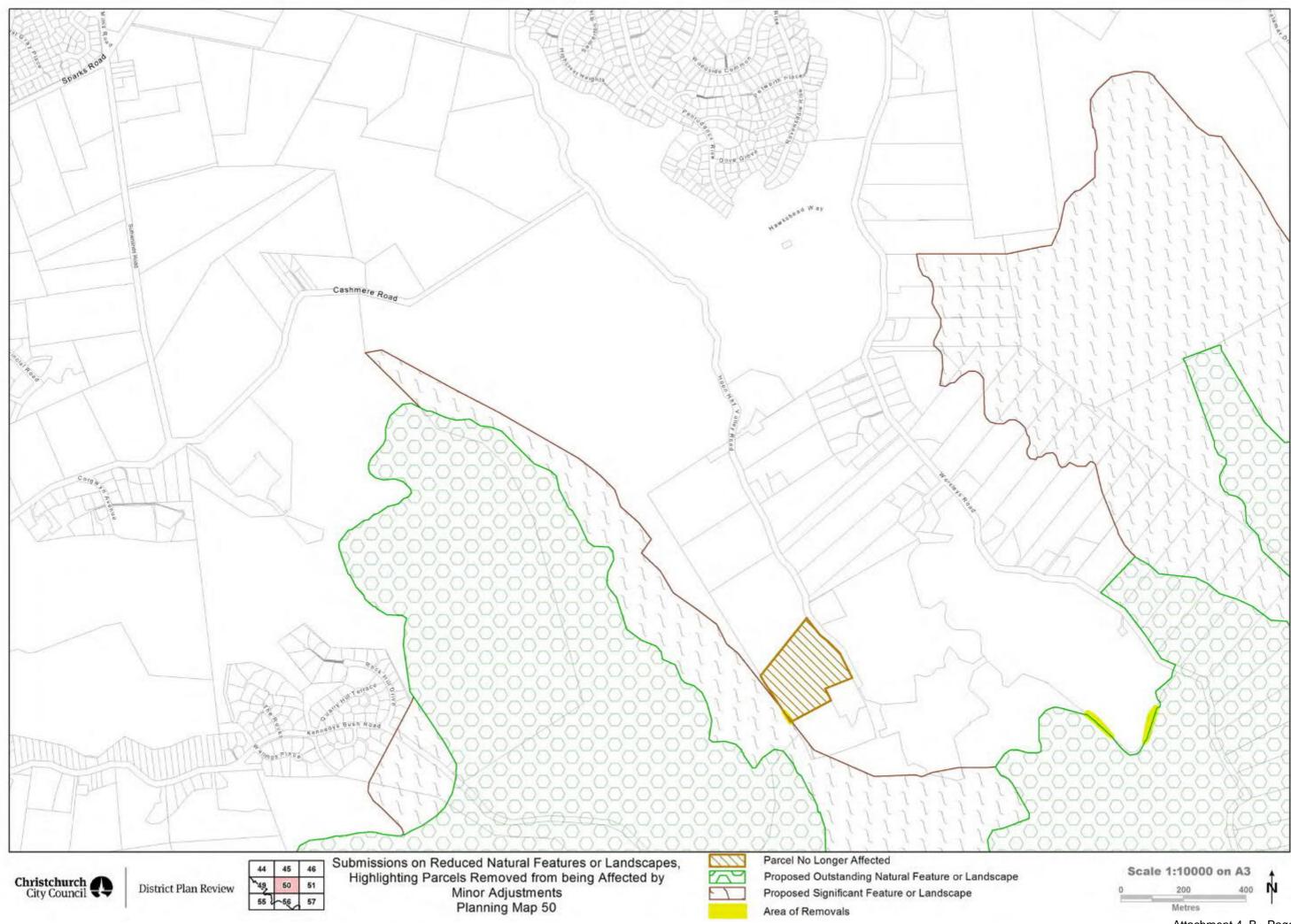


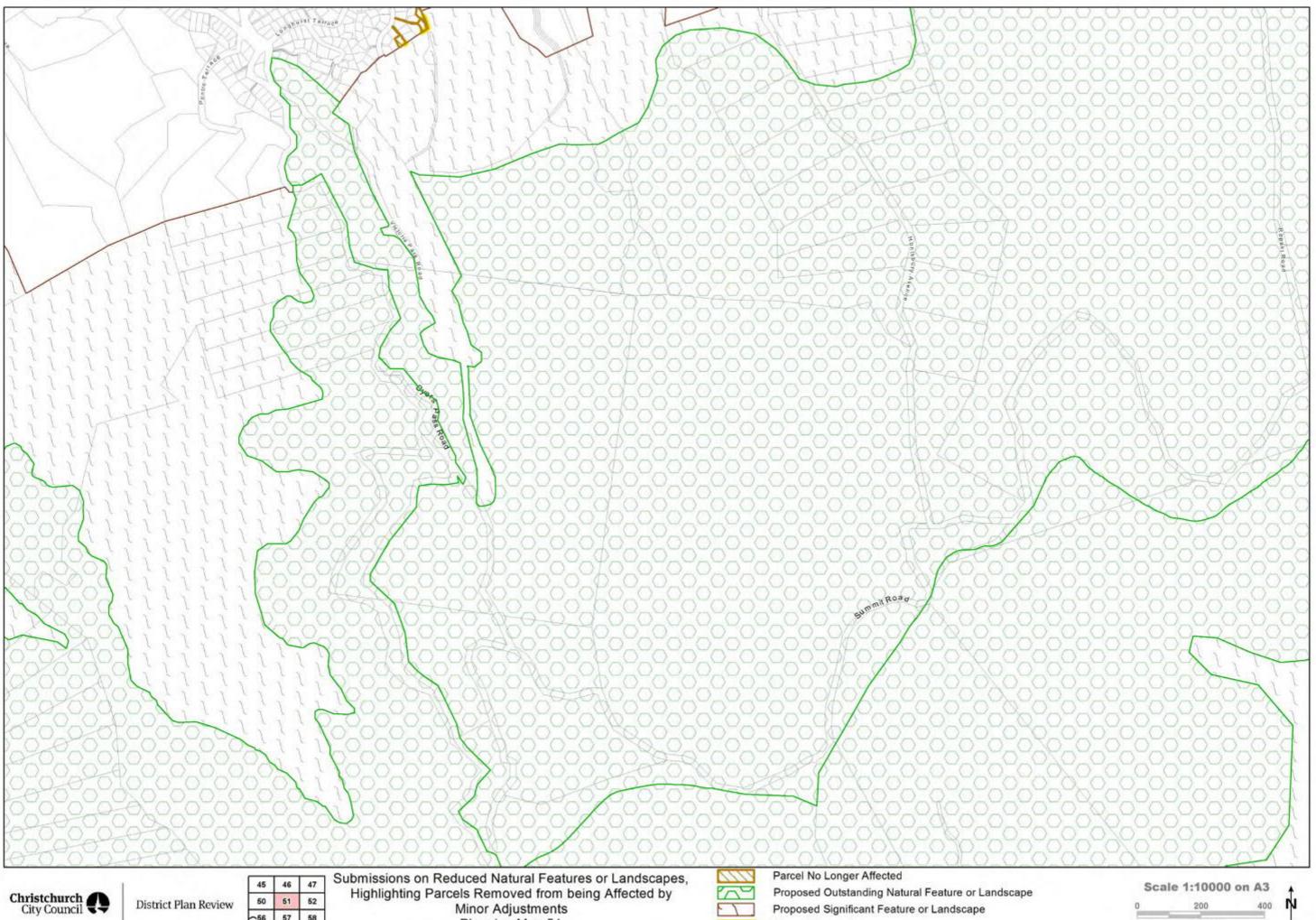












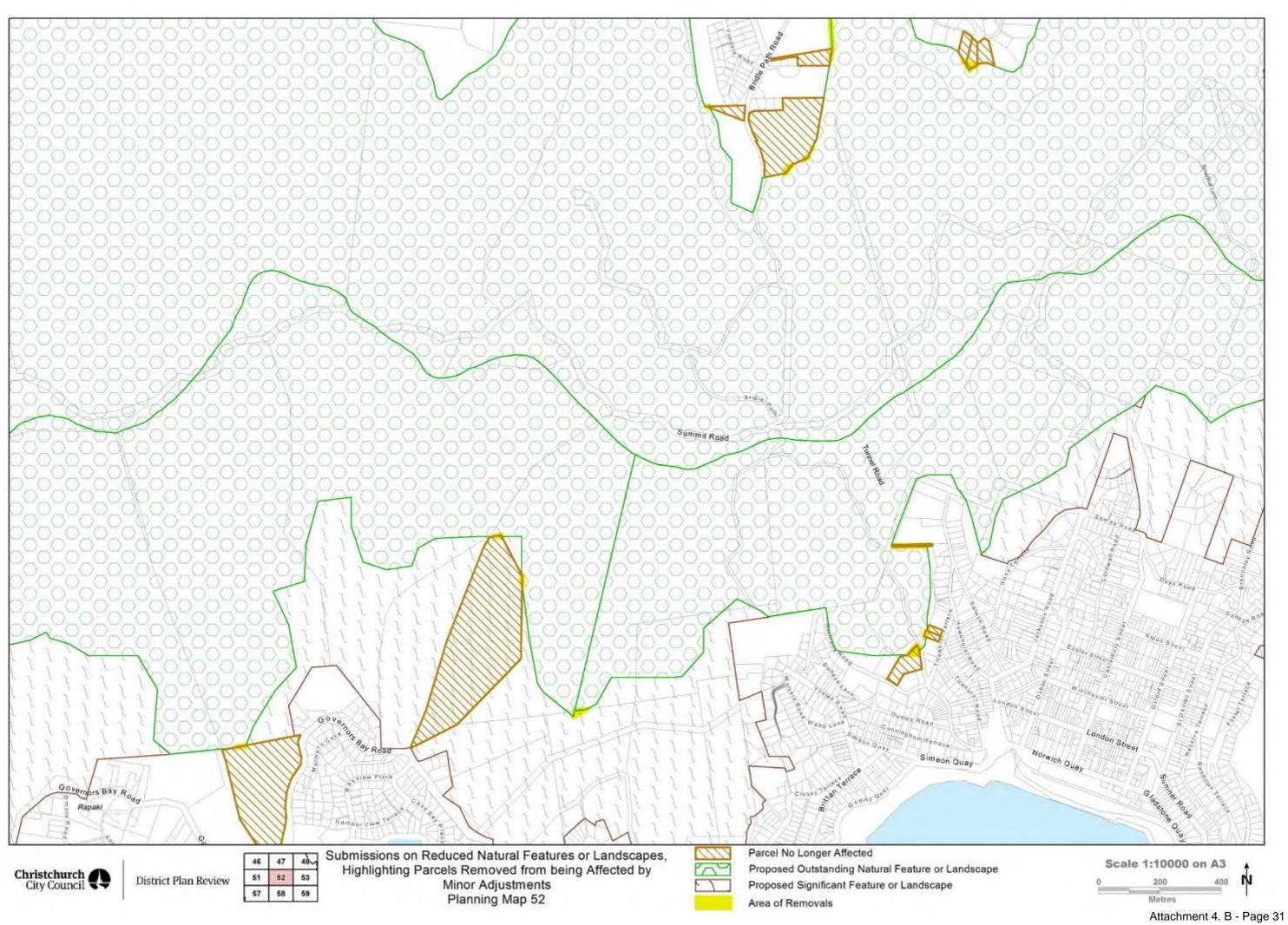
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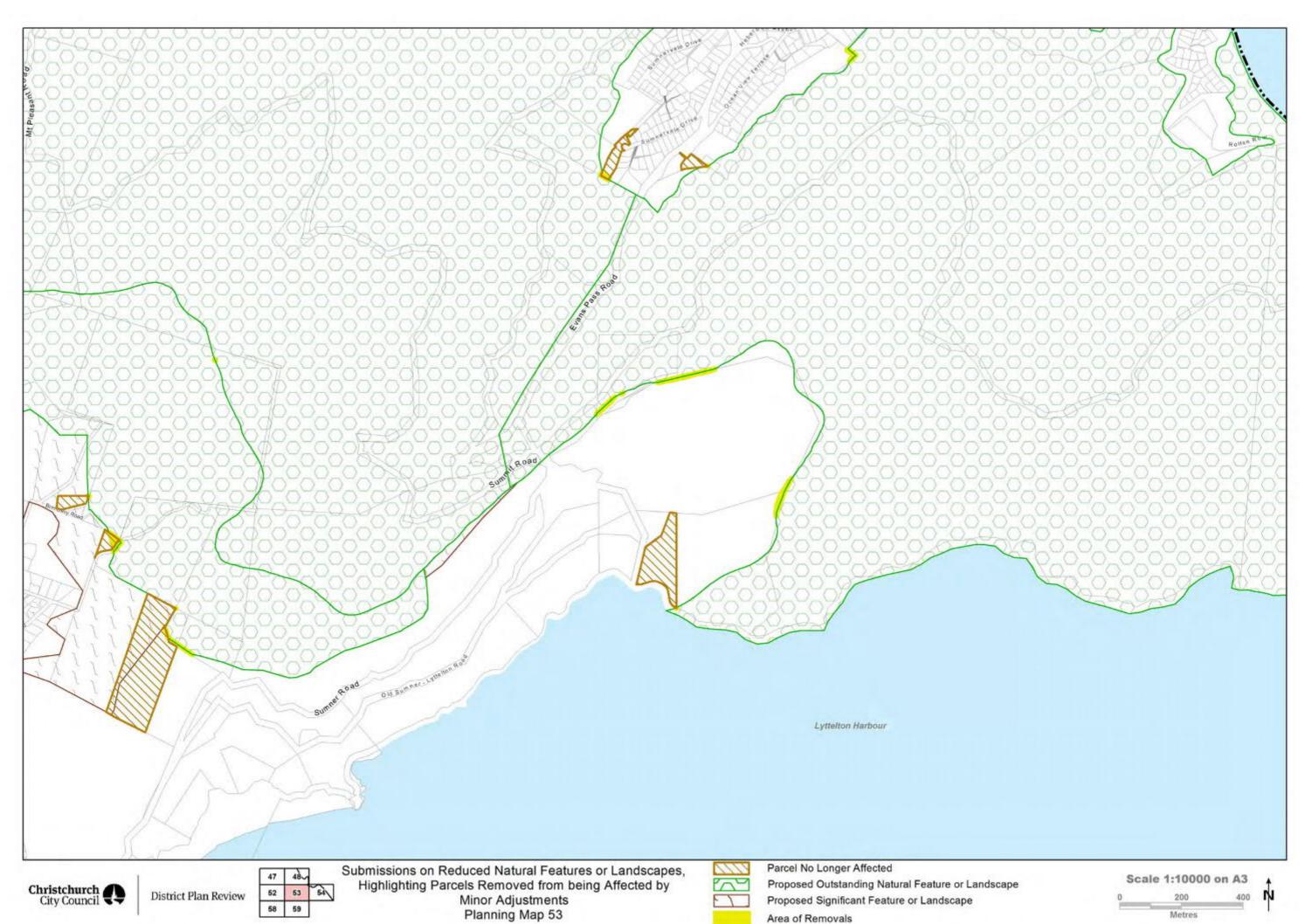
Planning Map 51

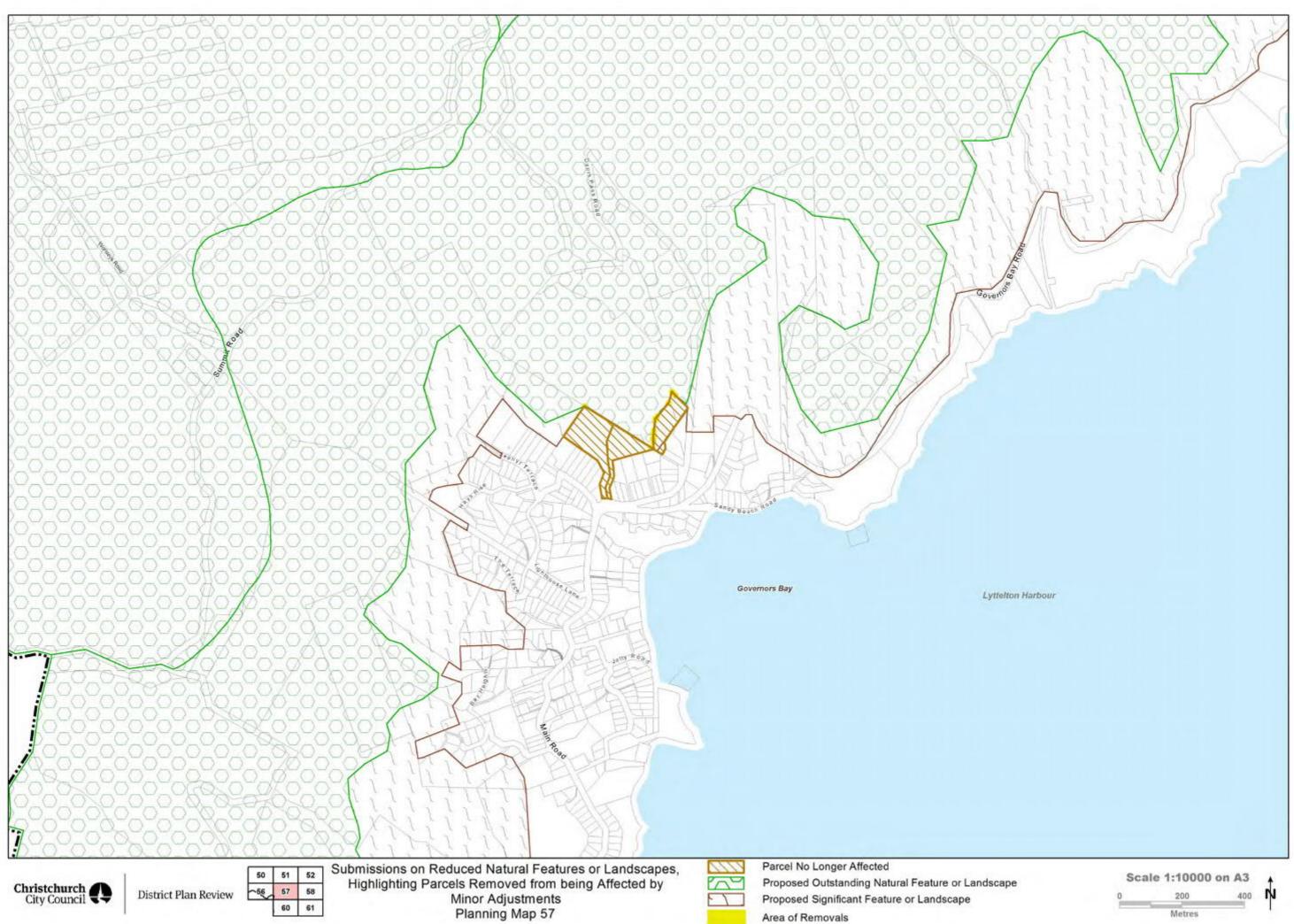


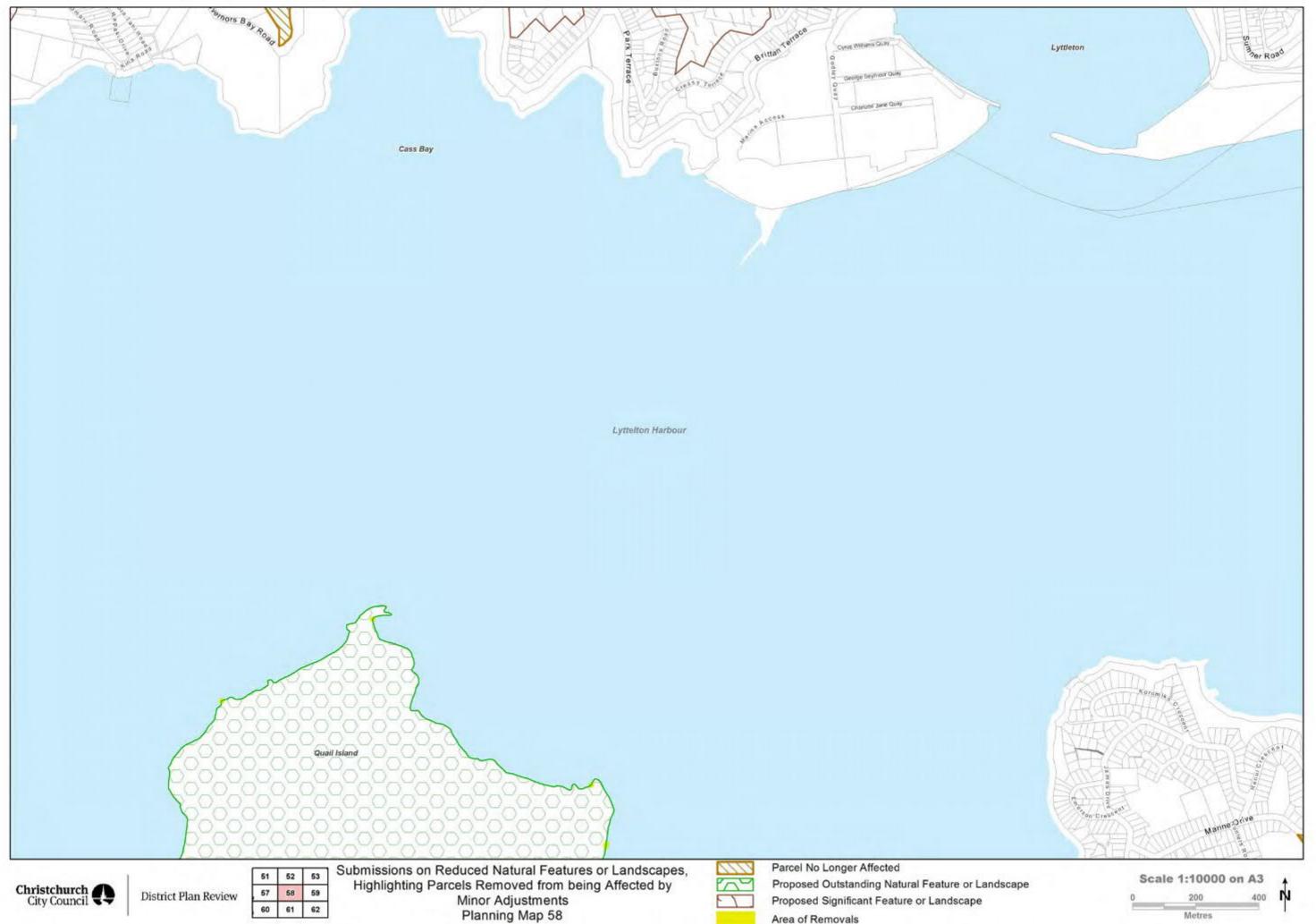
Proposed Significant Feature or Landscape Area of Removals

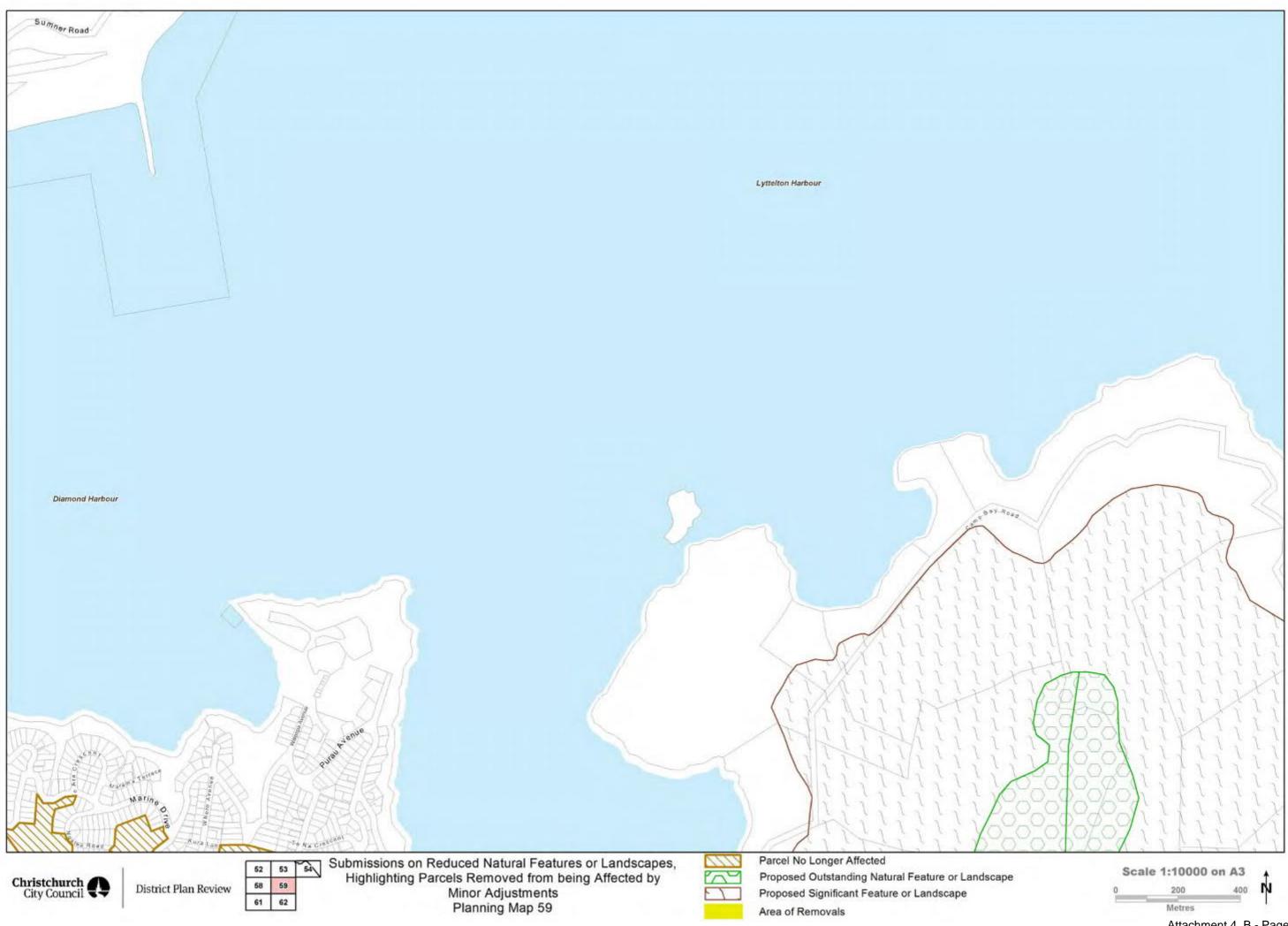


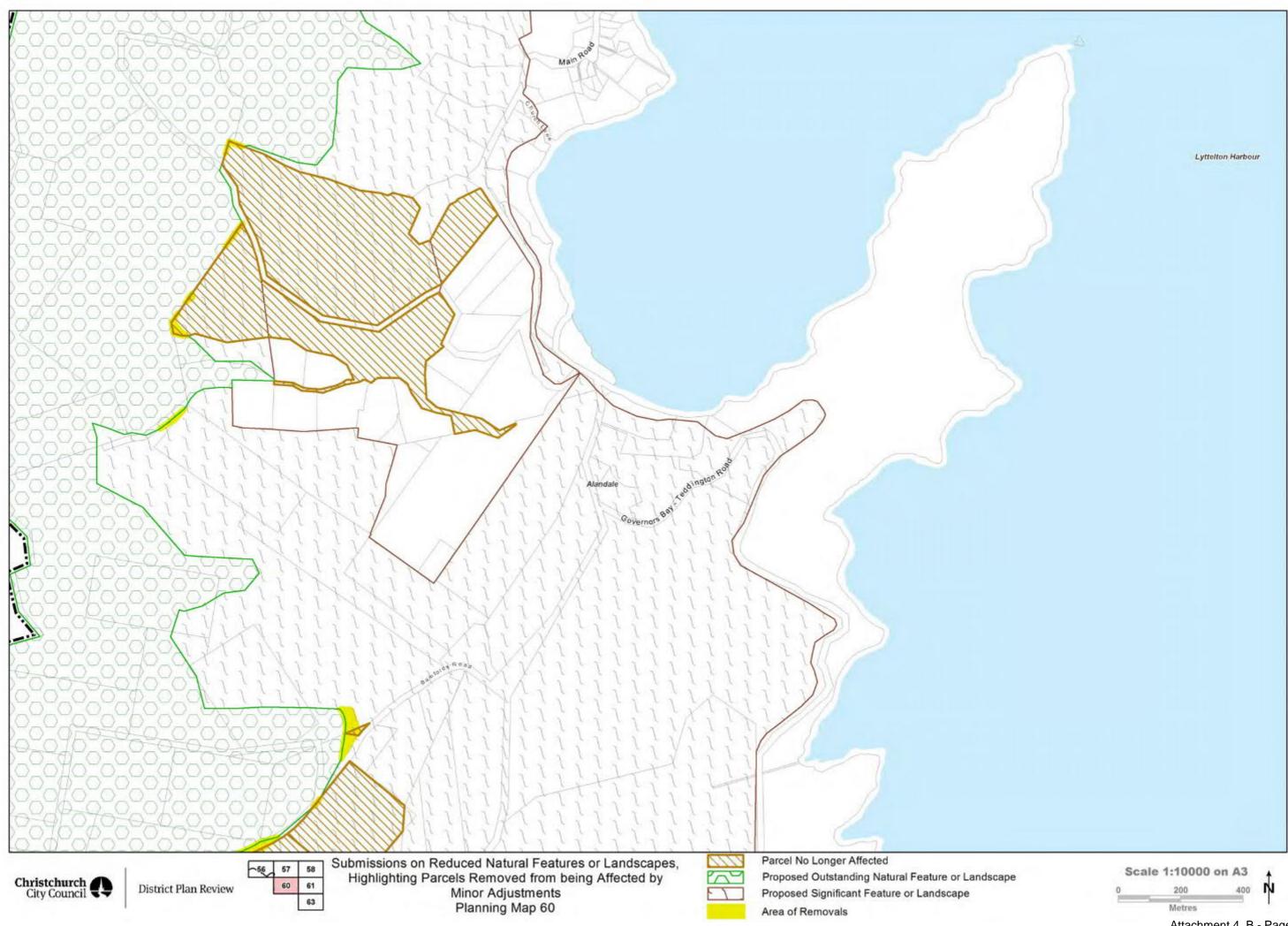


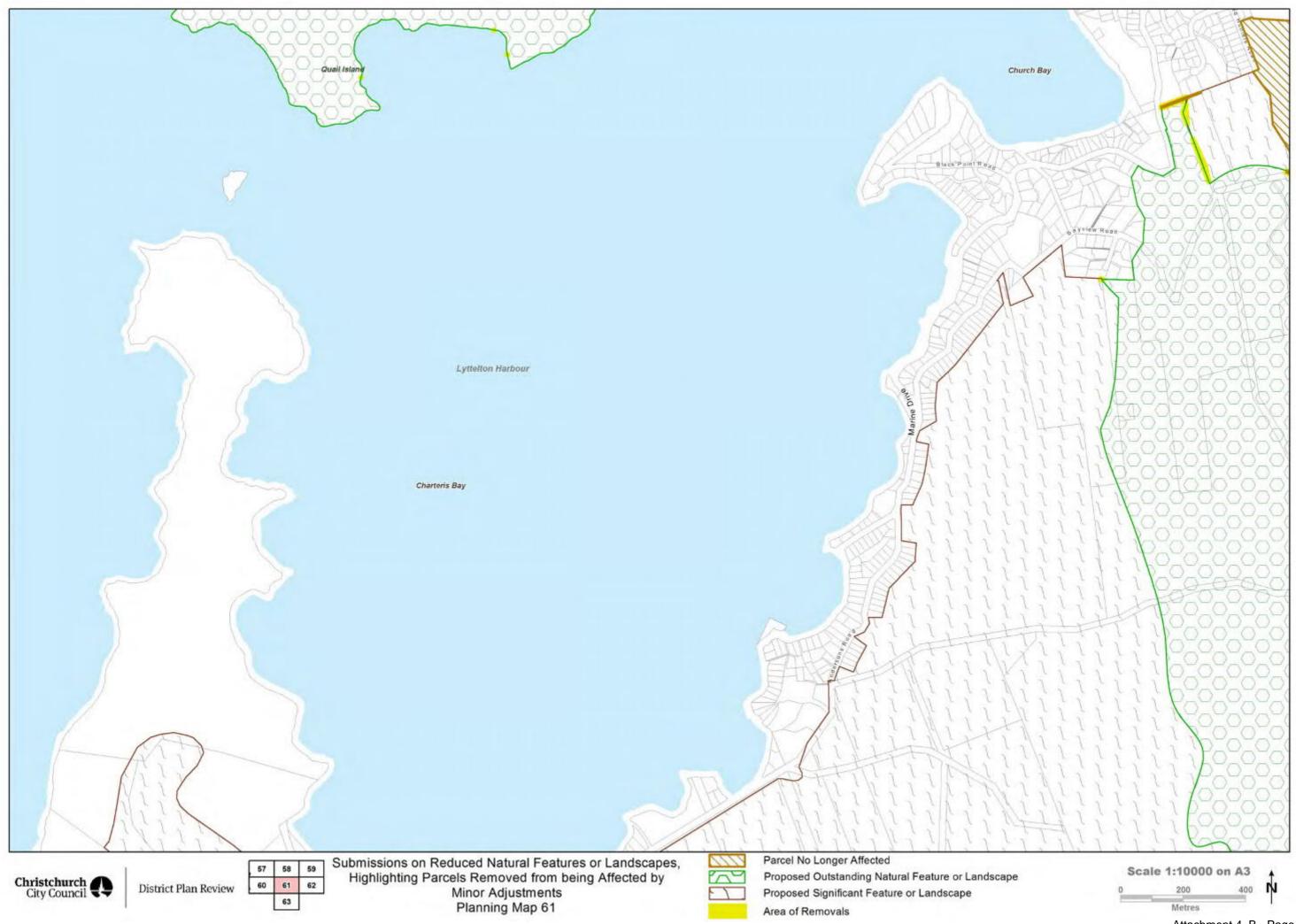


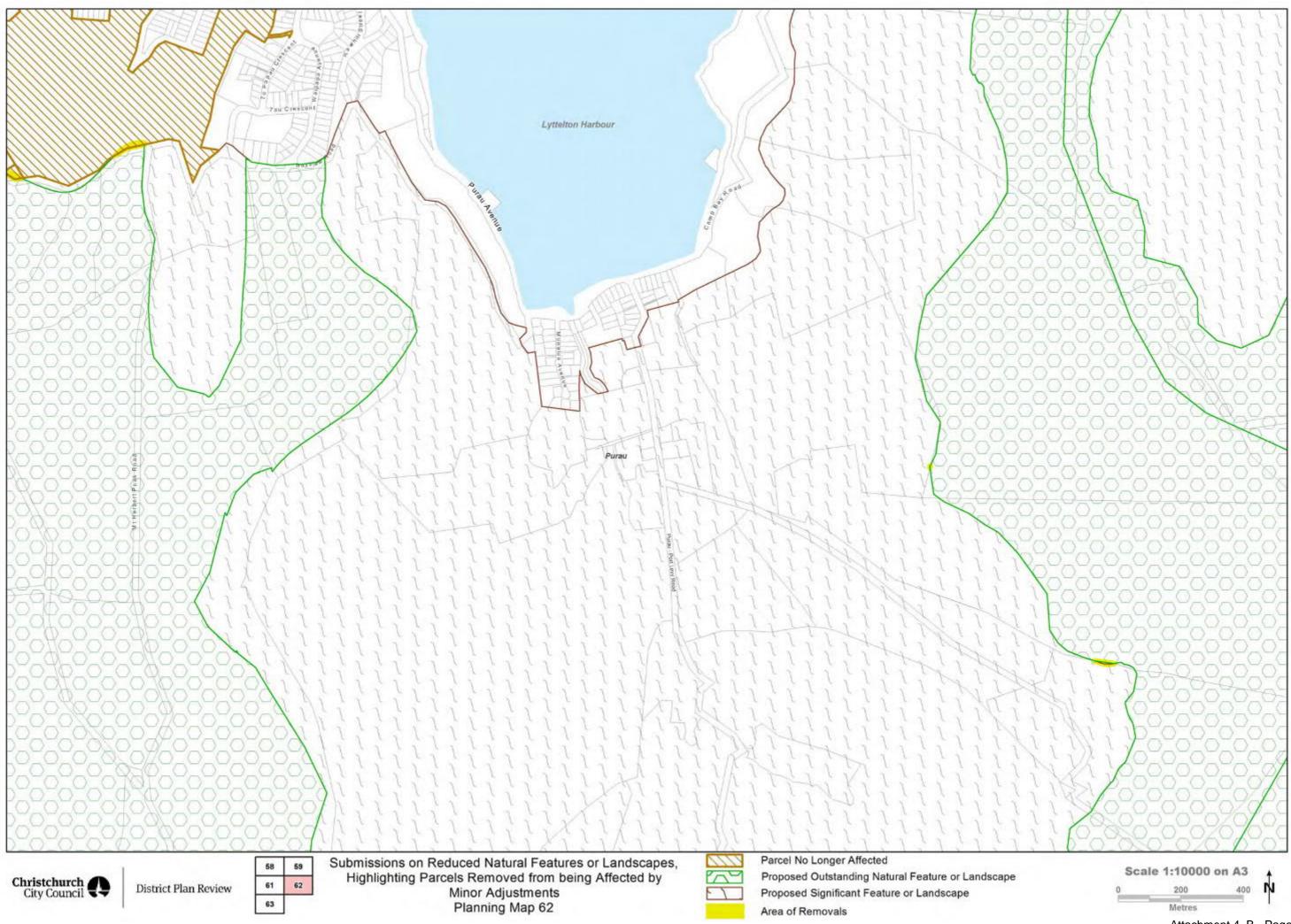


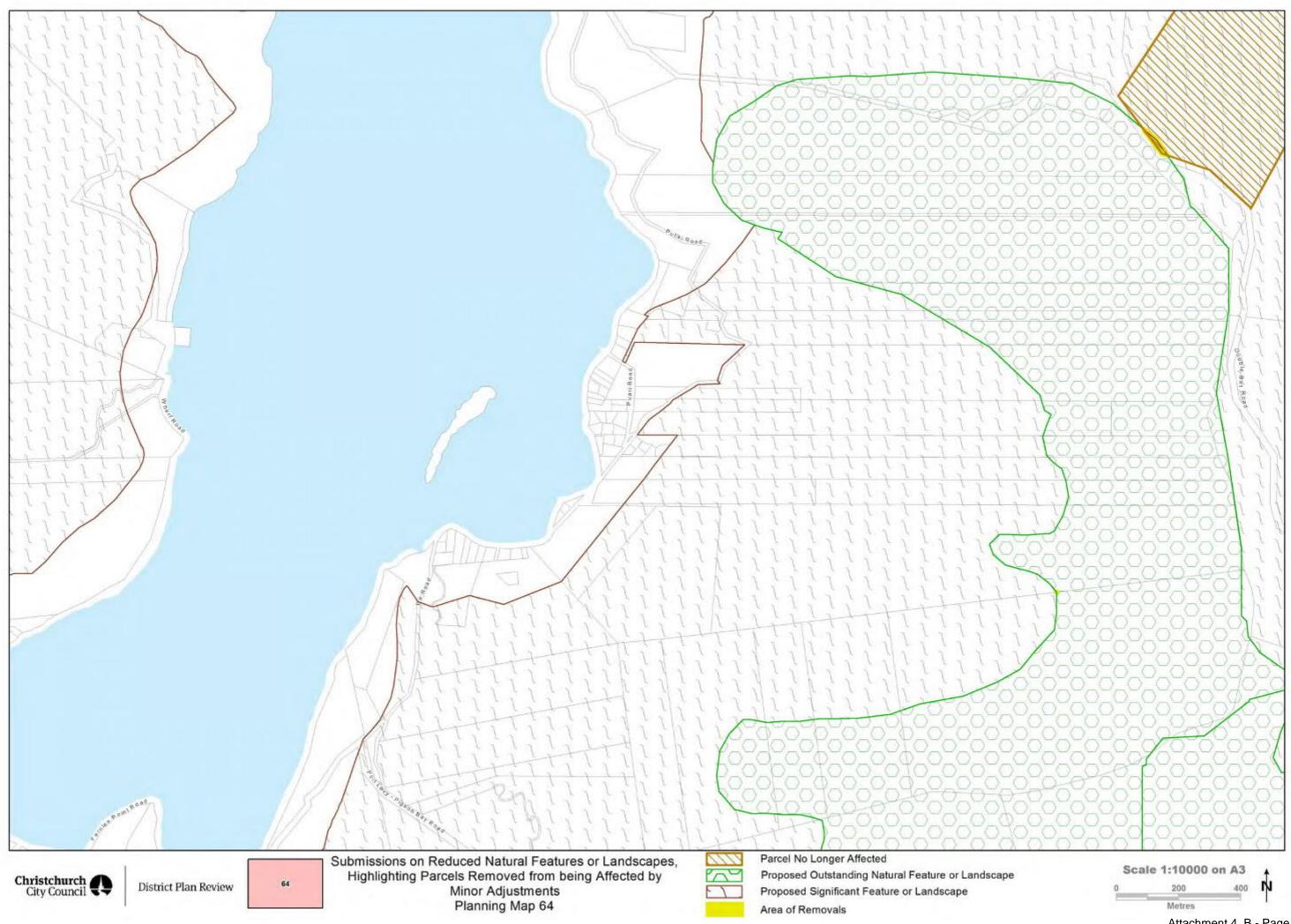


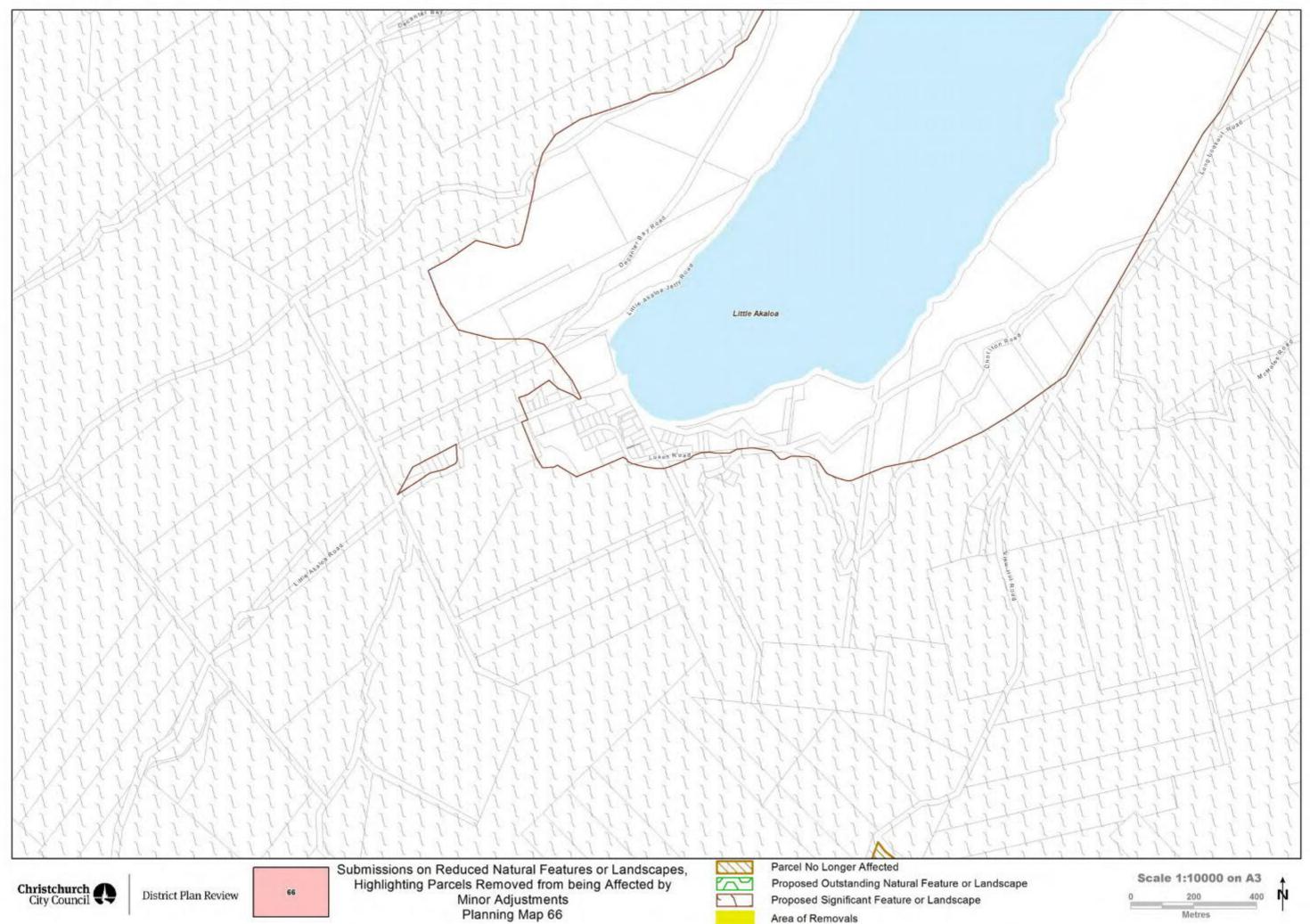


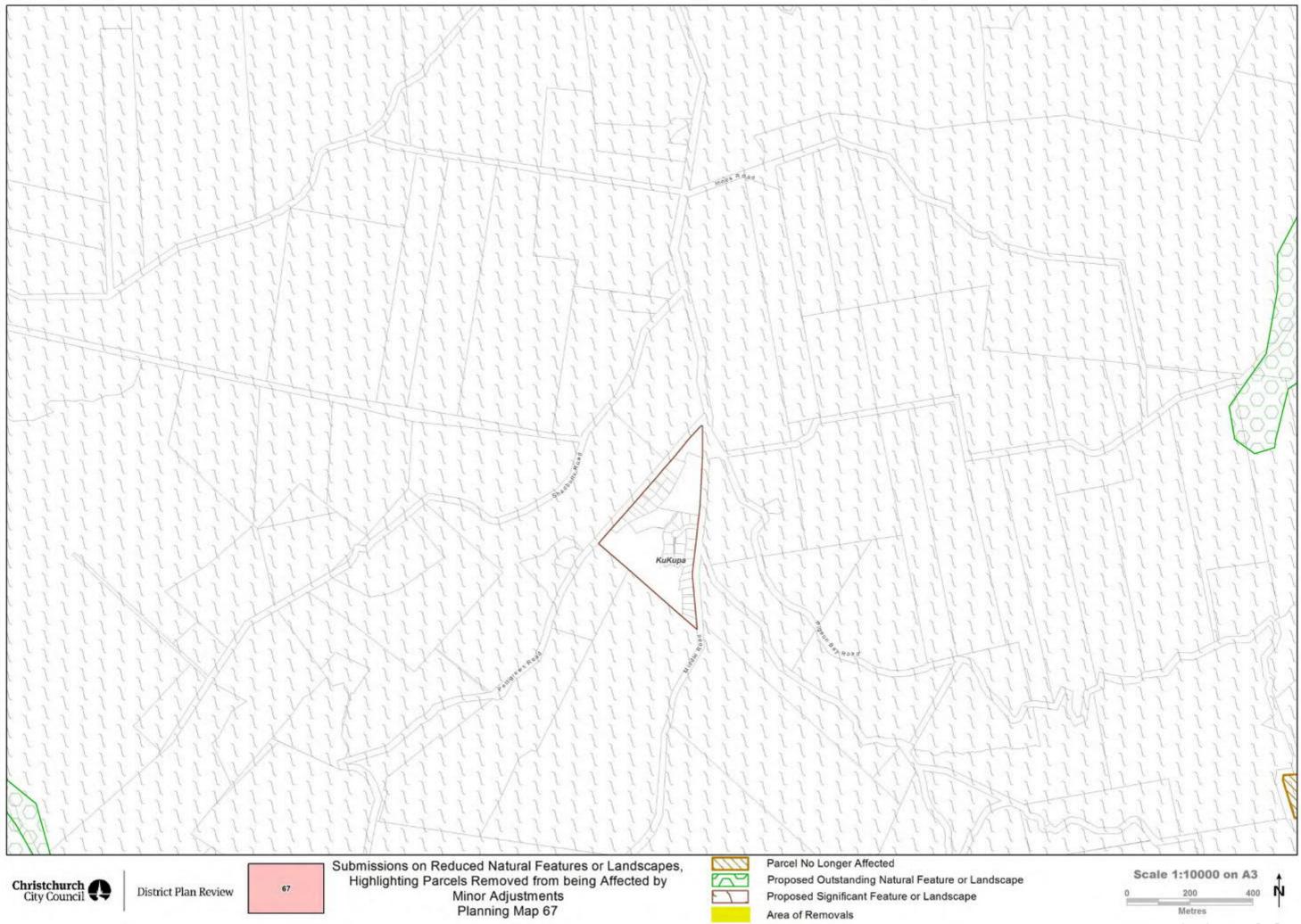


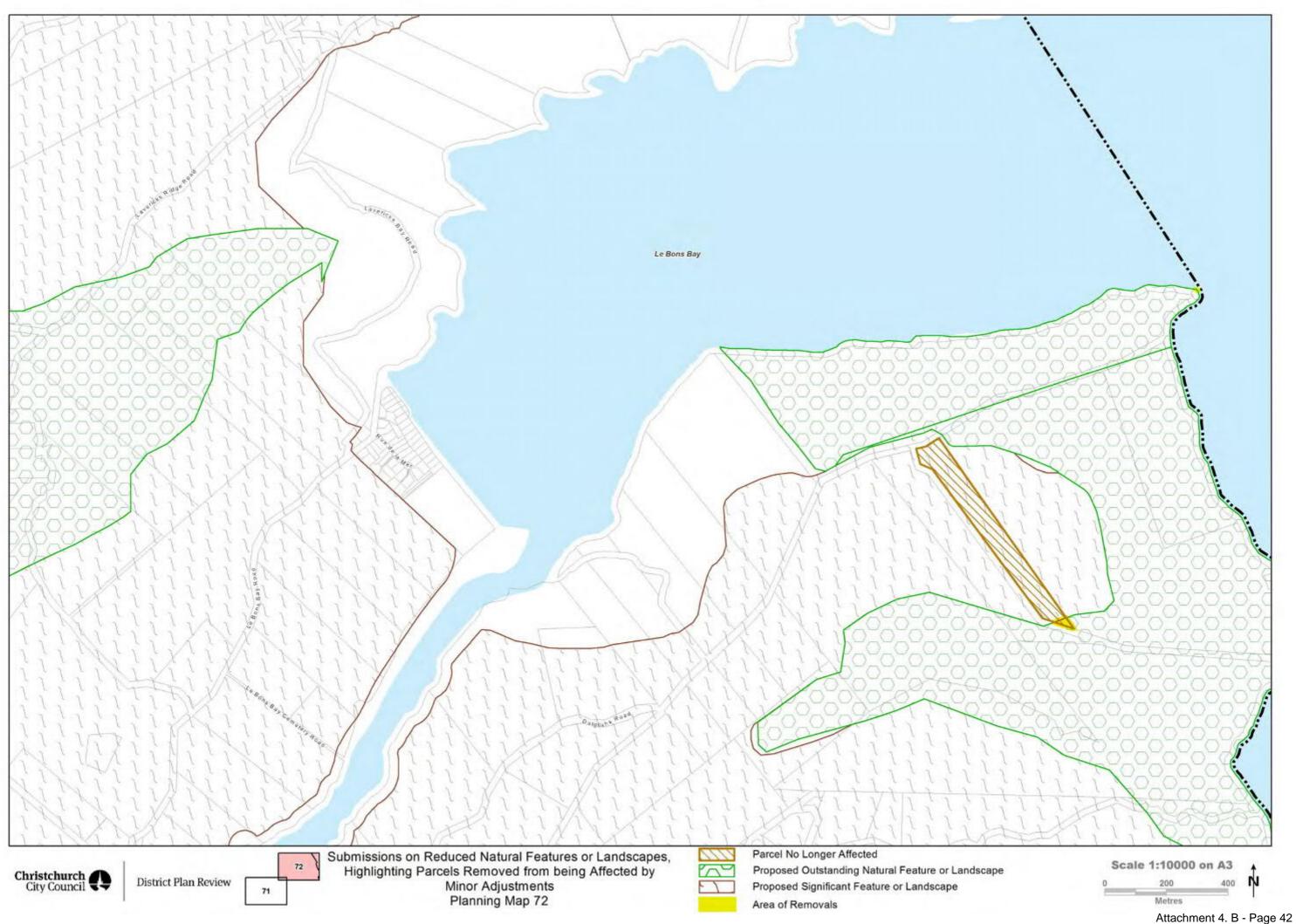


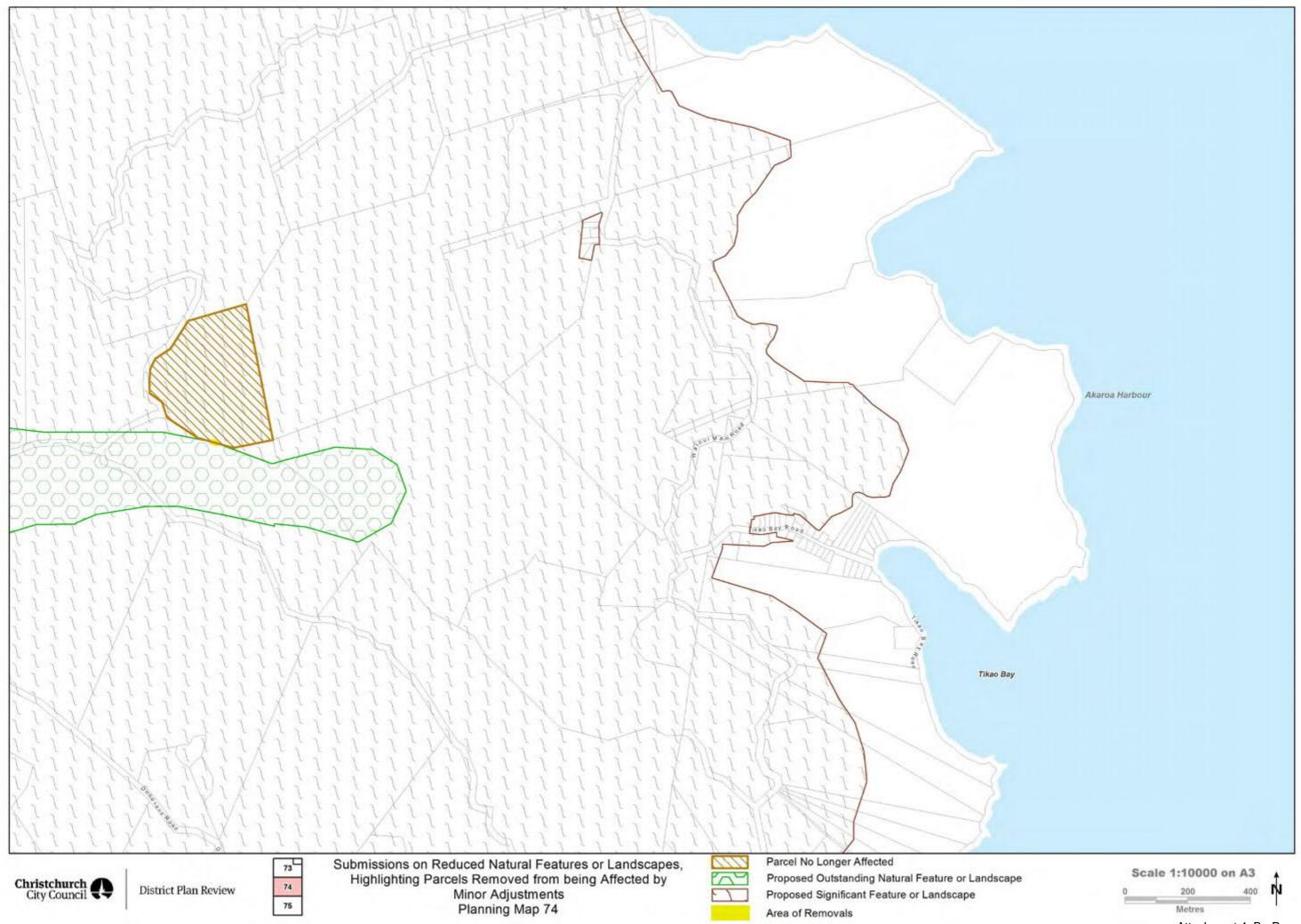




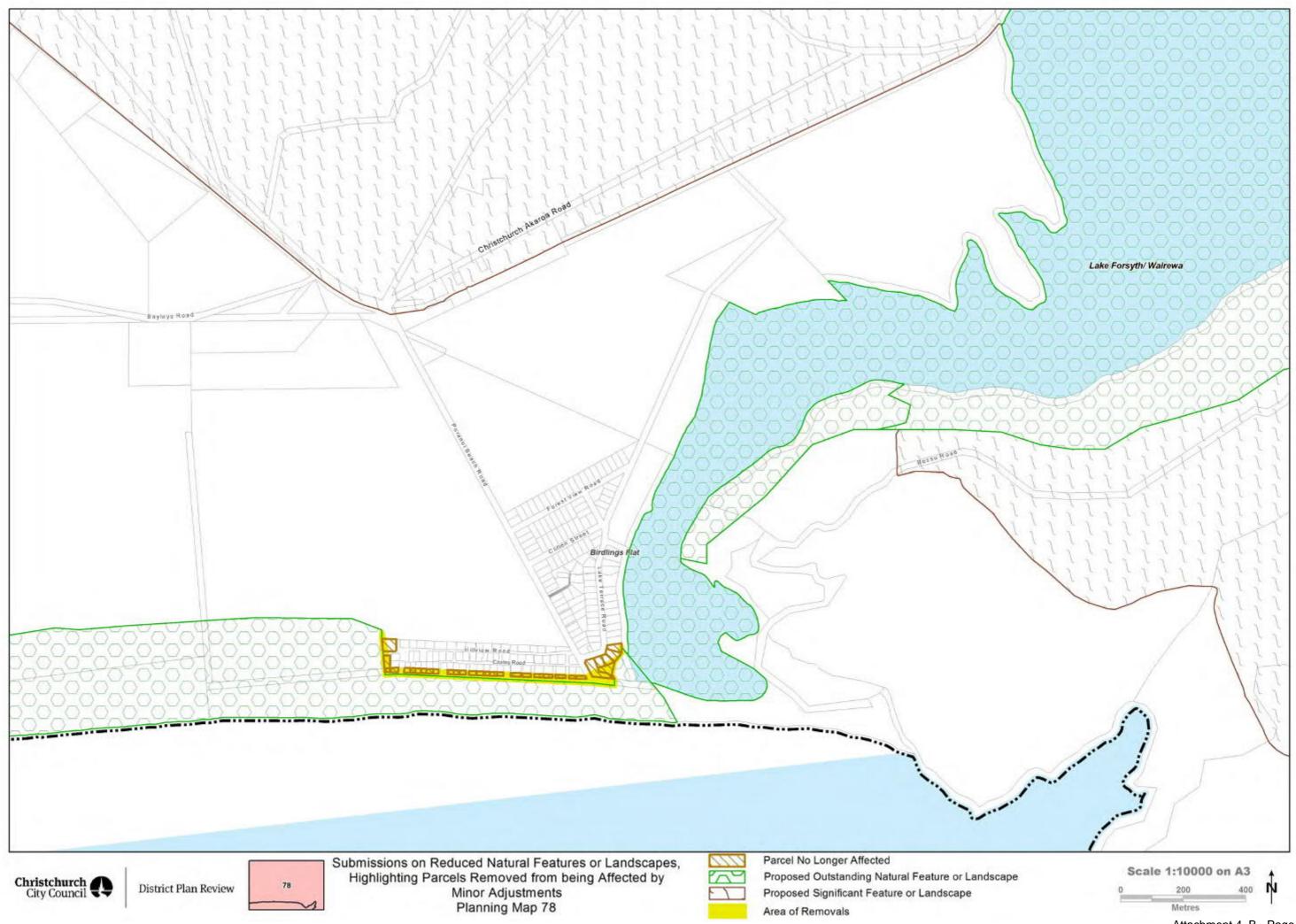


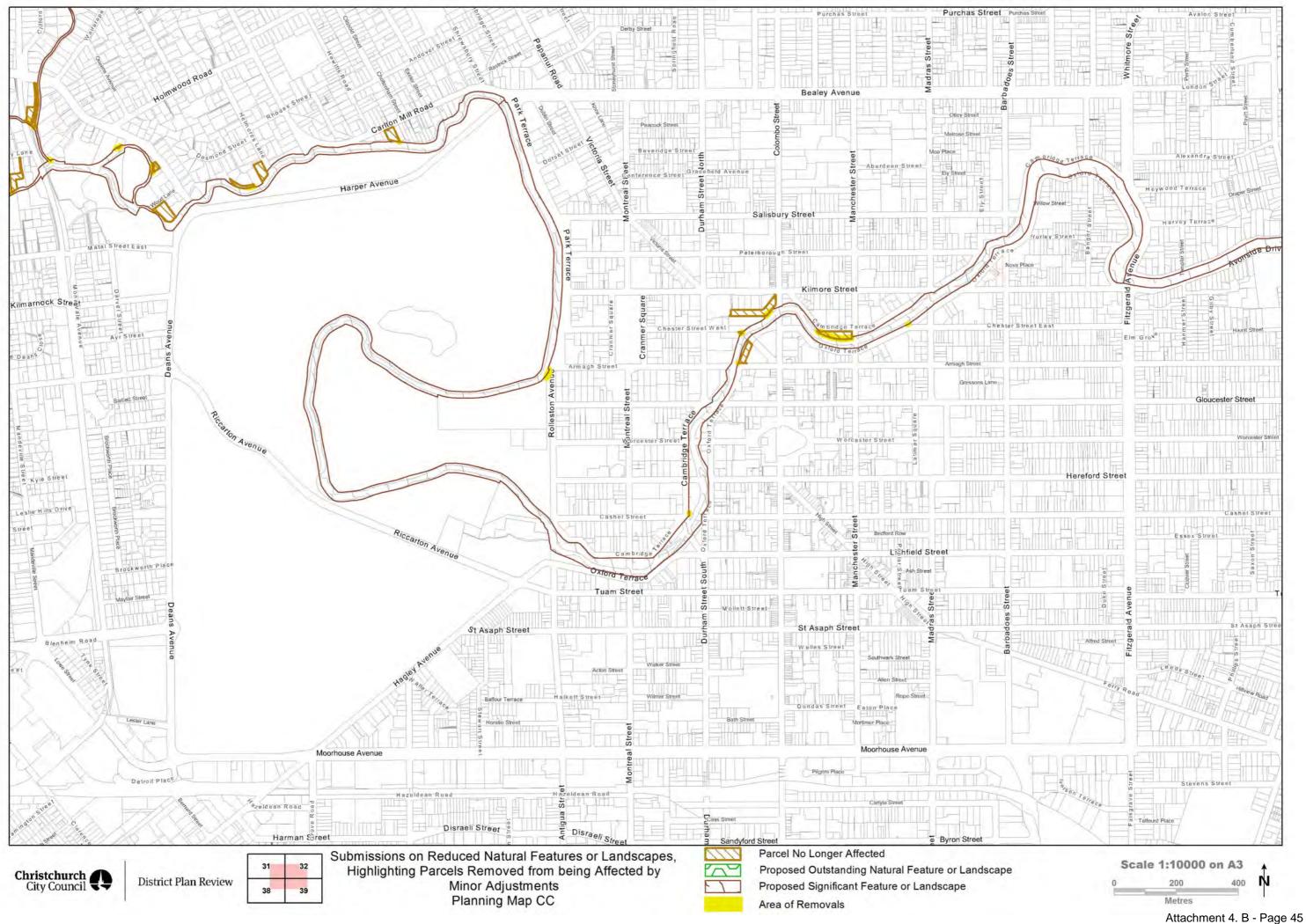


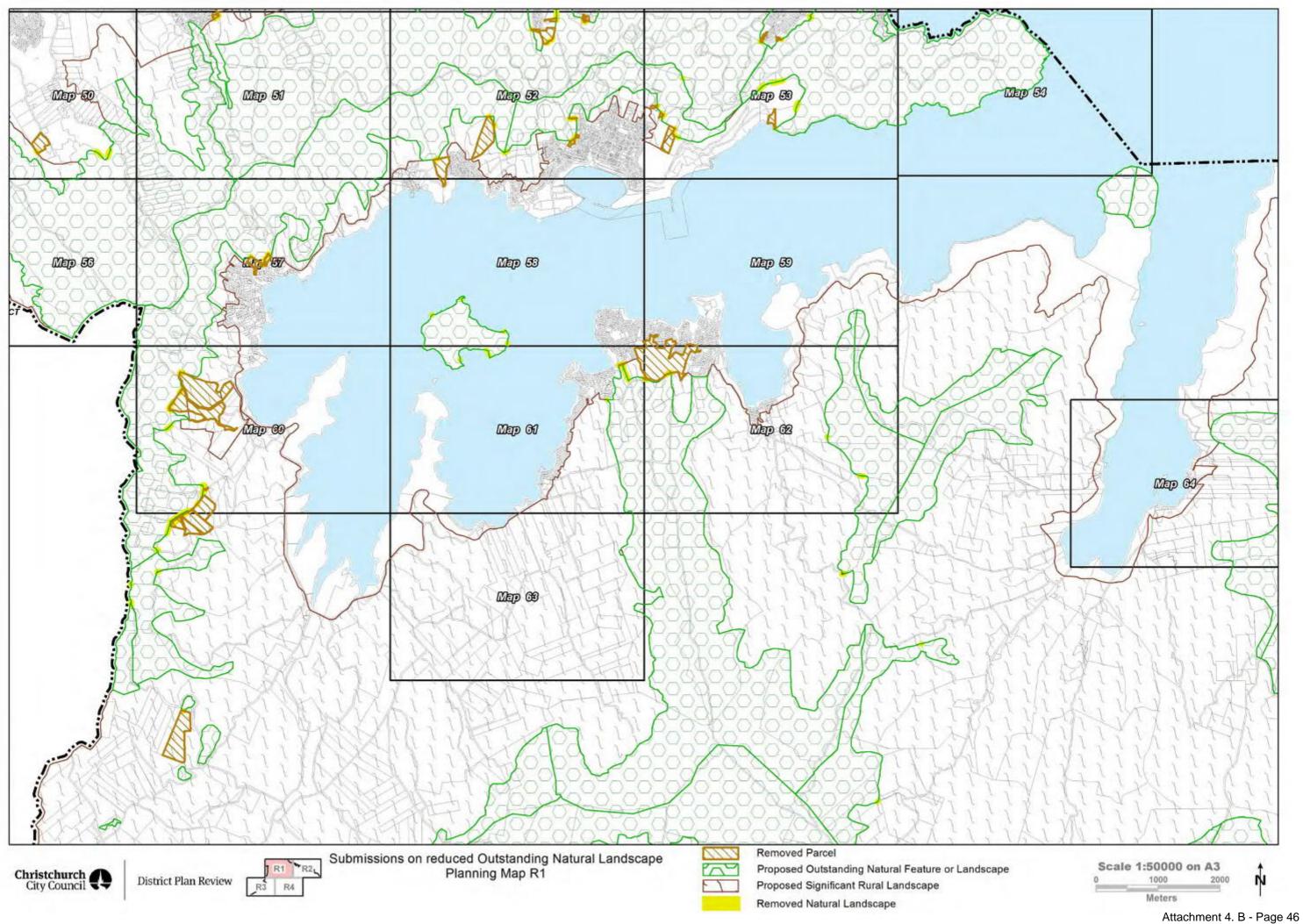


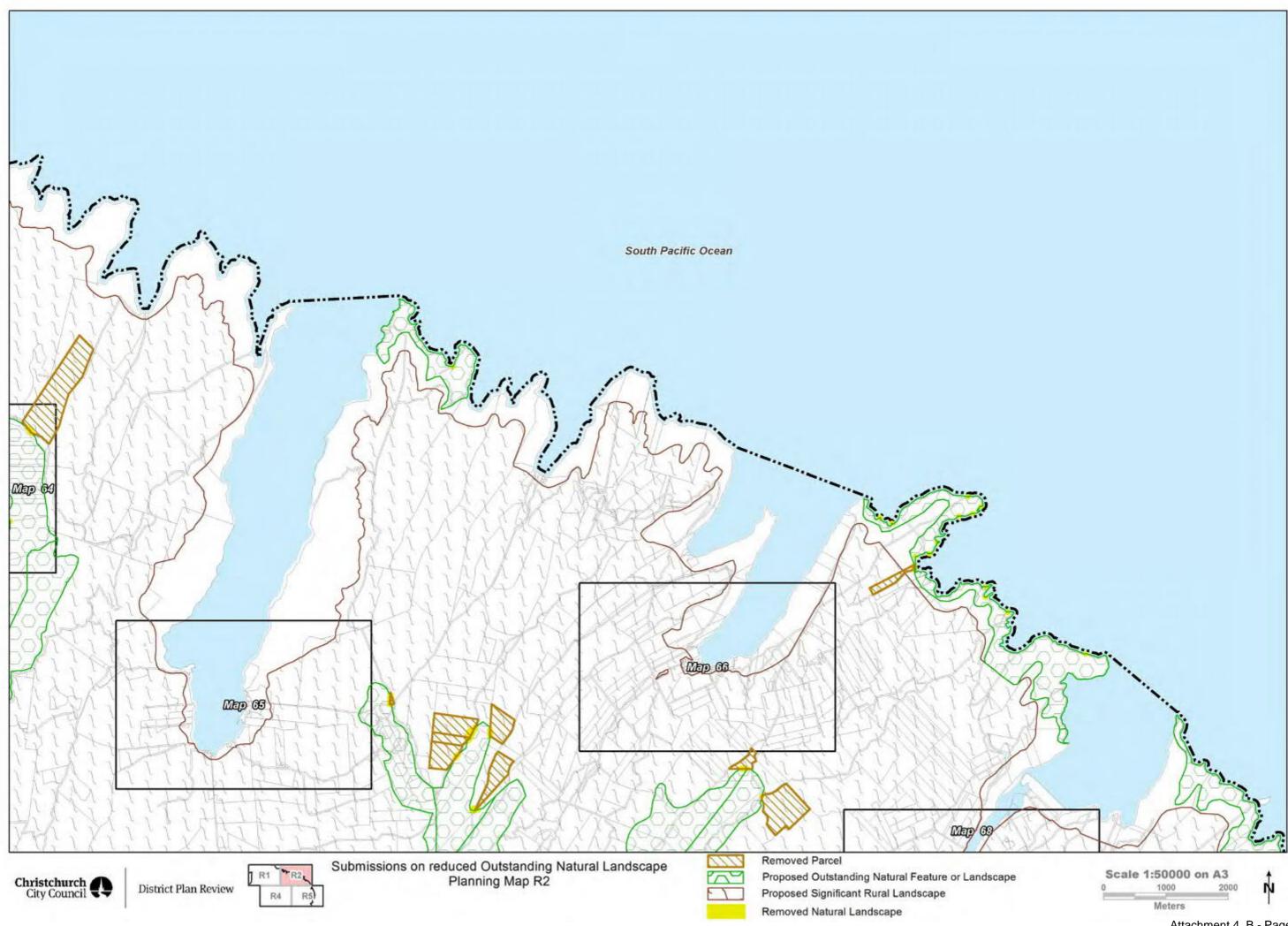


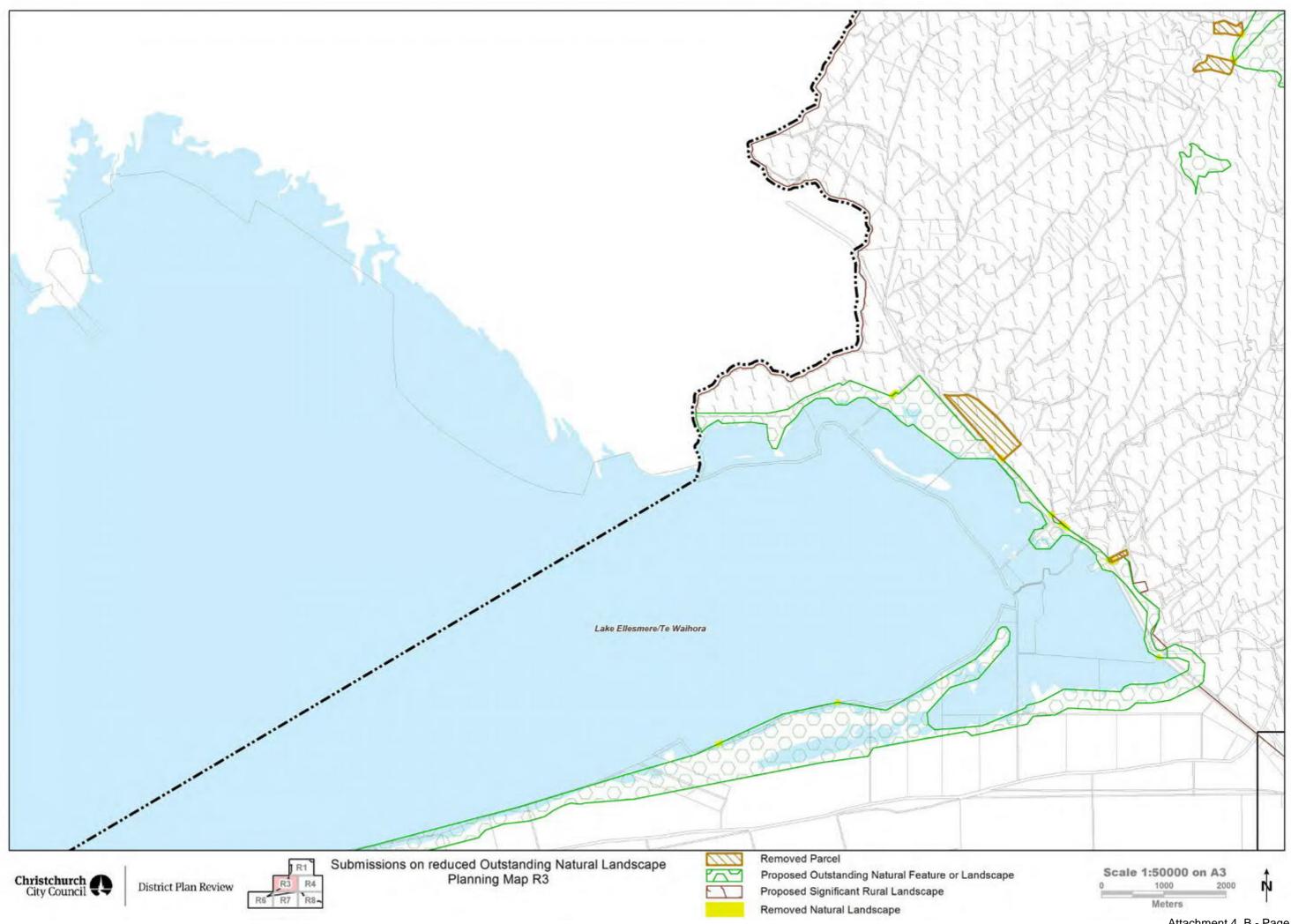
Attachment 4. B - Page 43

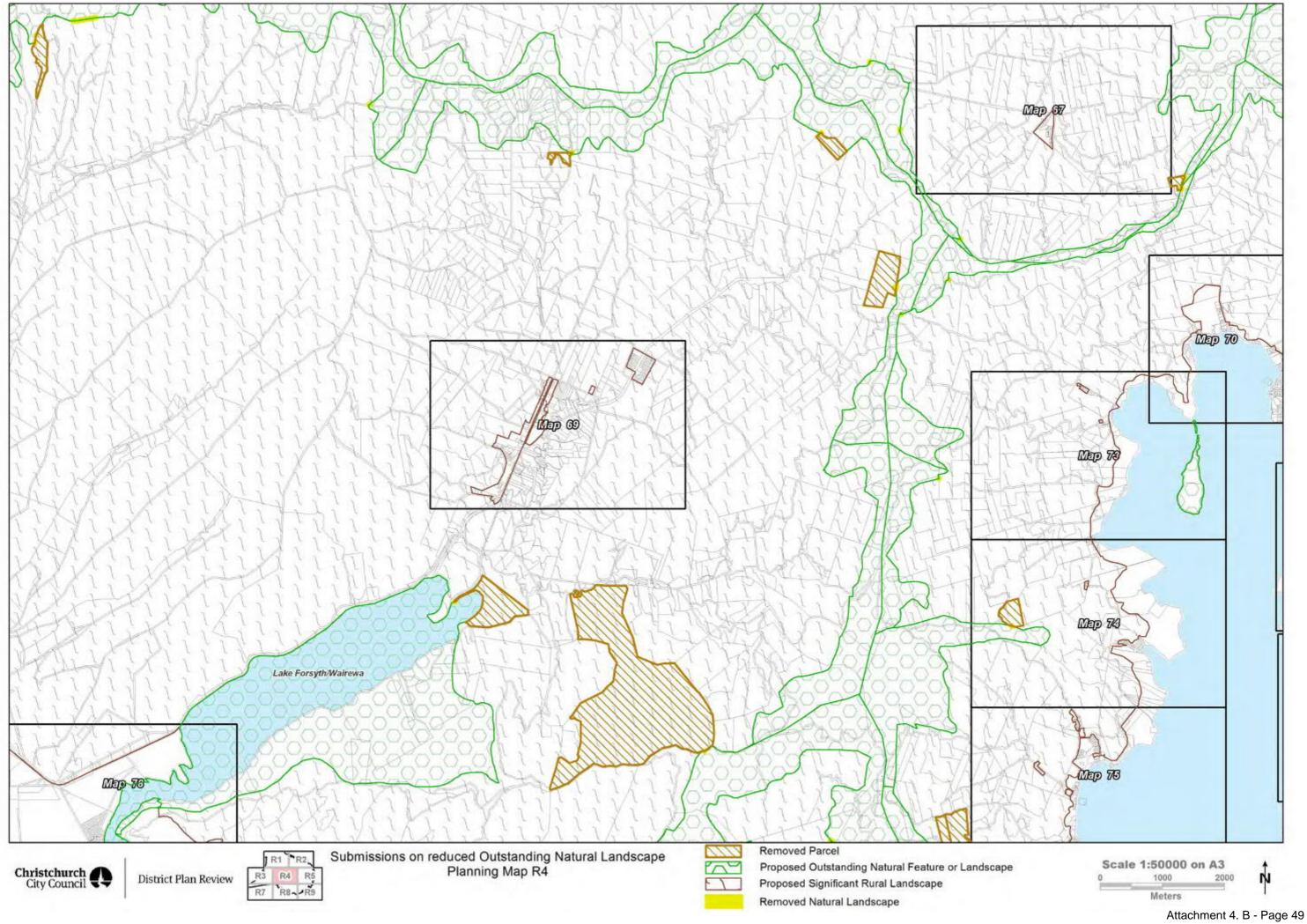


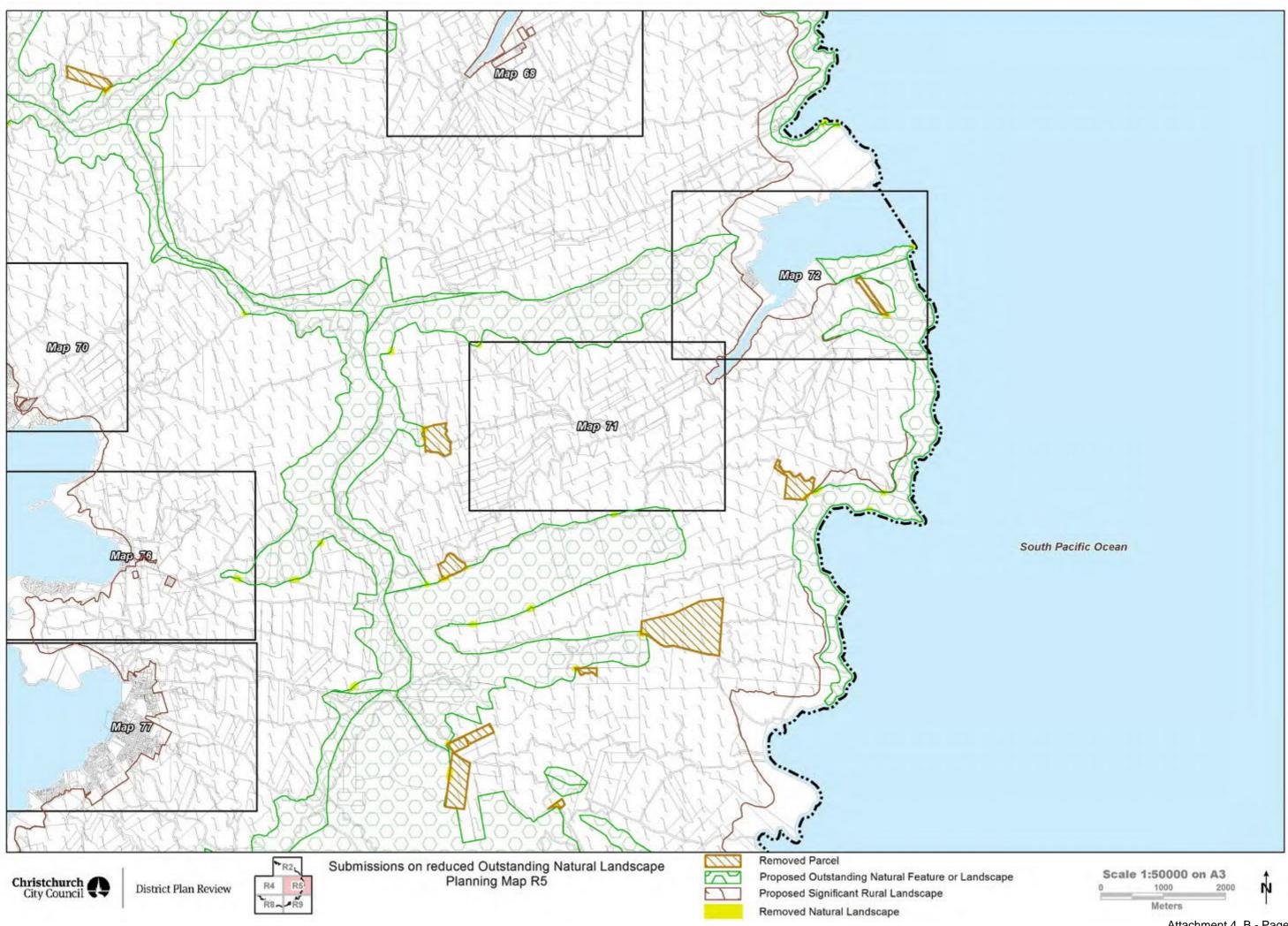


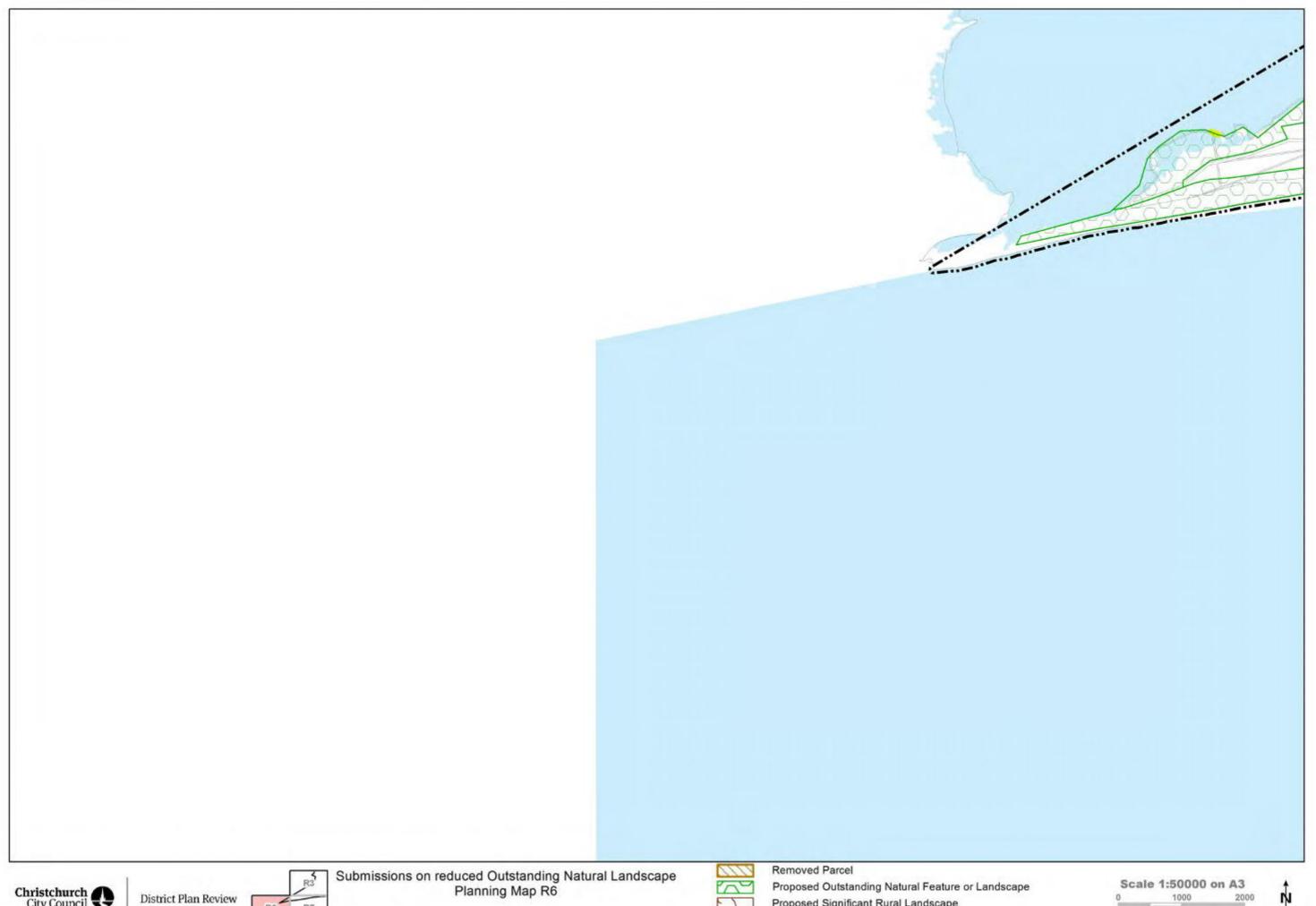




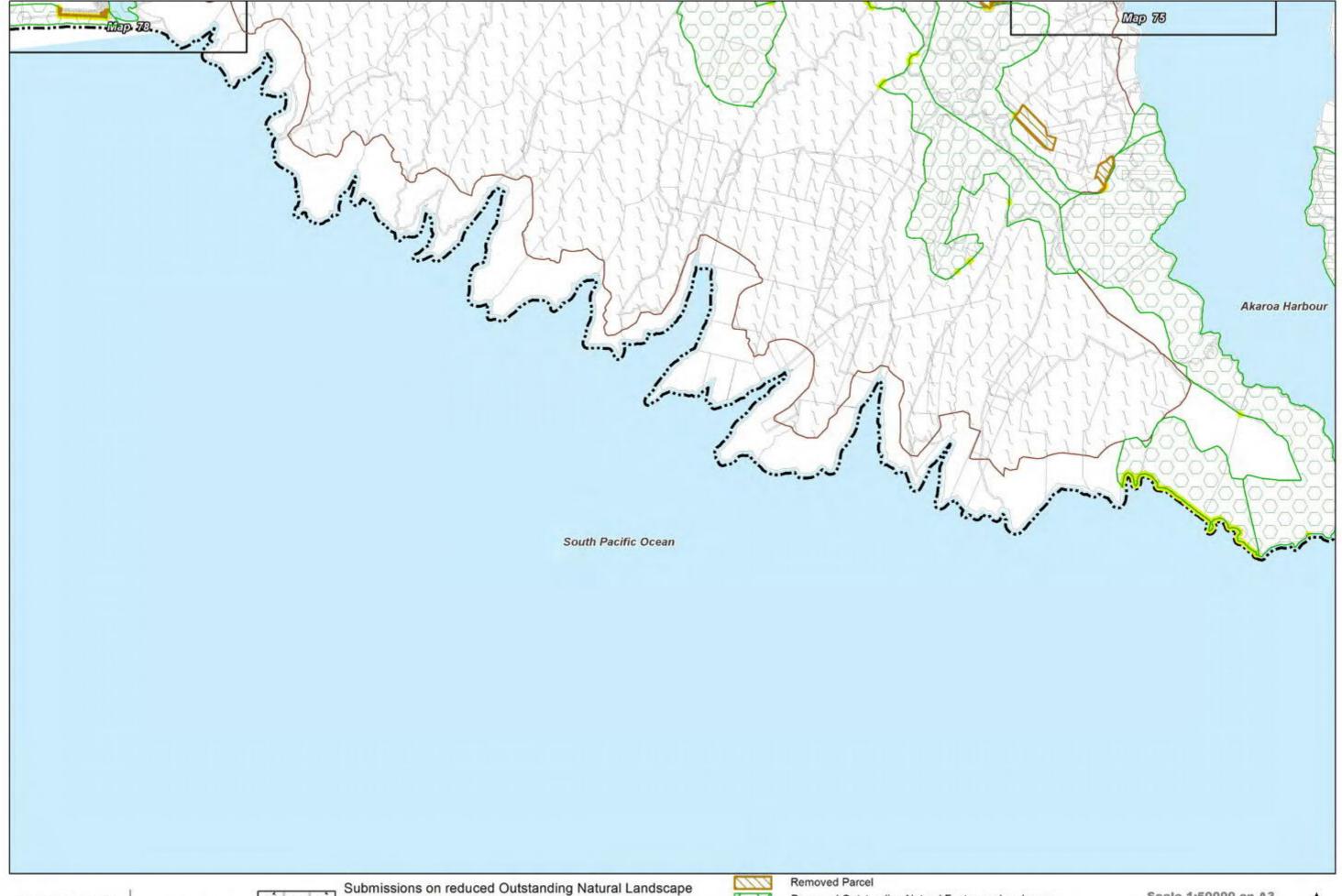










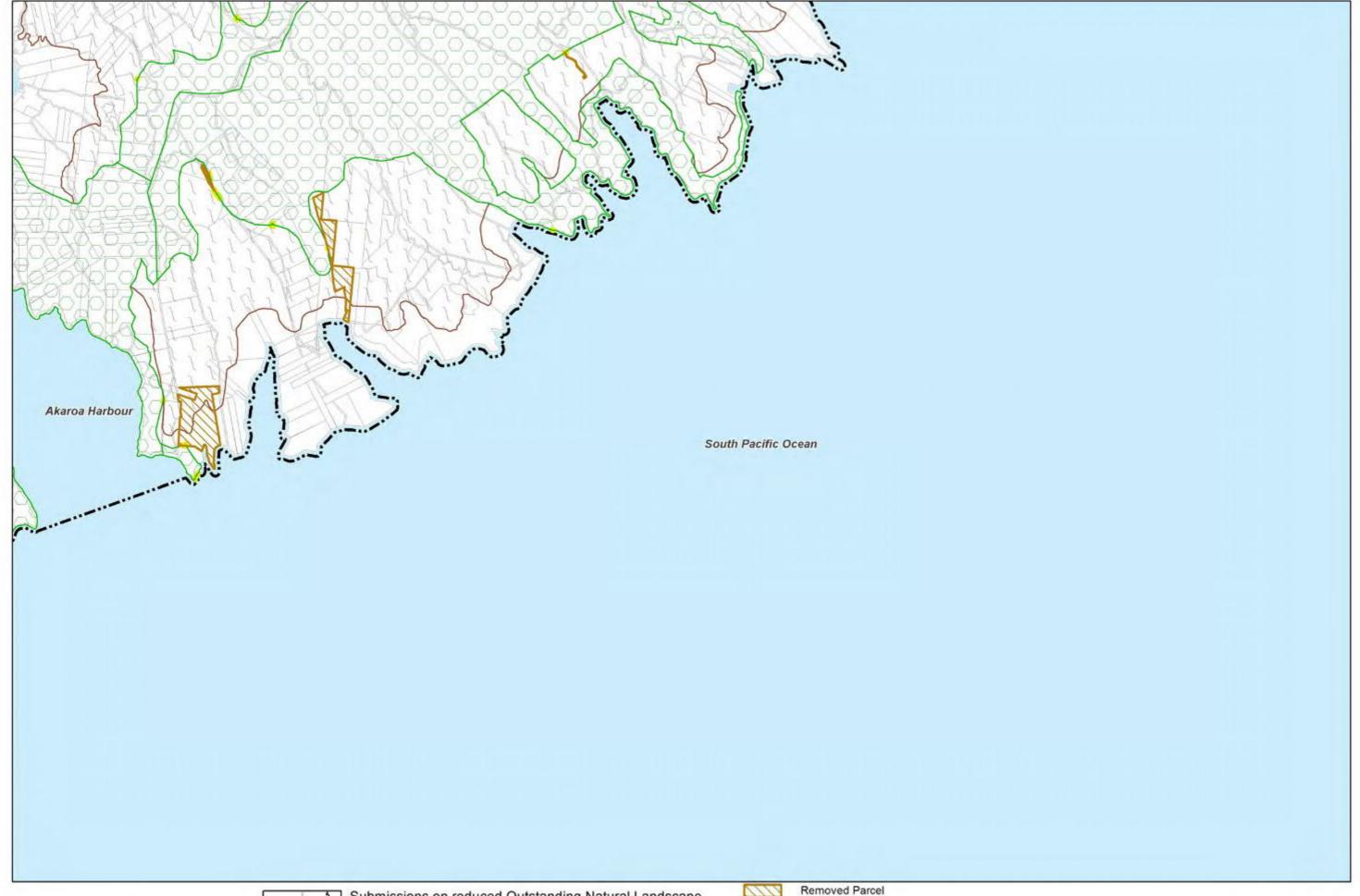






District Plan Review







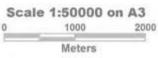


District Plan Review

Submissions on reduced Outstanding Natural Landscape Planning Map R9



Proposed Outstanding Natural Feature or Landscape
Proposed Significant Rural Landscape
Removed Natural Landscape

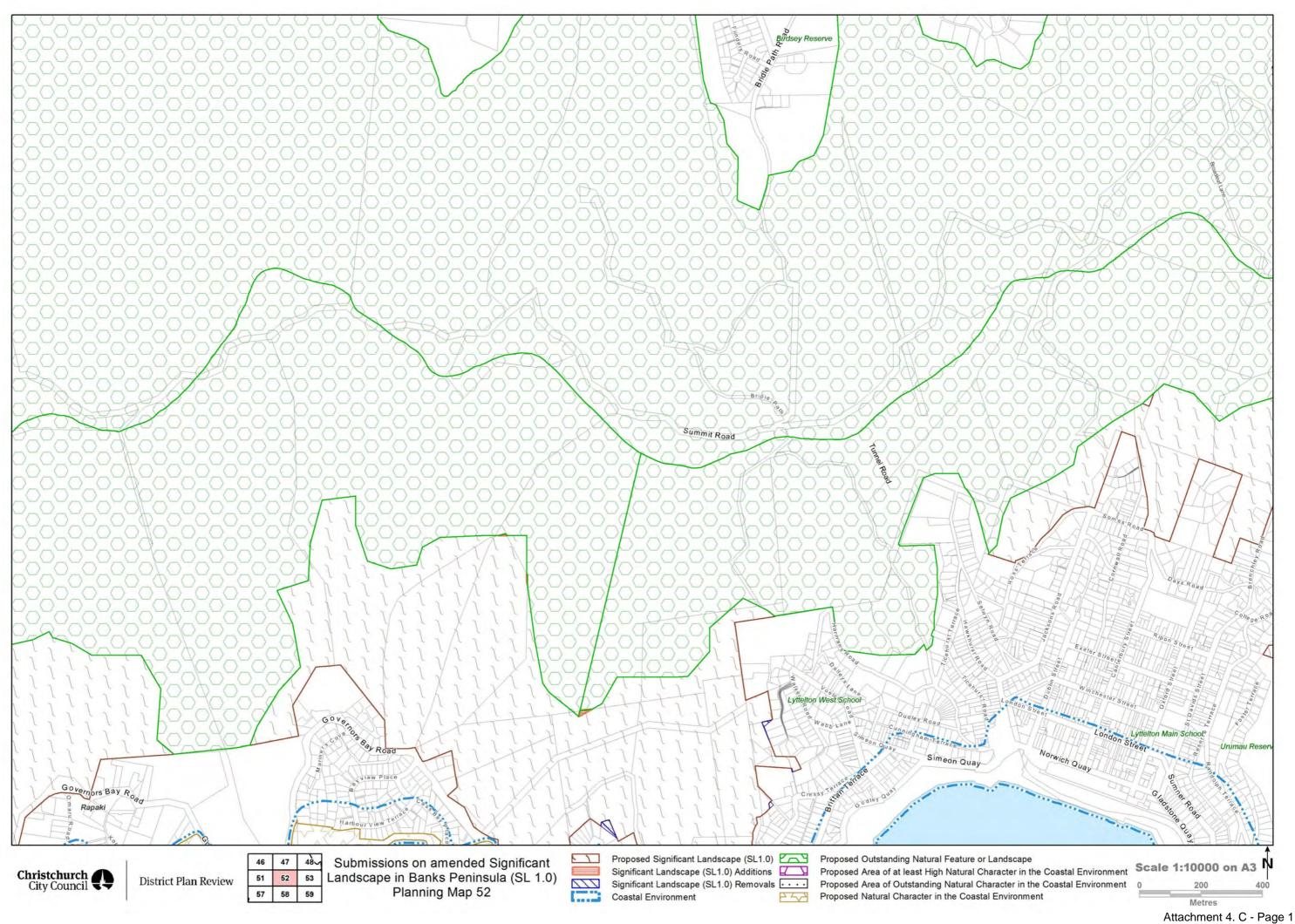


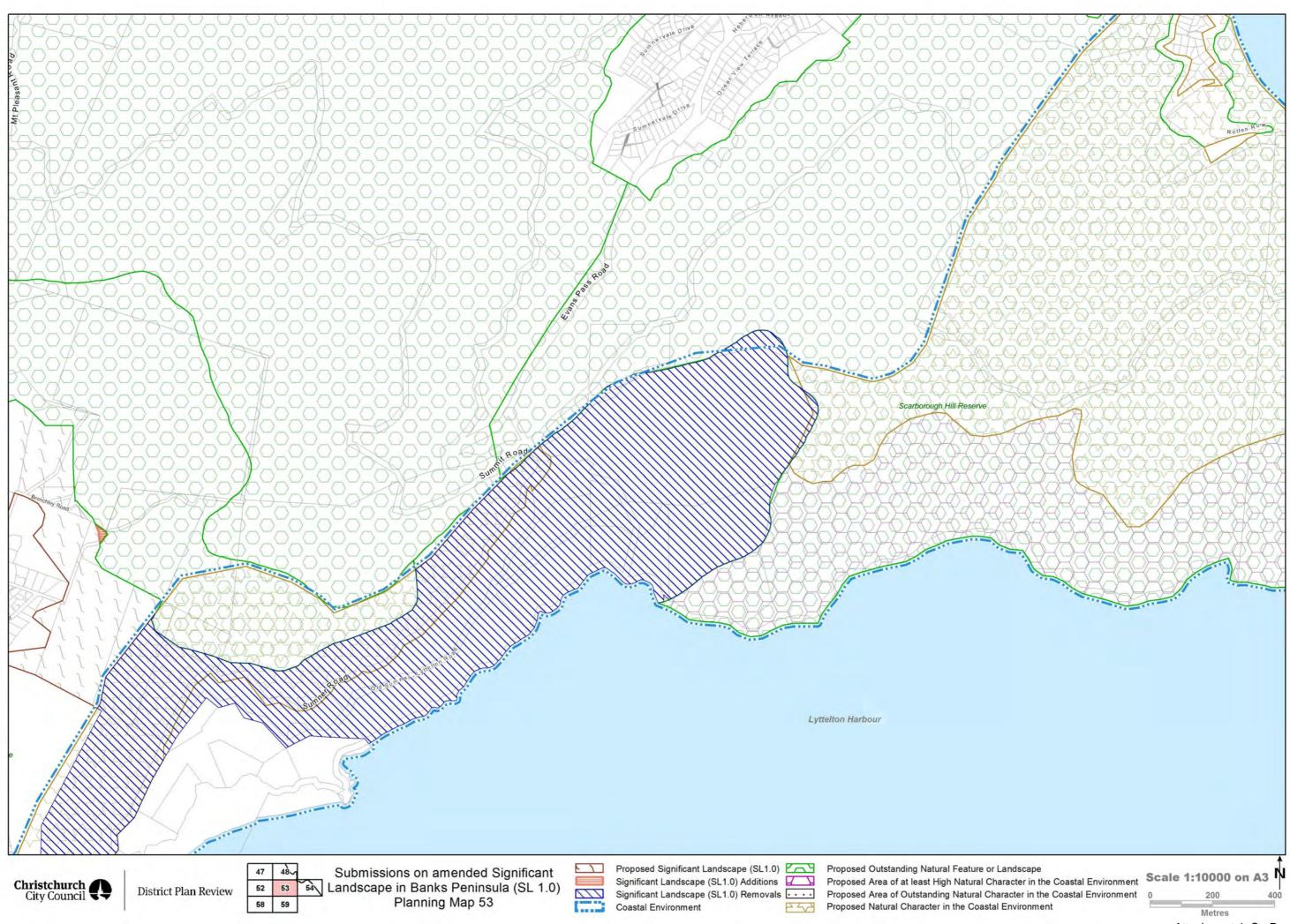


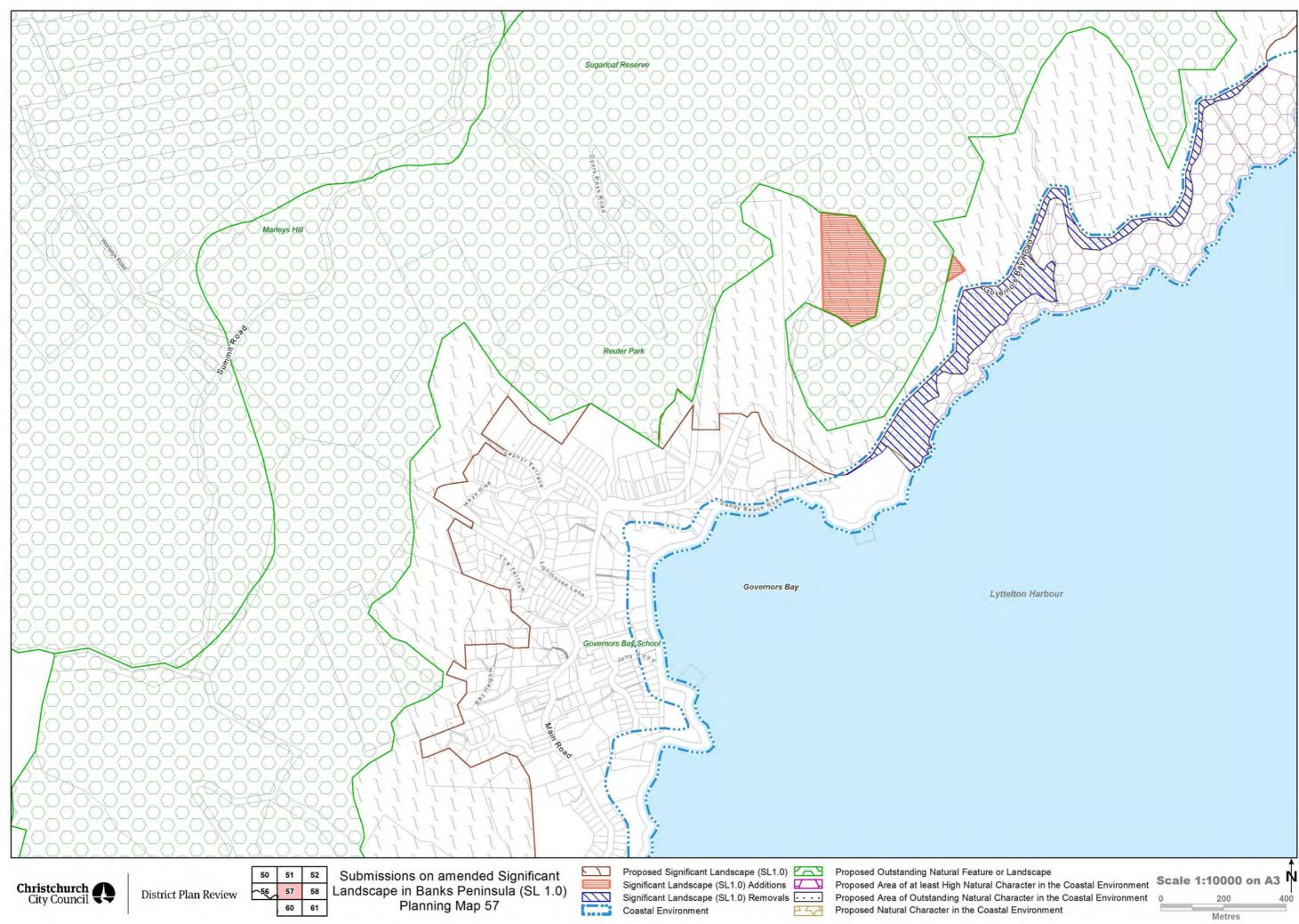
CCC Submission Stage 3

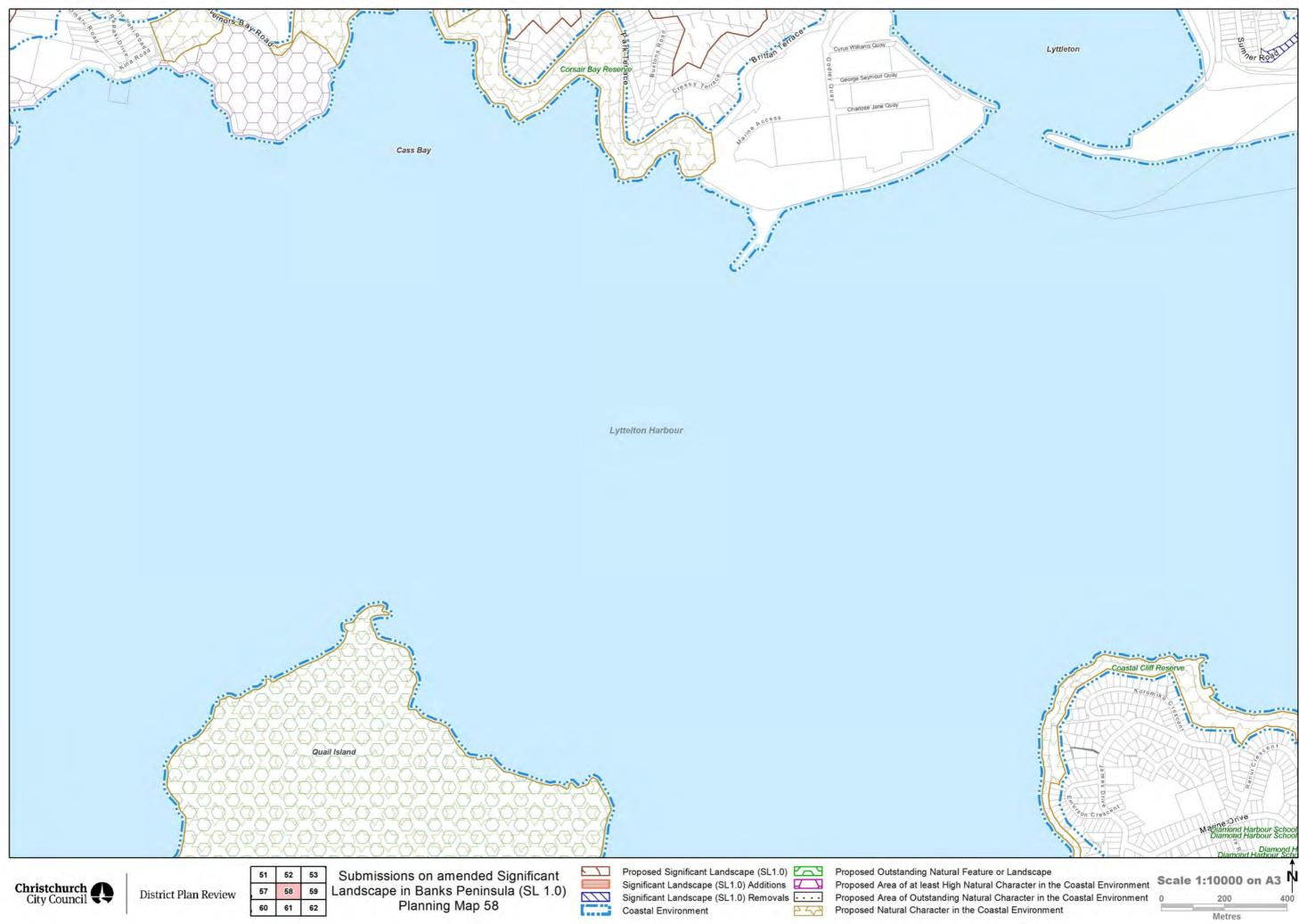
Attachment 4
Amendments to the planning maps
relating to Proposal 9 - Natural and Cultural Heritage

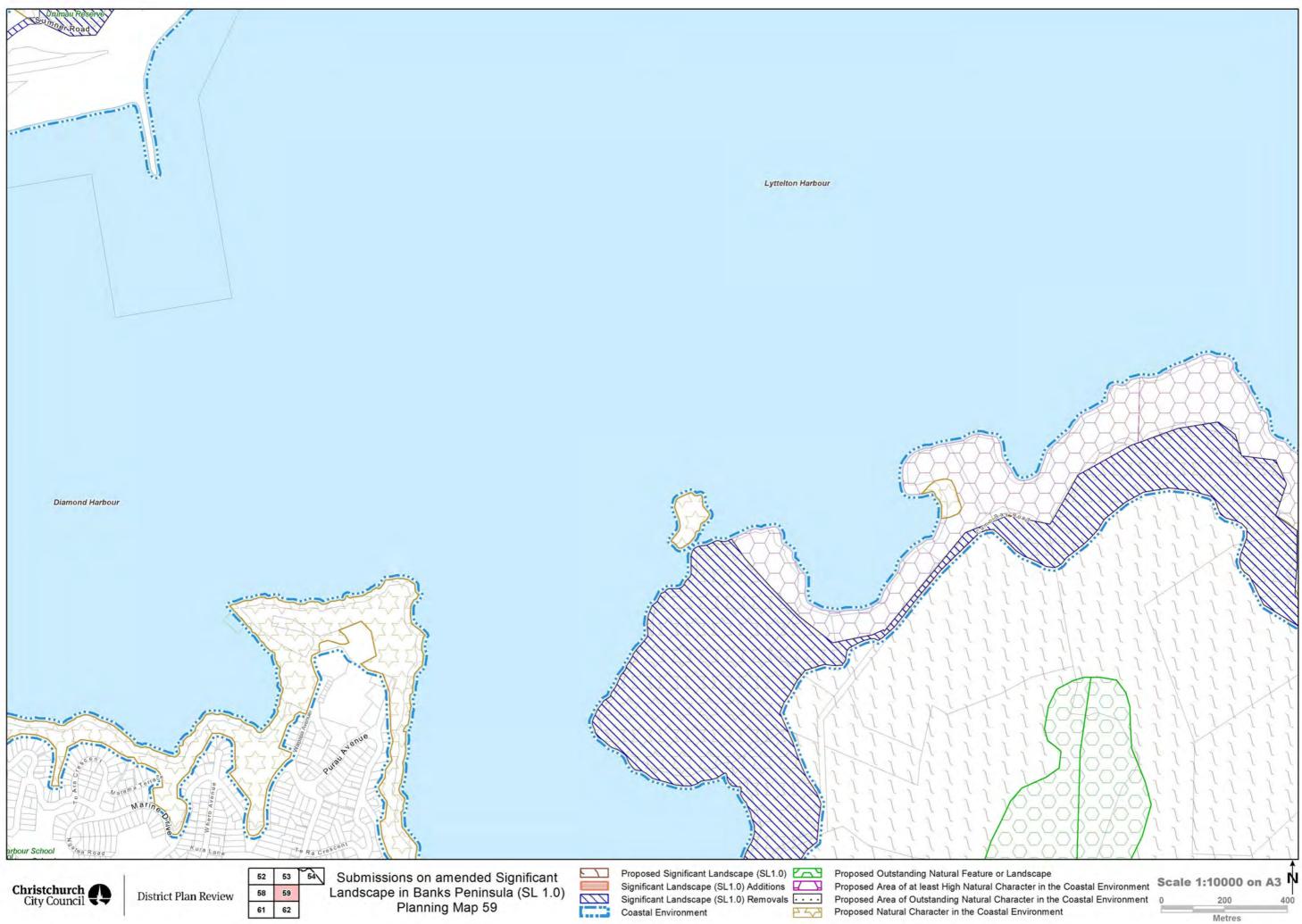
C. Submissions on amended Significant Landscape in Banks Peninsula

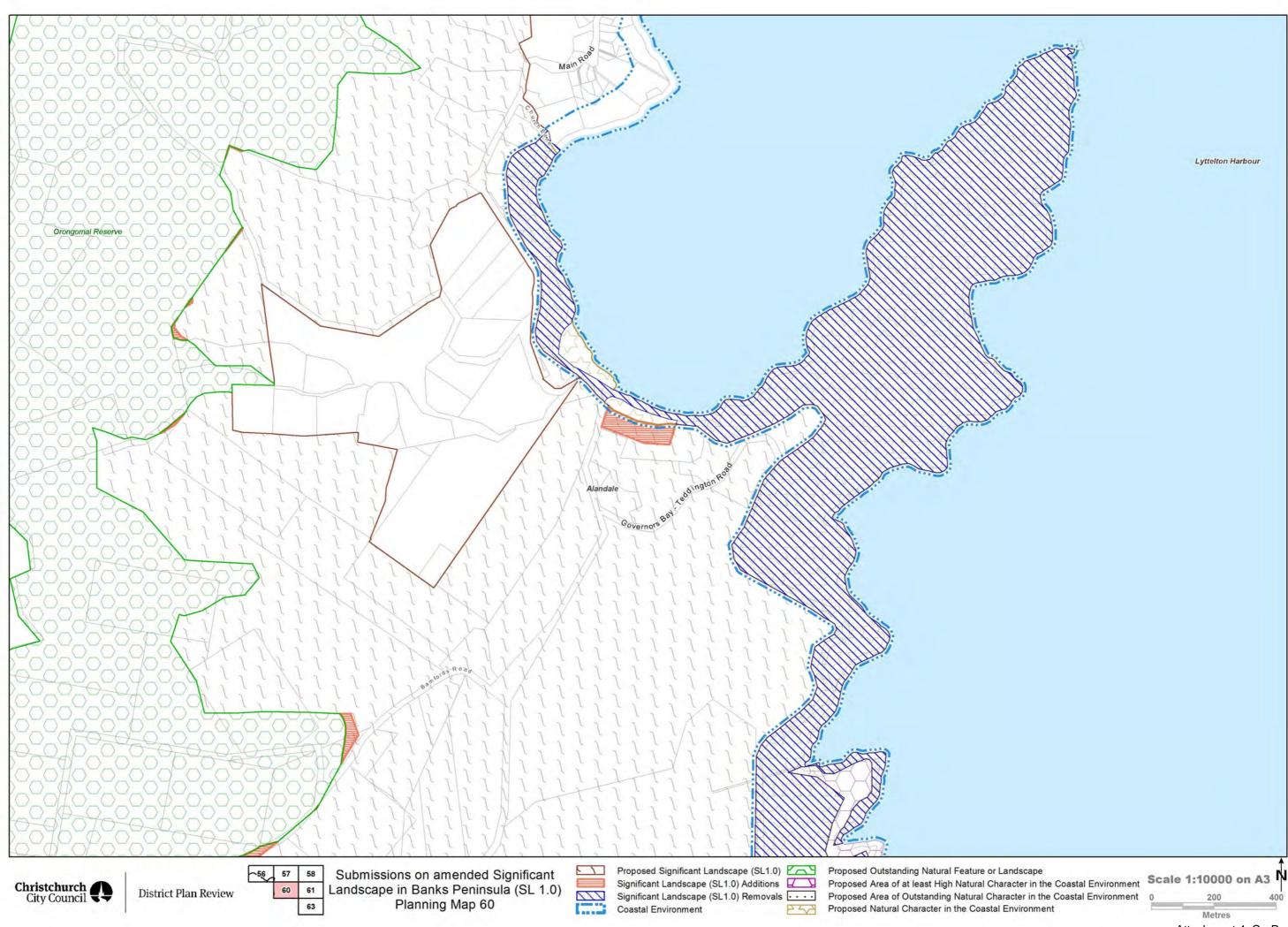


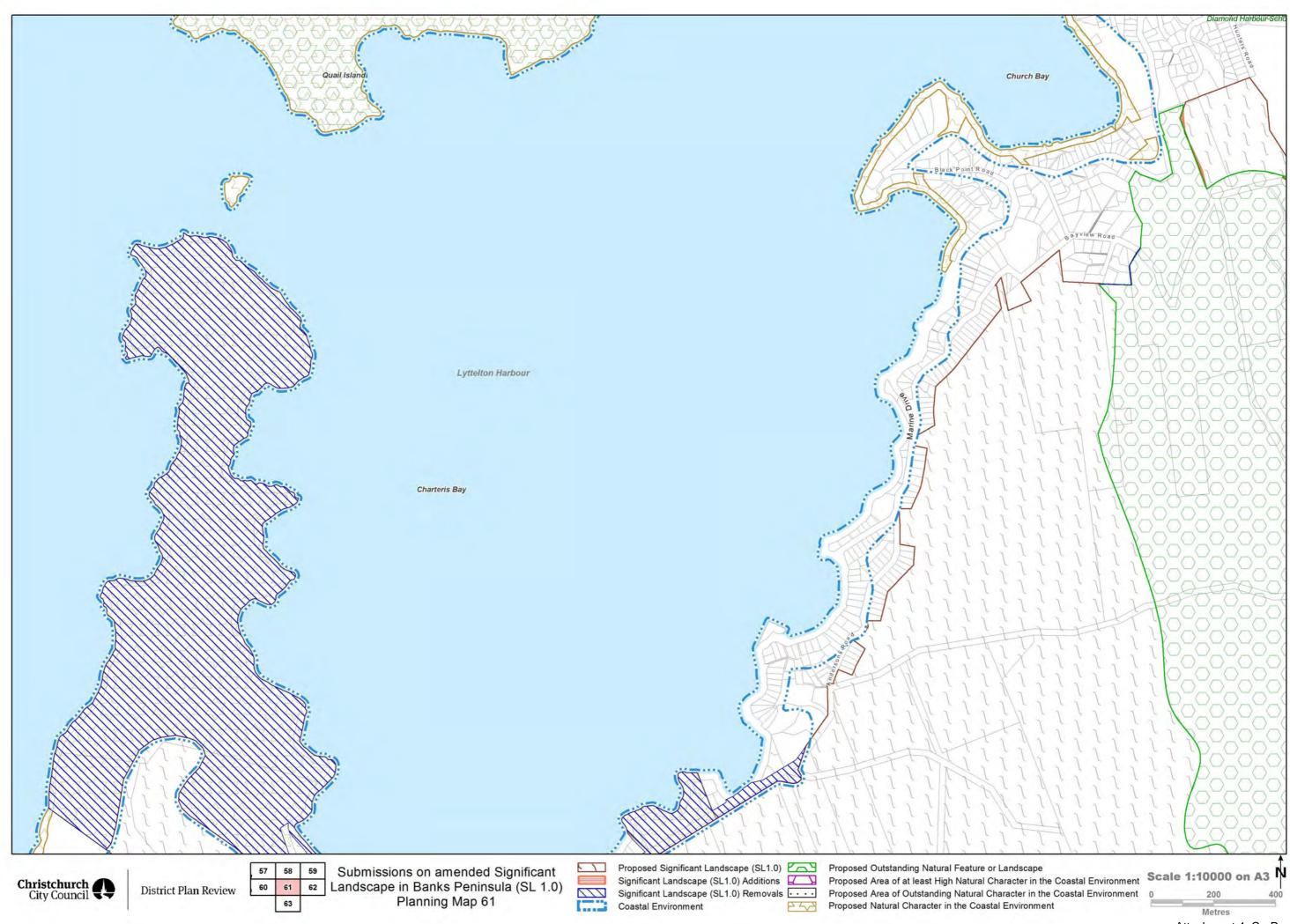


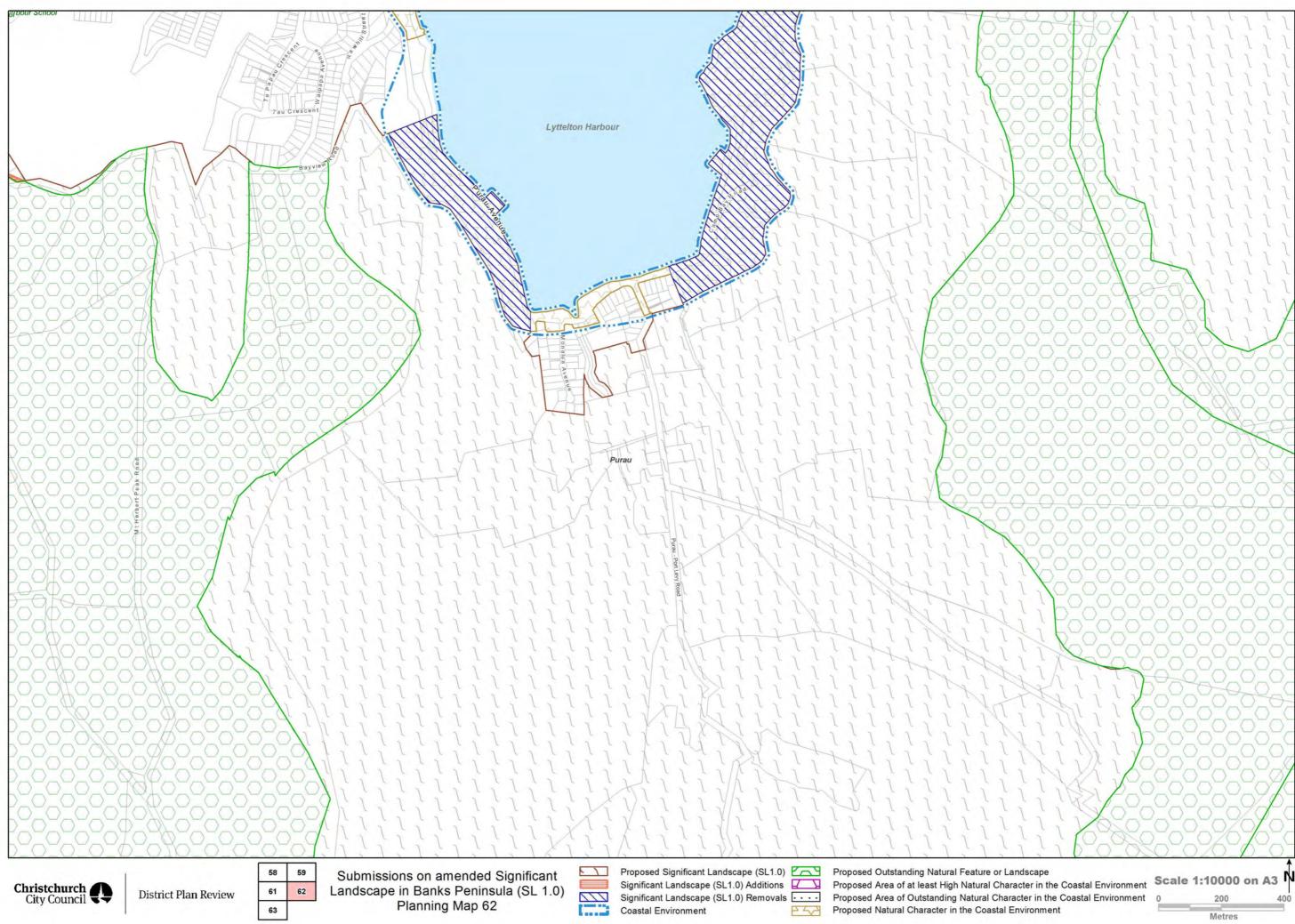


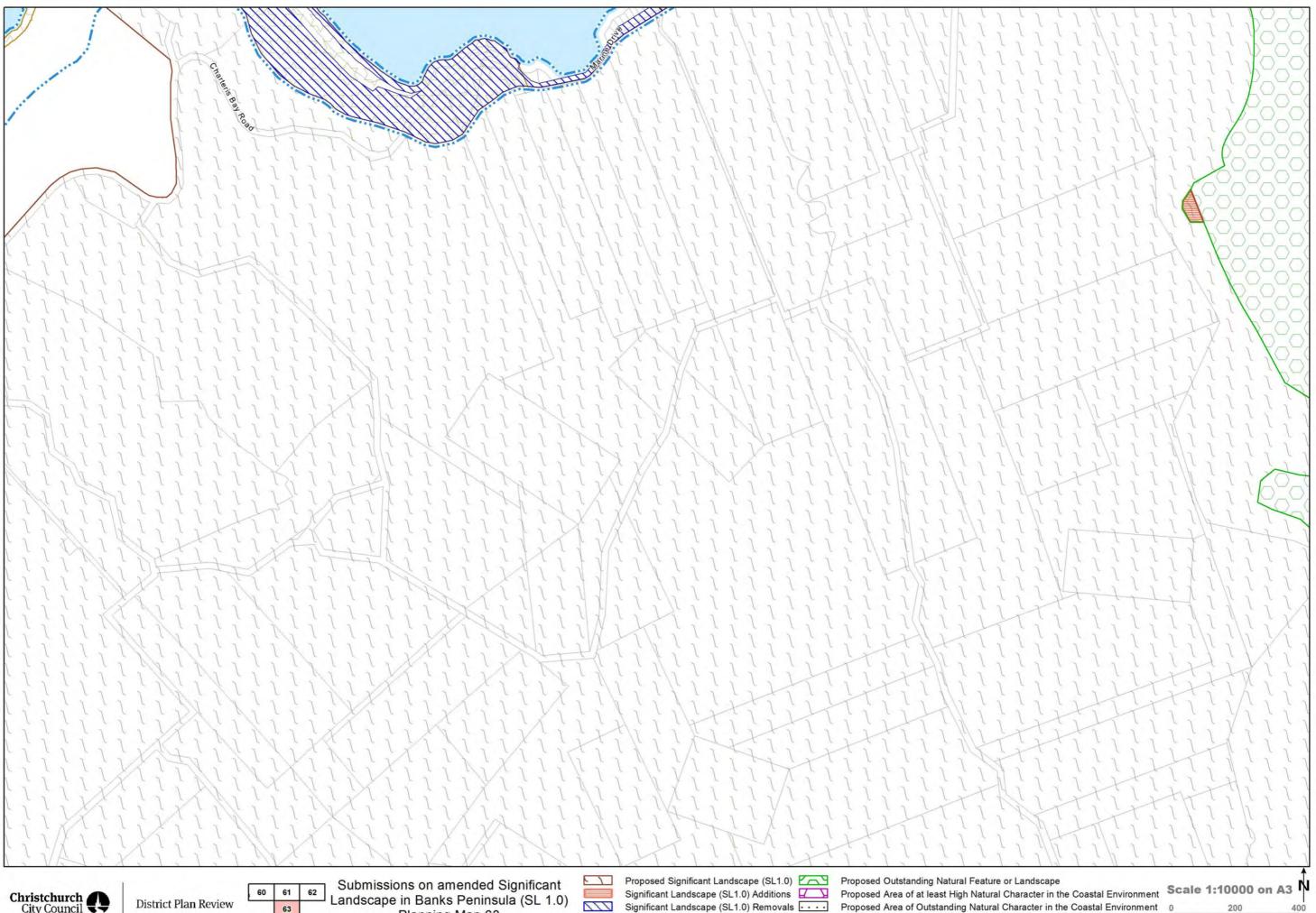










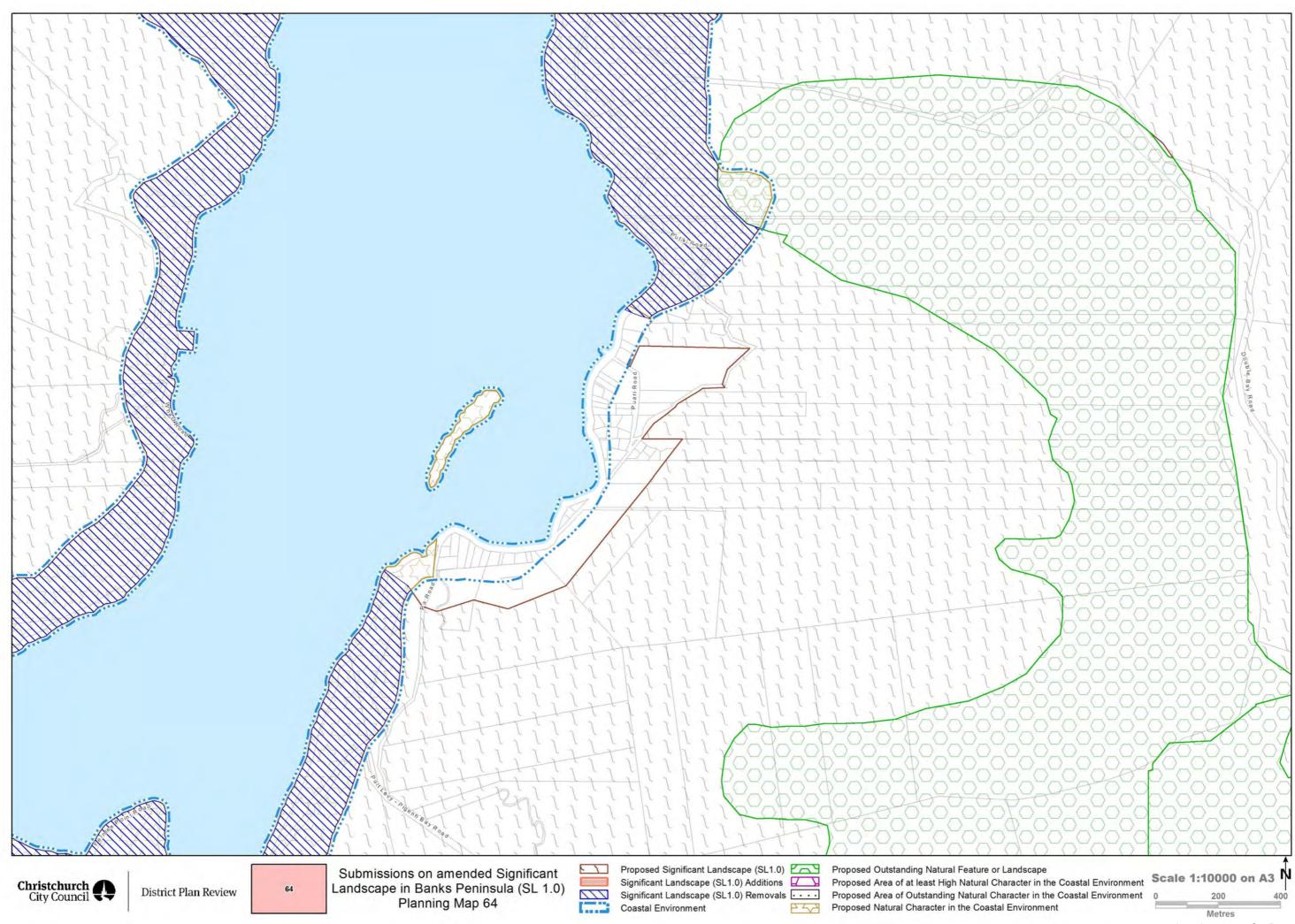


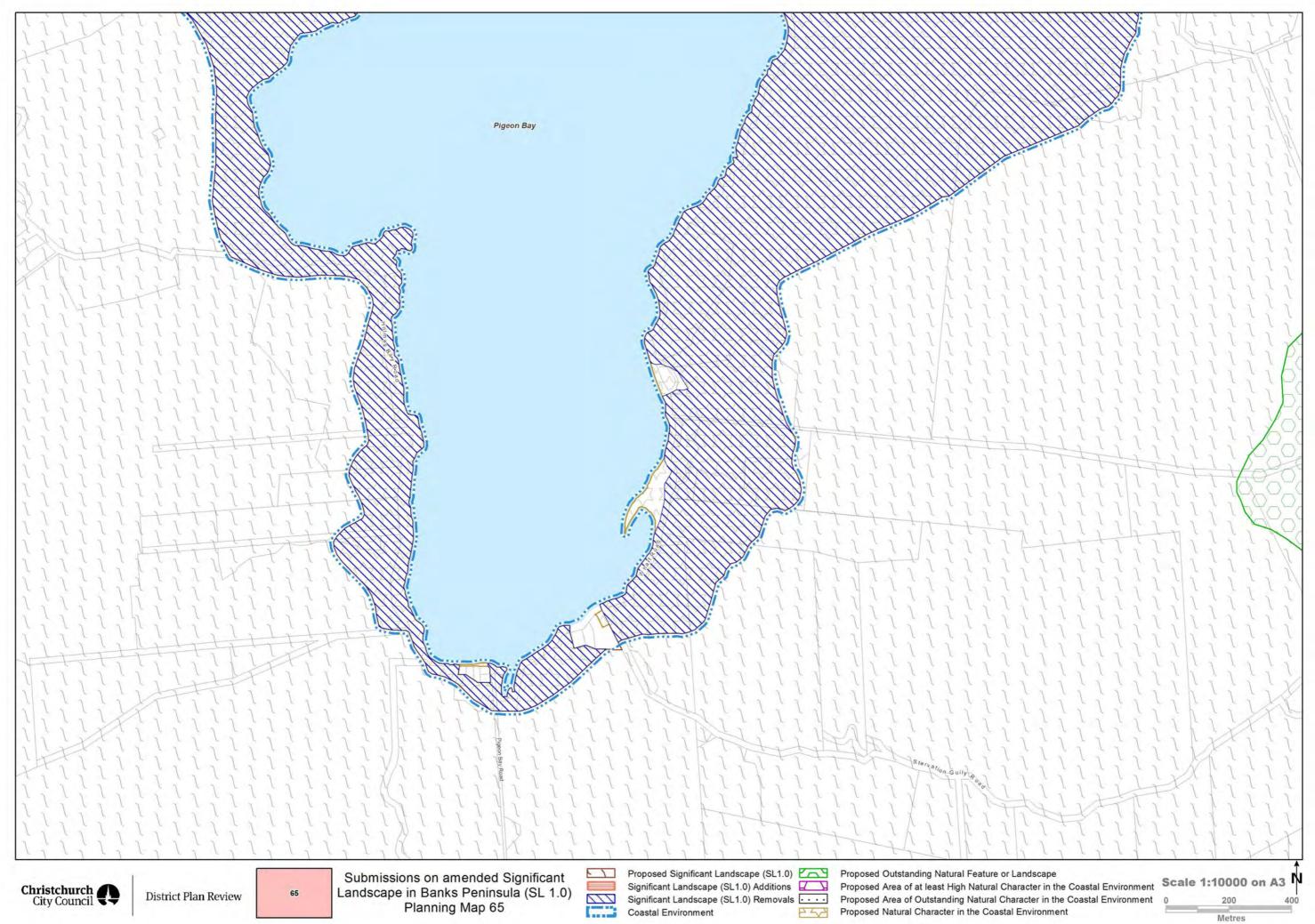
Submissions on amended Significant Landscape in Banks Peninsula (SL 1.0)
Planning Map 63

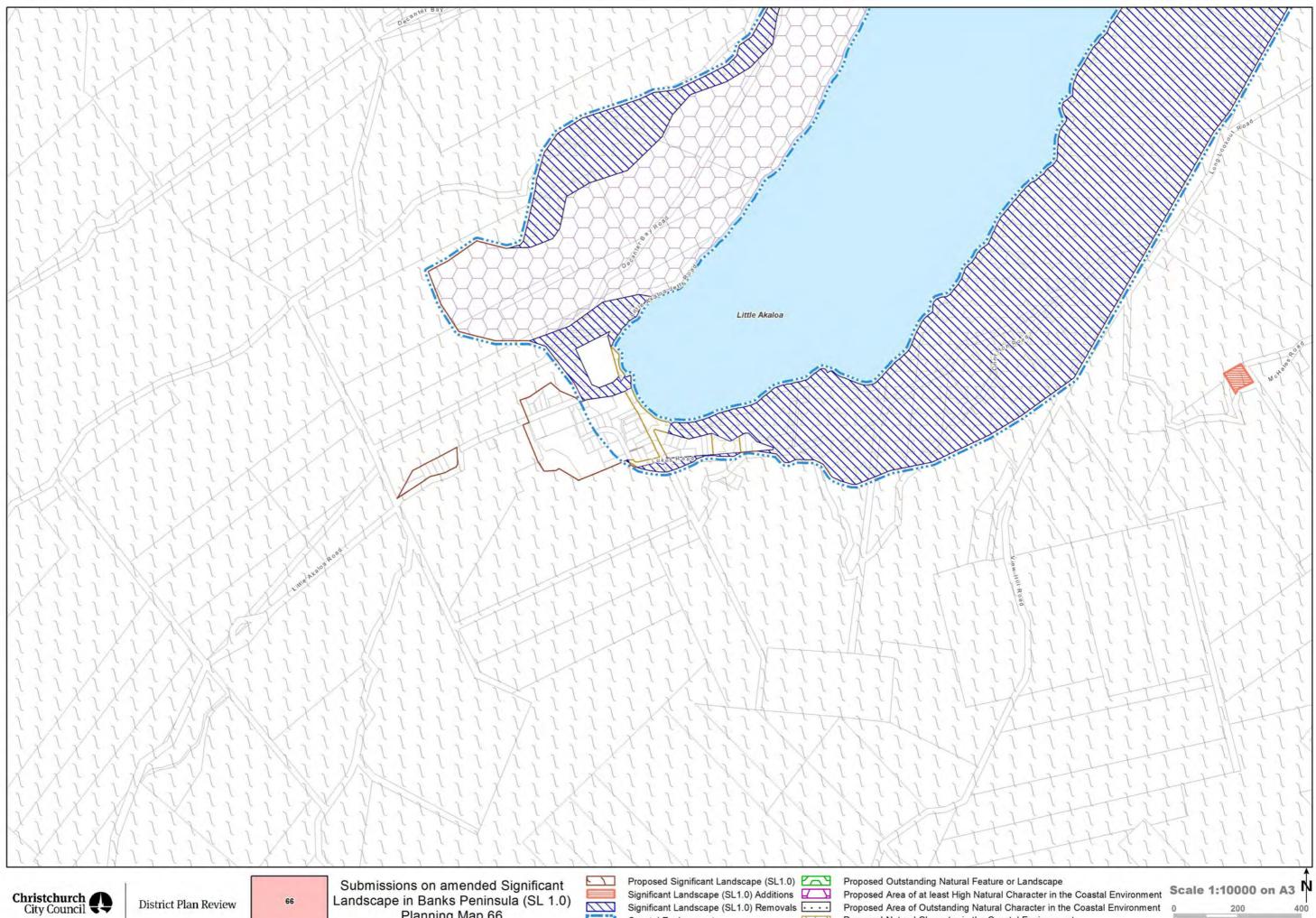


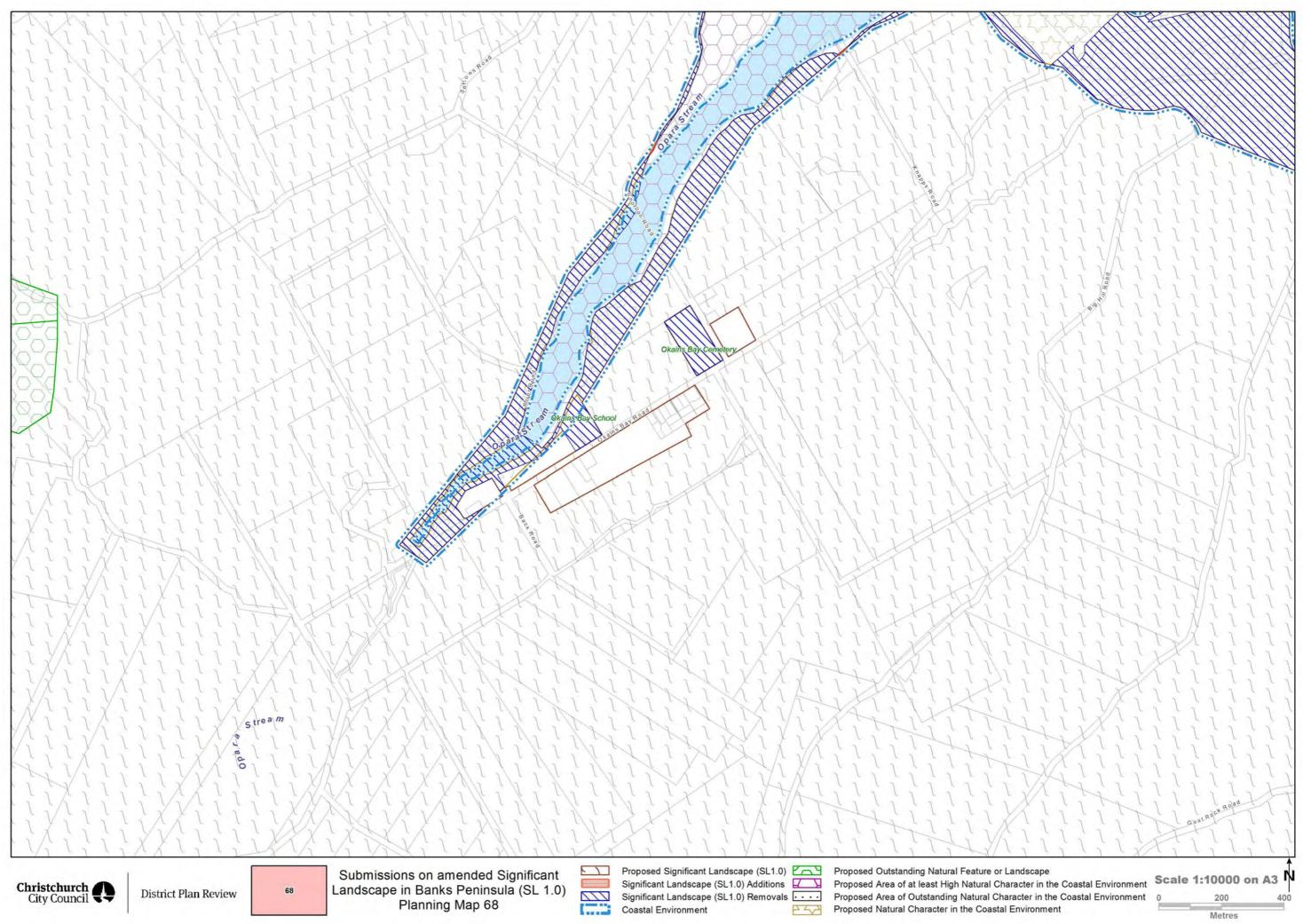
Coastal Environment

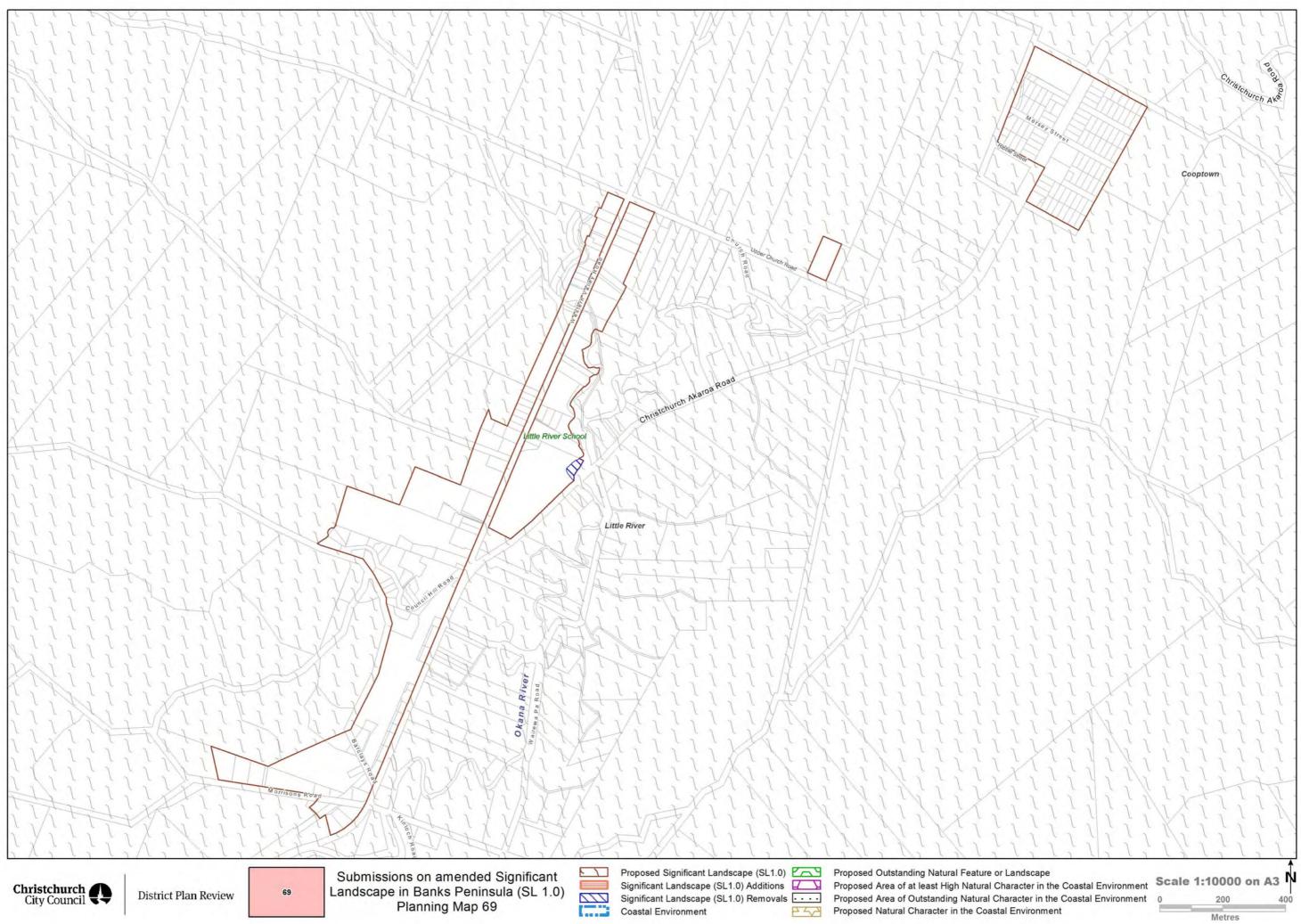
Significant Landscape (SL1.0) Removals Proposed Area of Outstanding Natural Character in the Coastal Environment Proposed Natural Character in the Coastal Environment

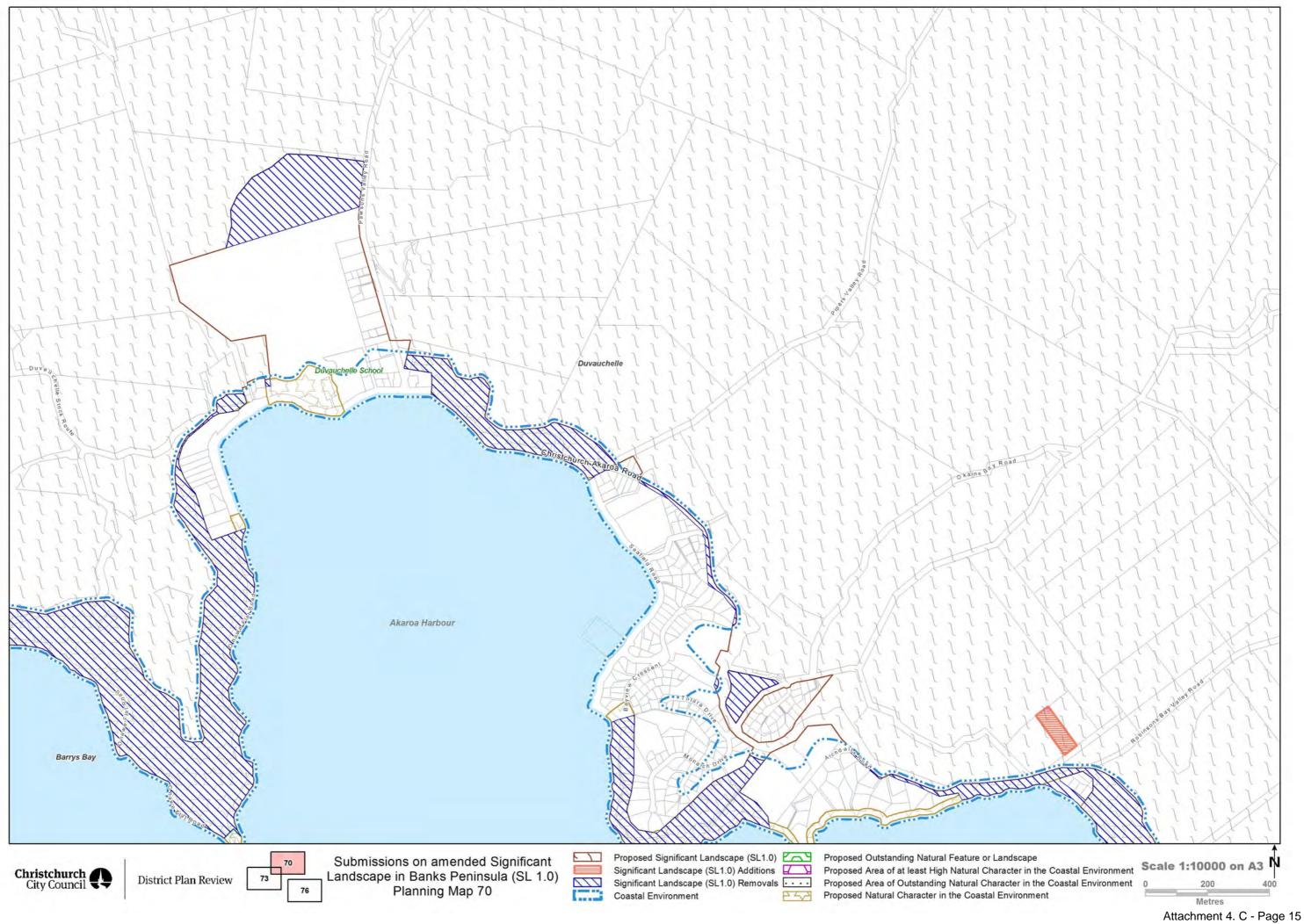


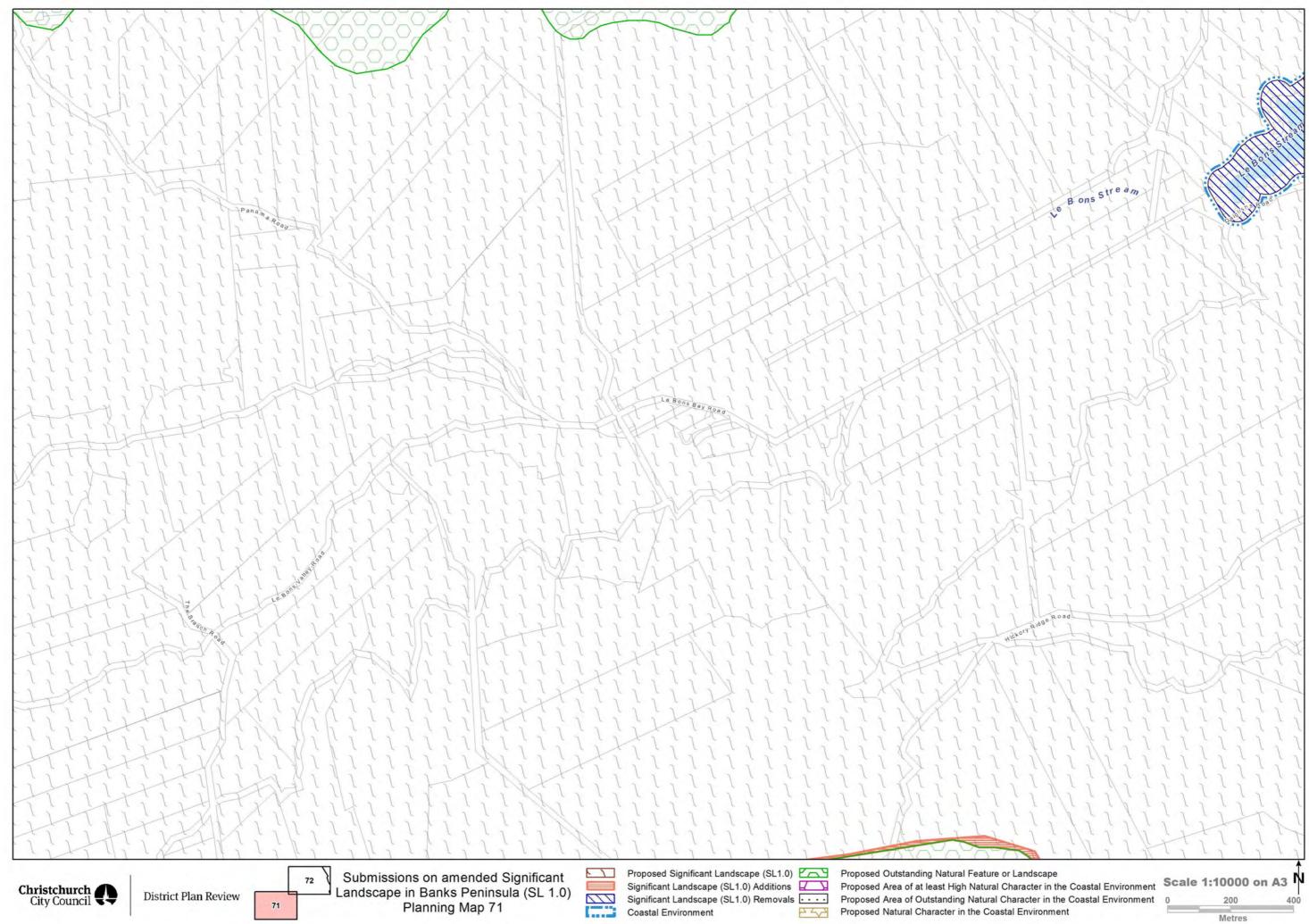


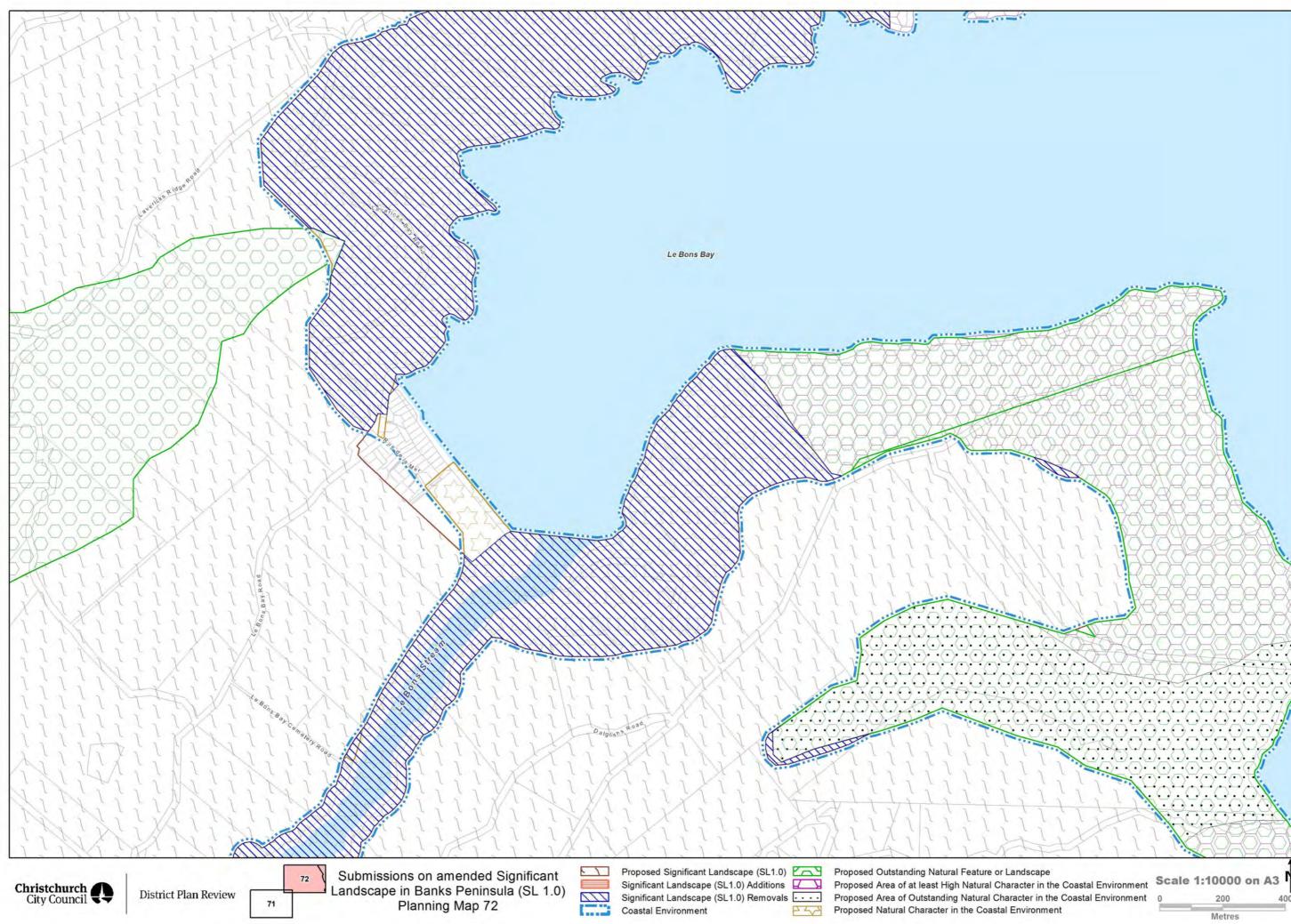


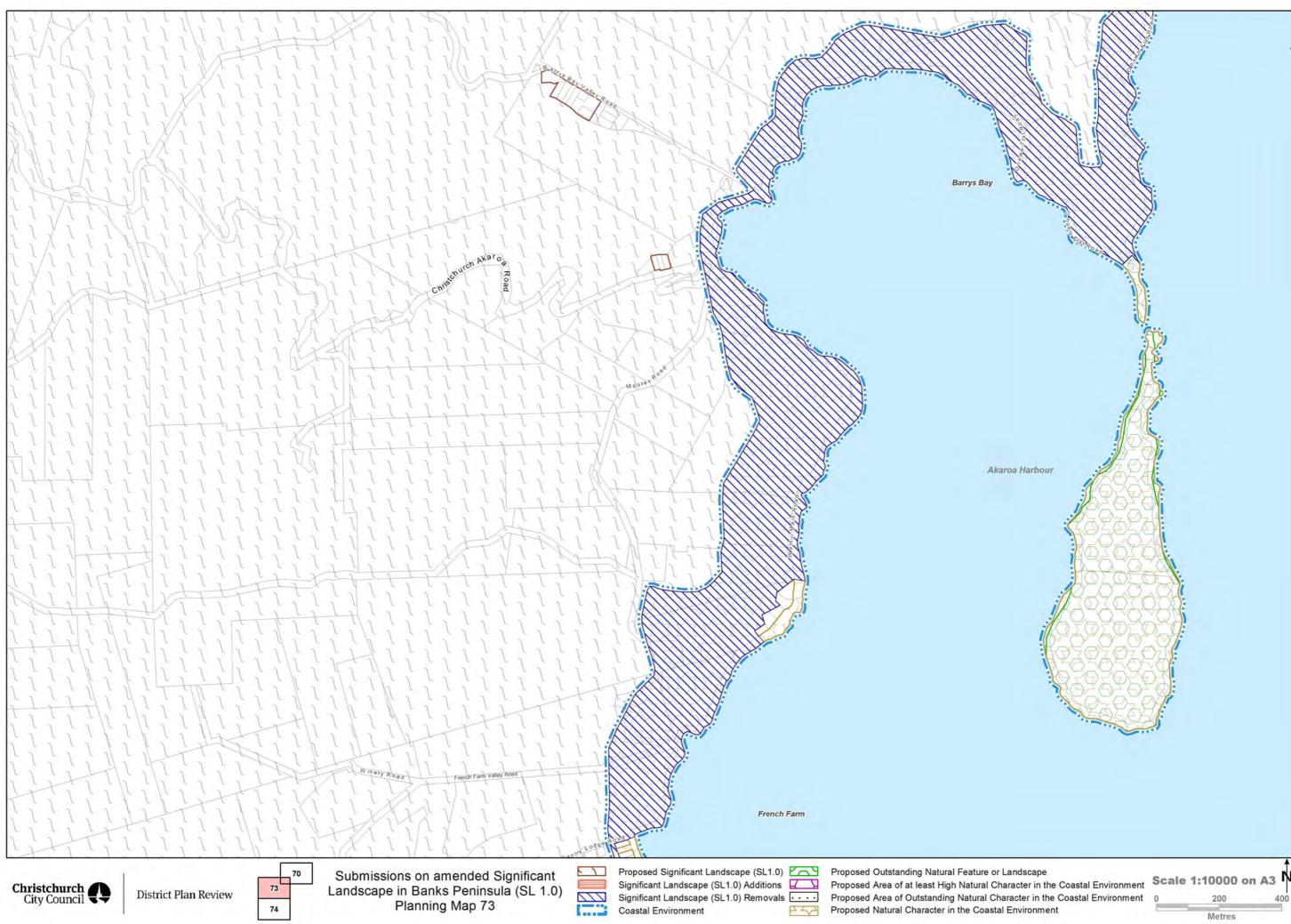


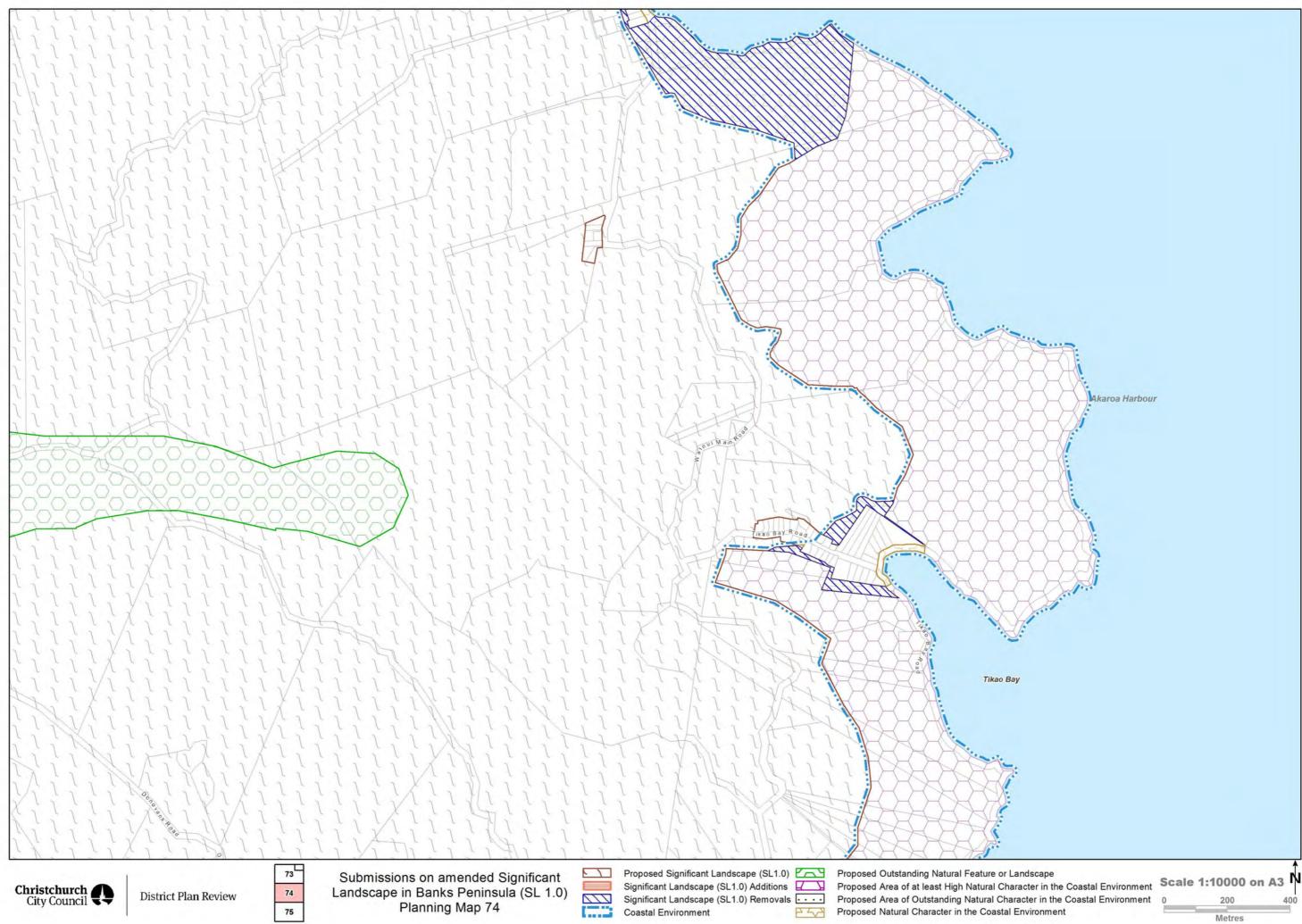


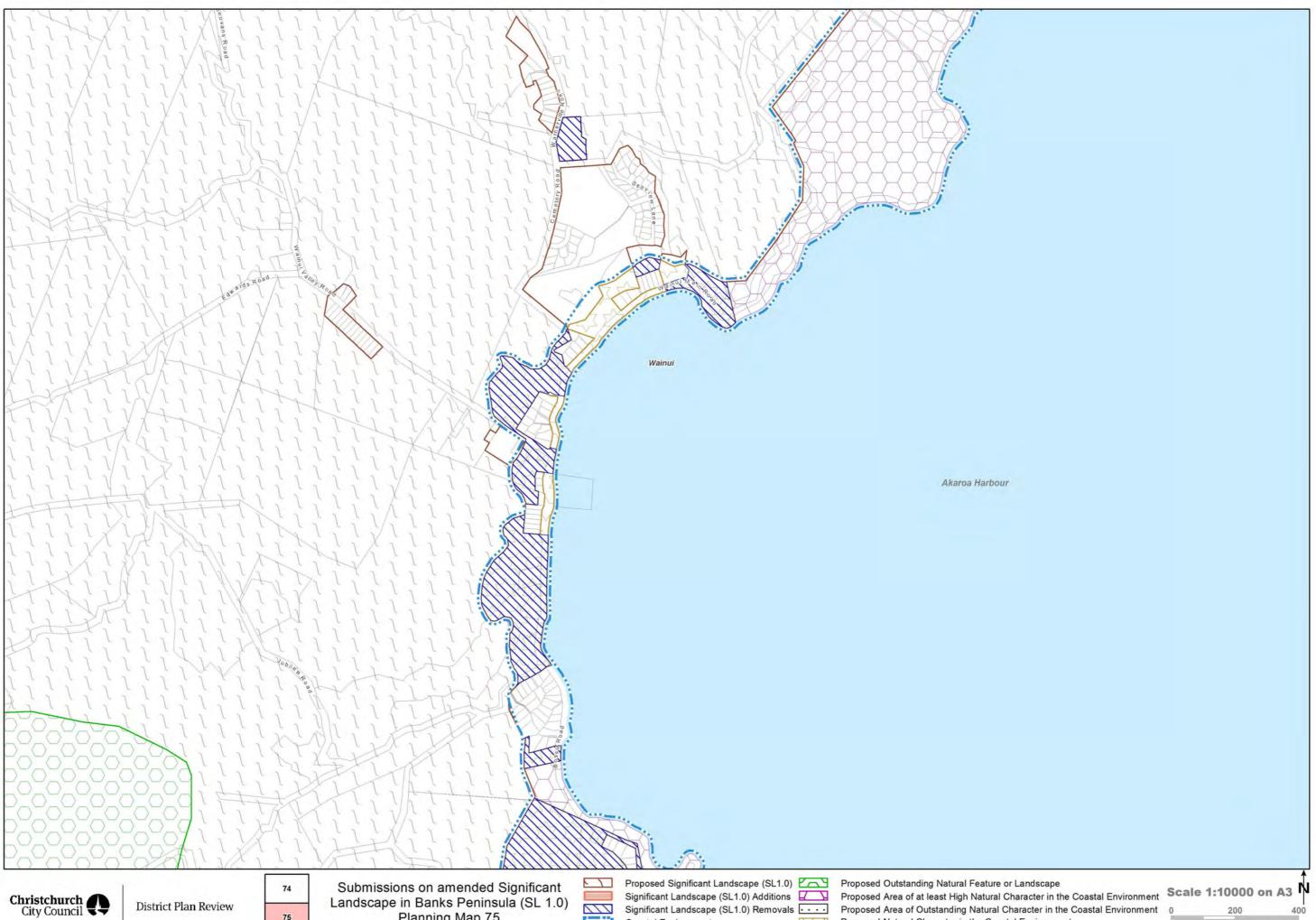


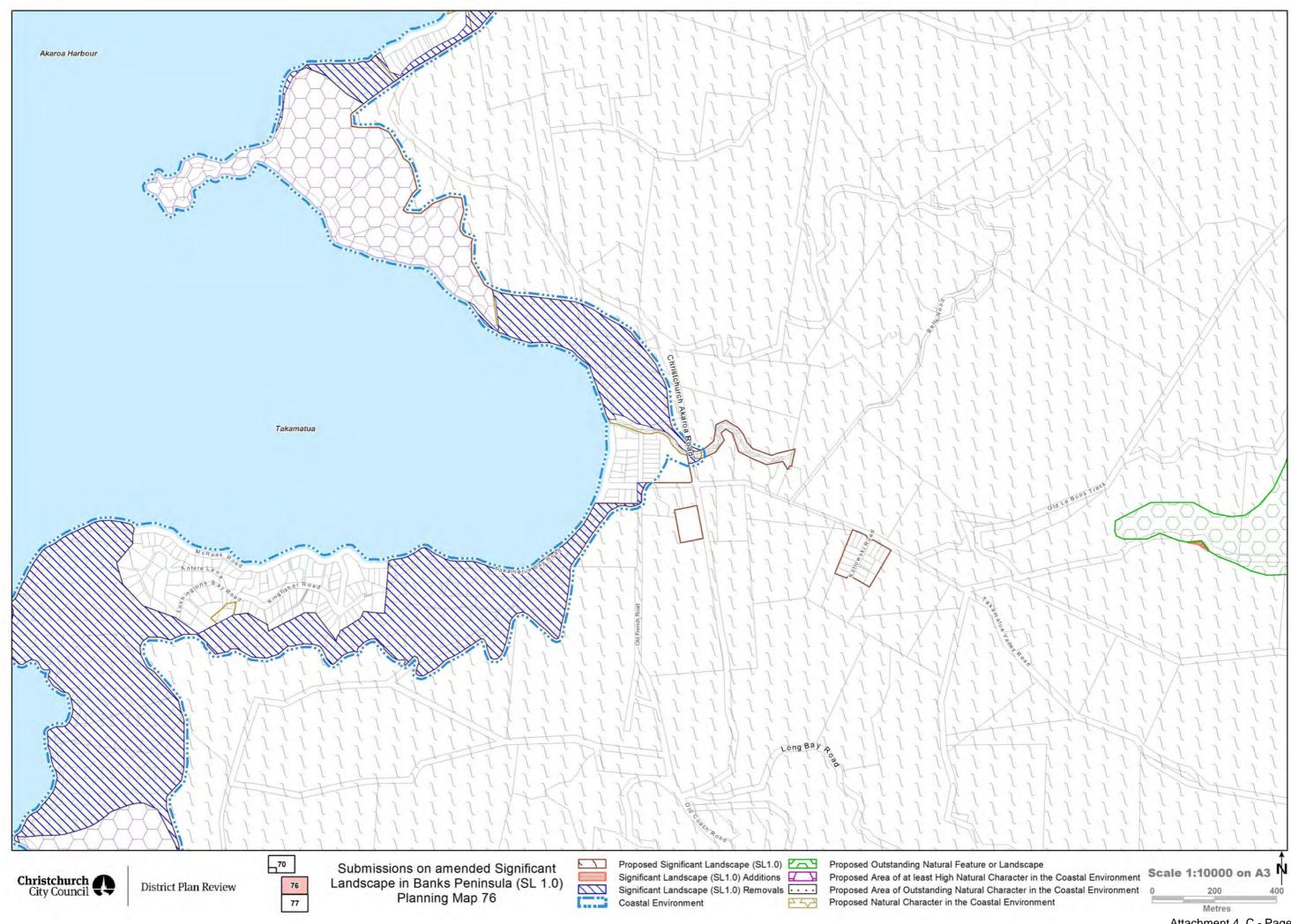


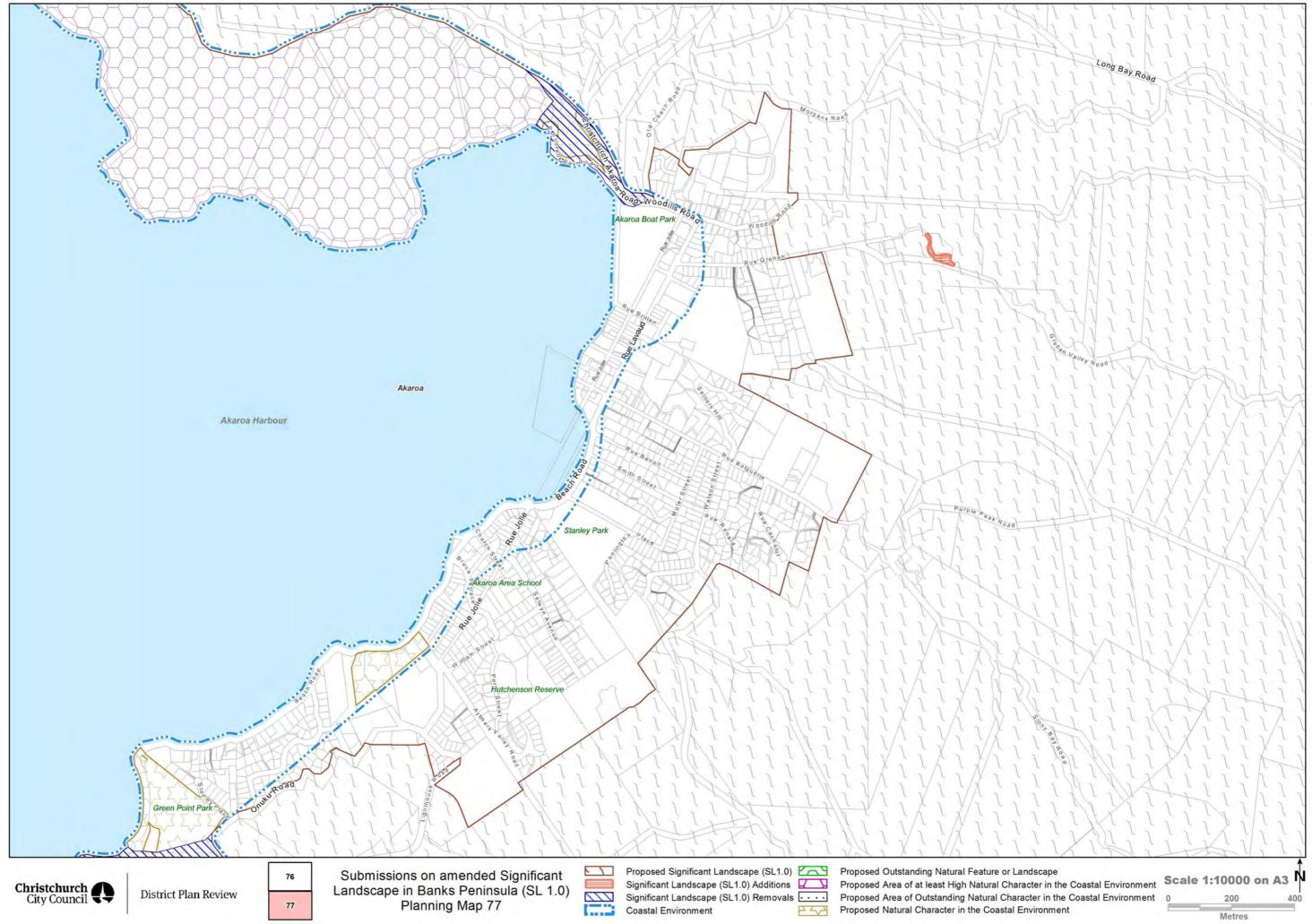


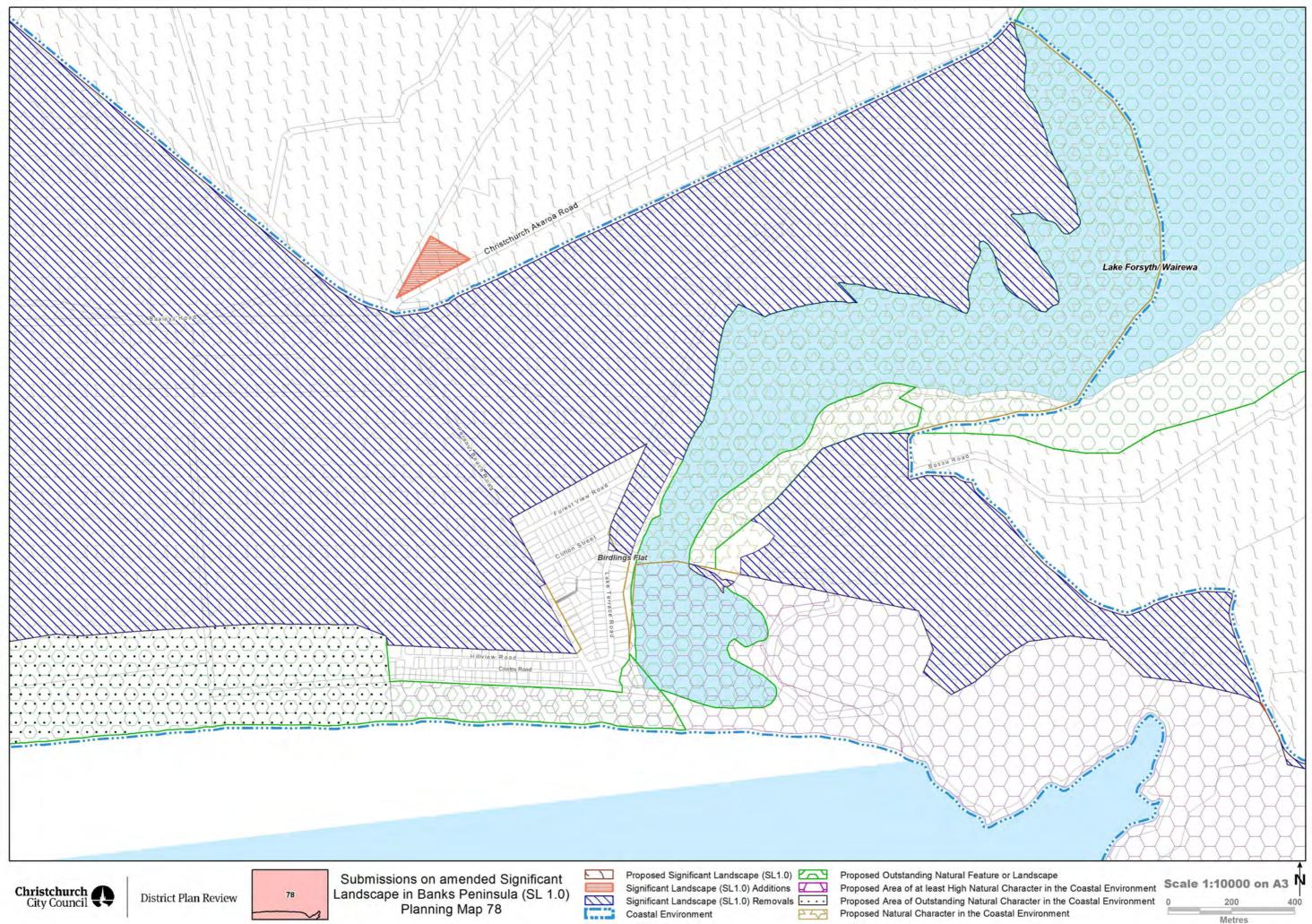


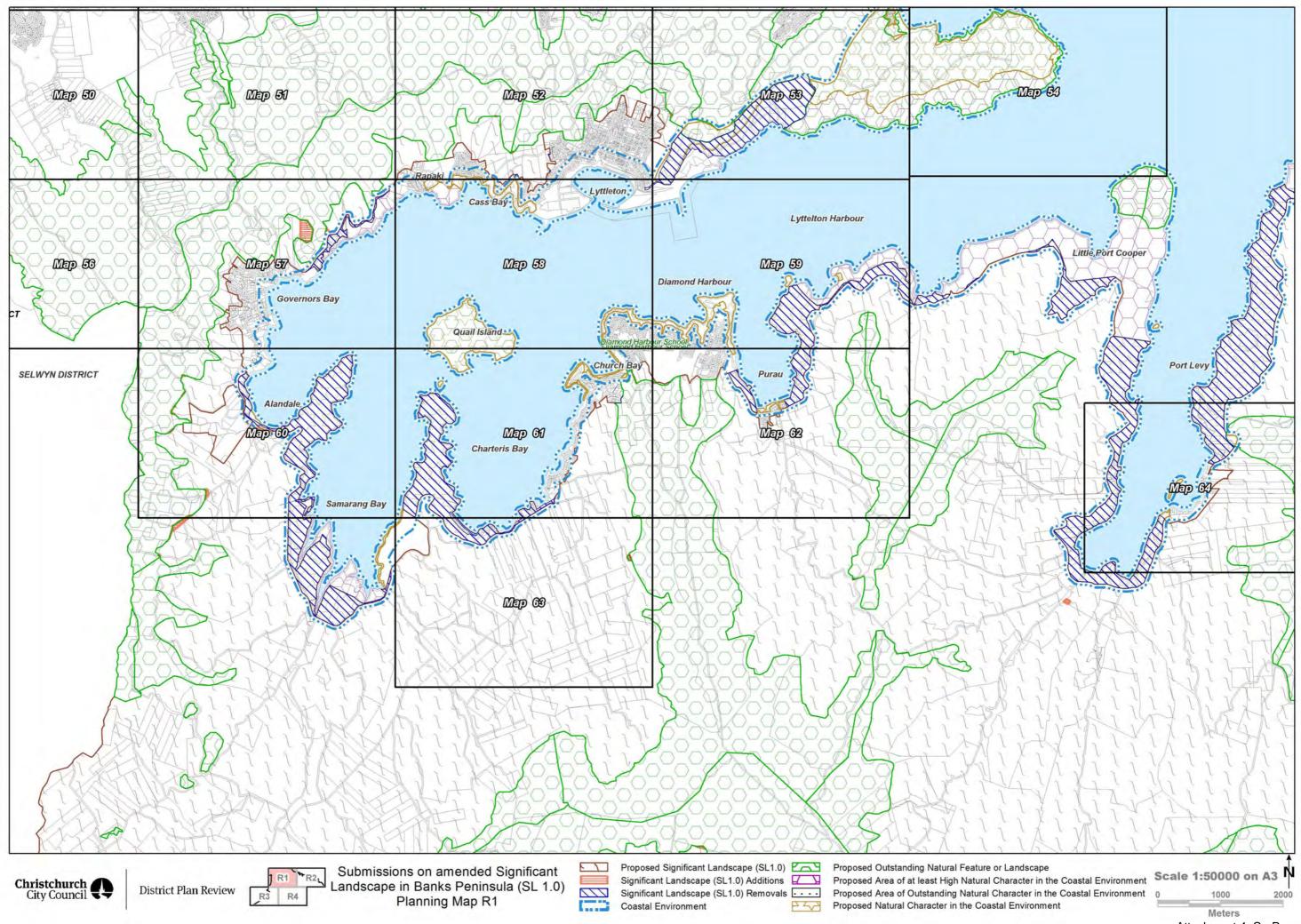


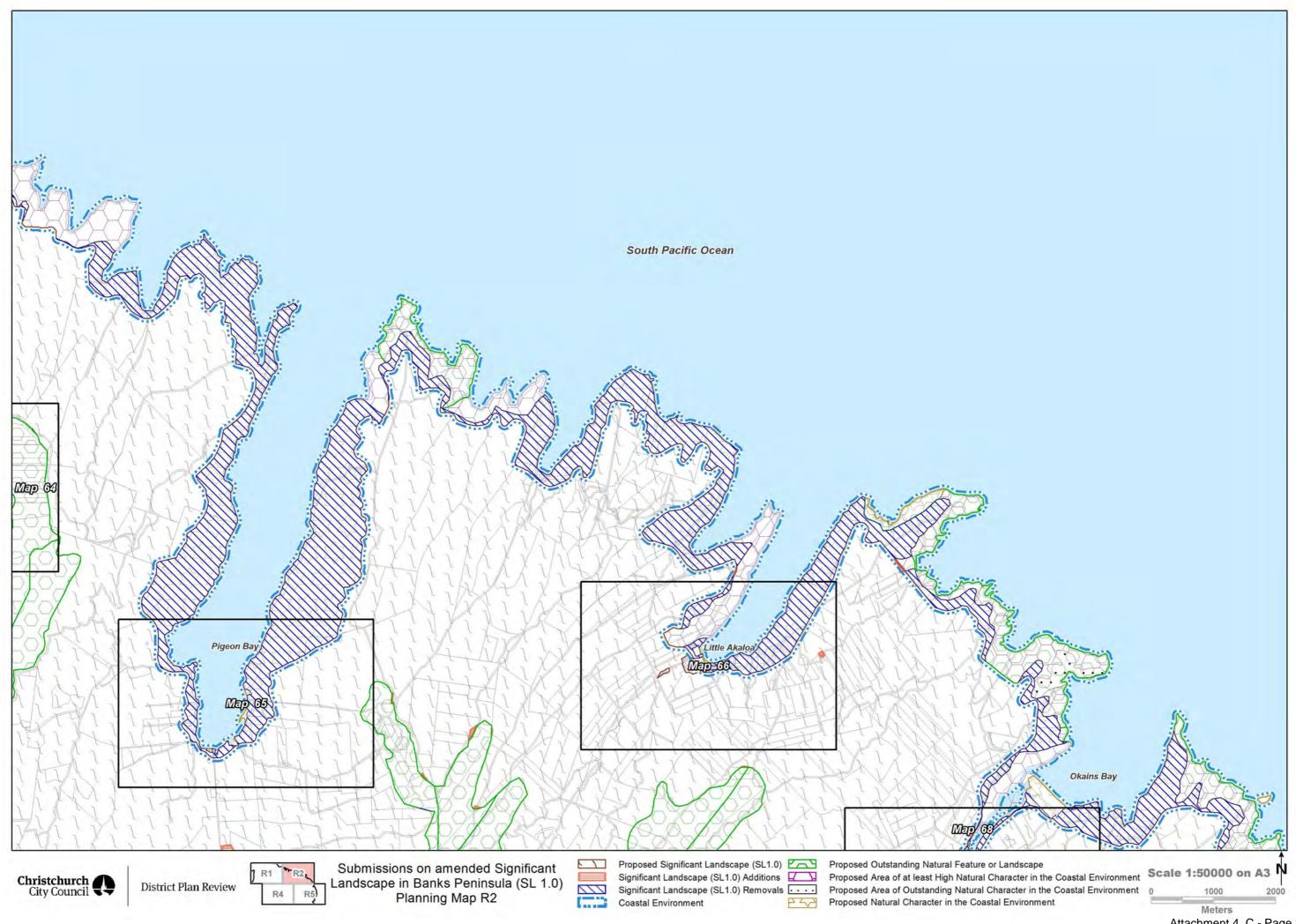


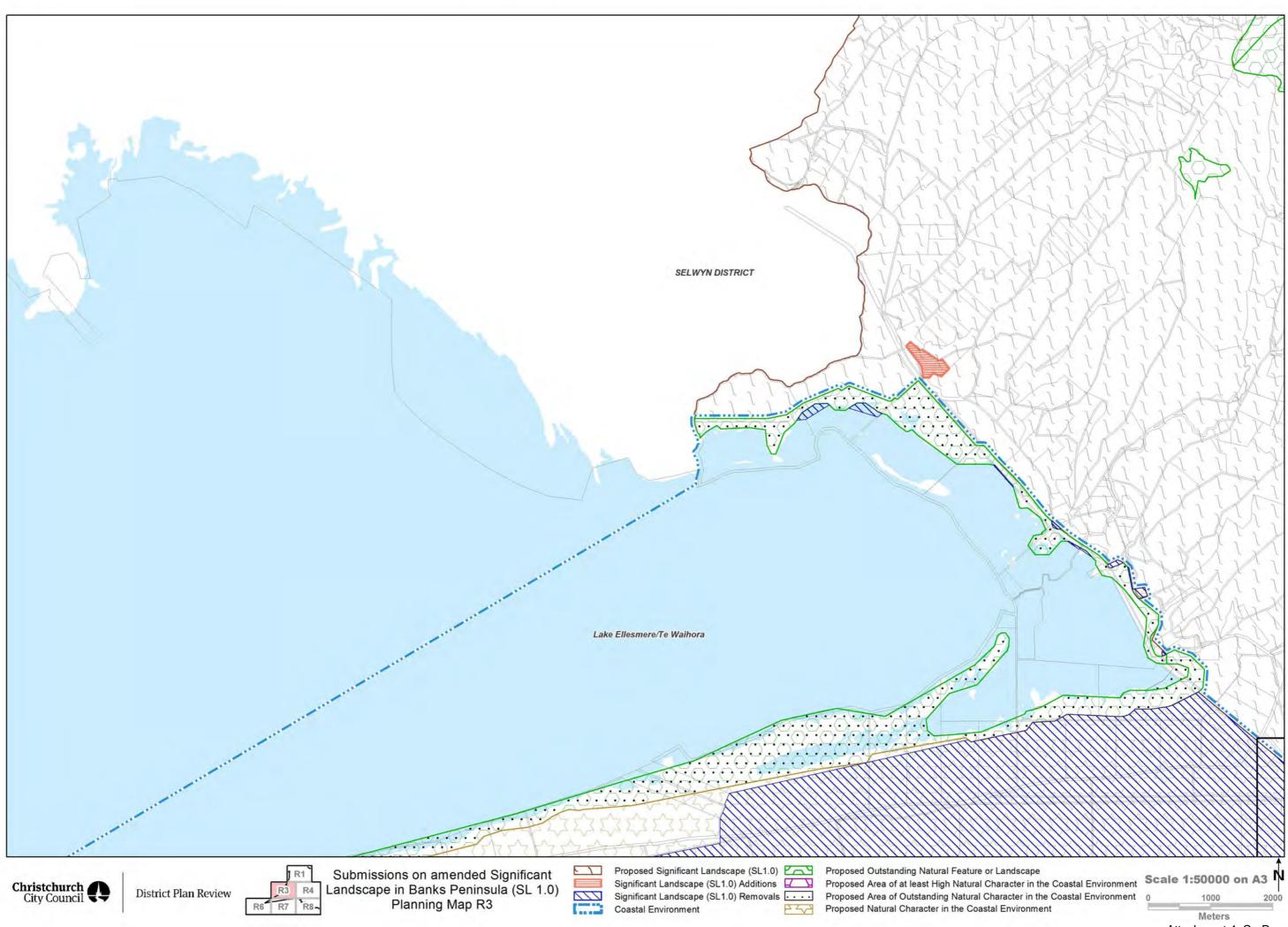


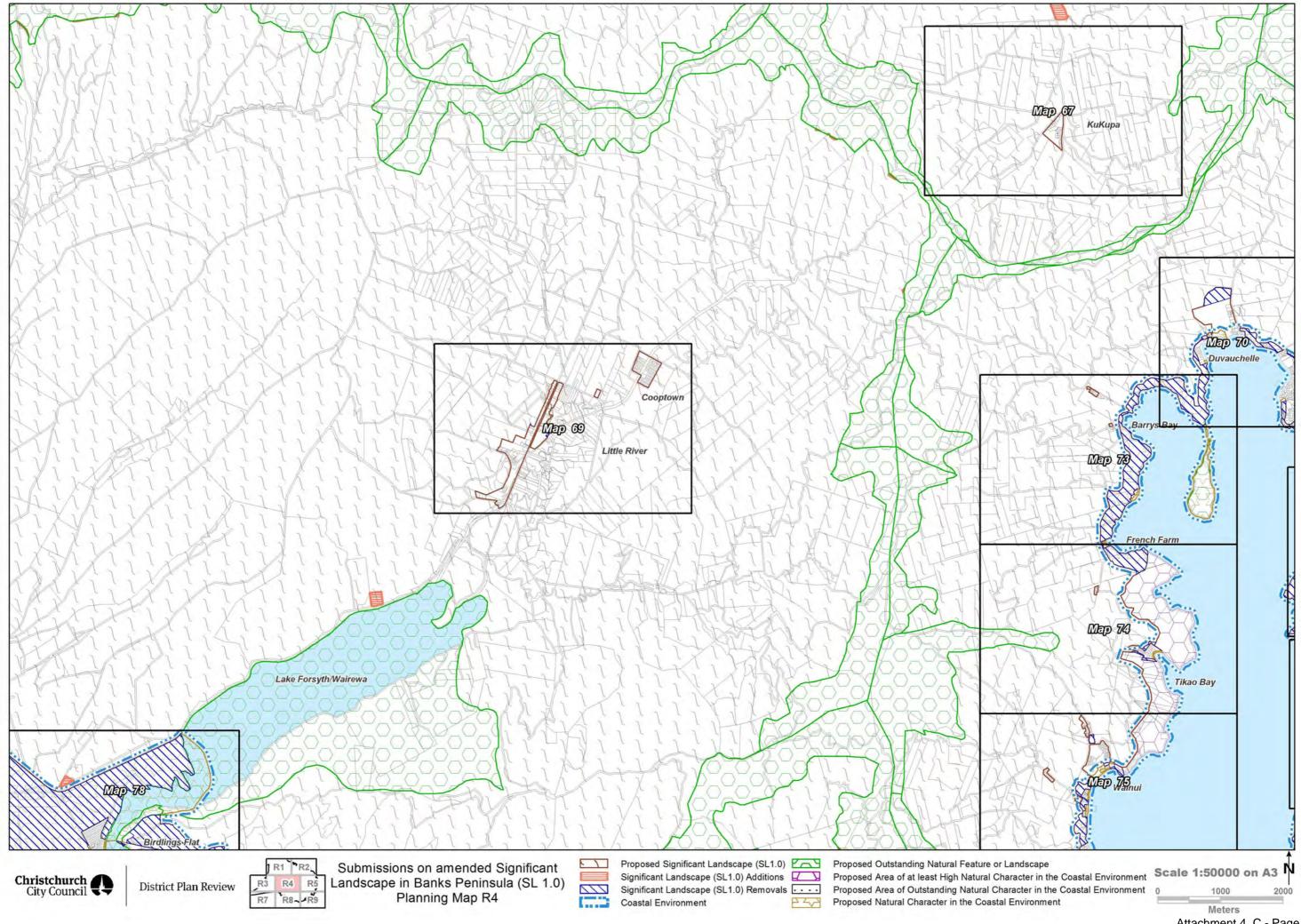


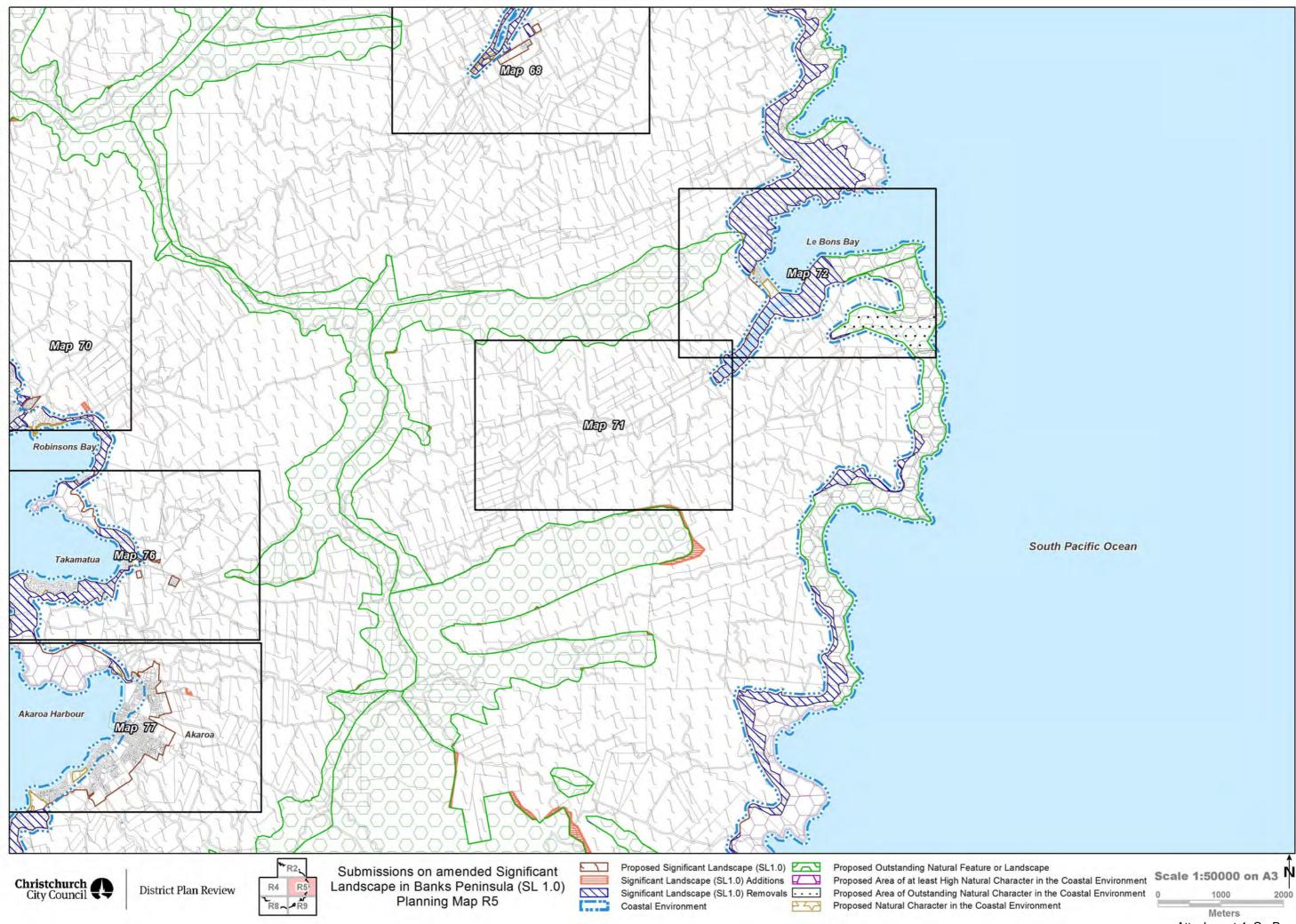


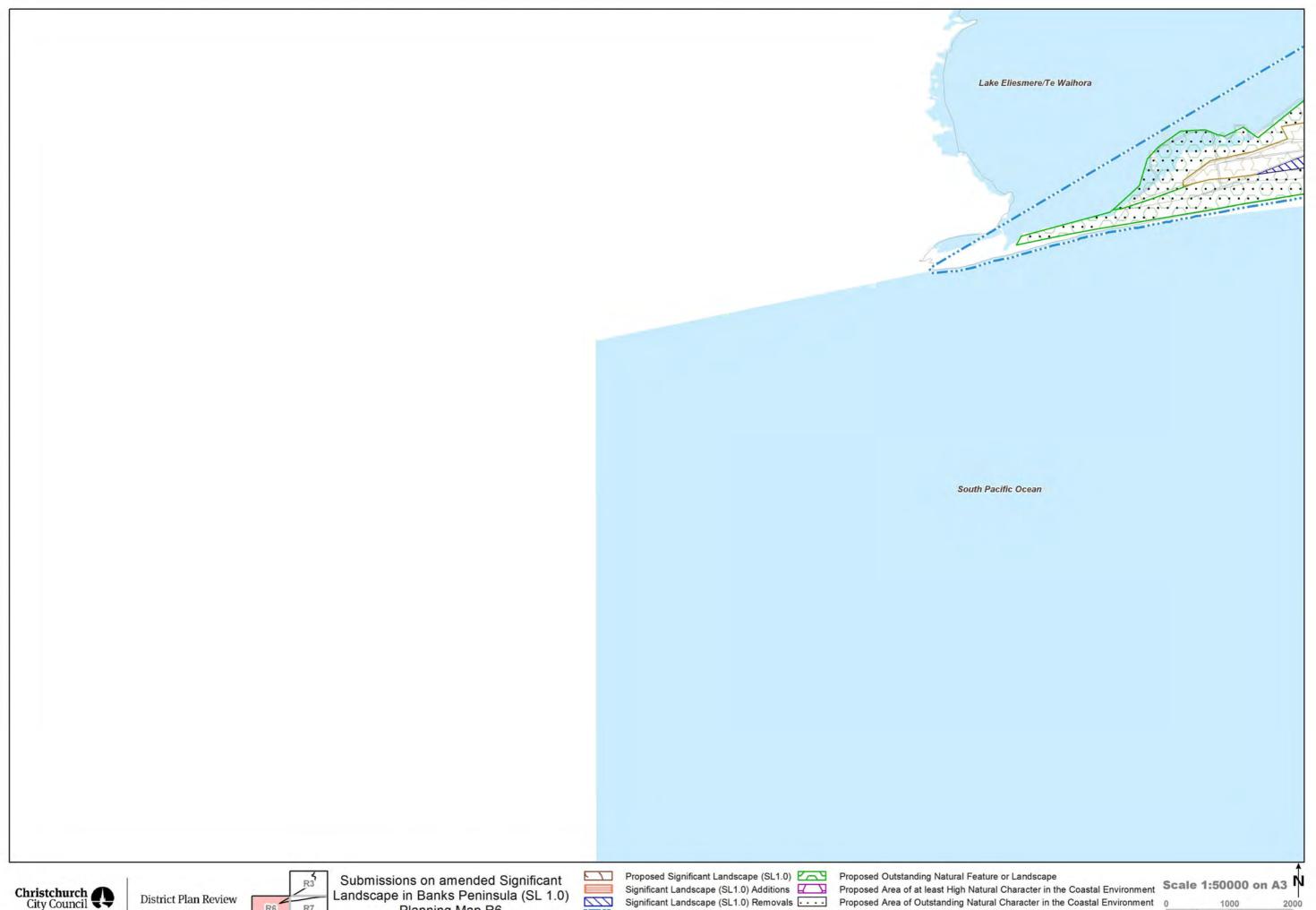














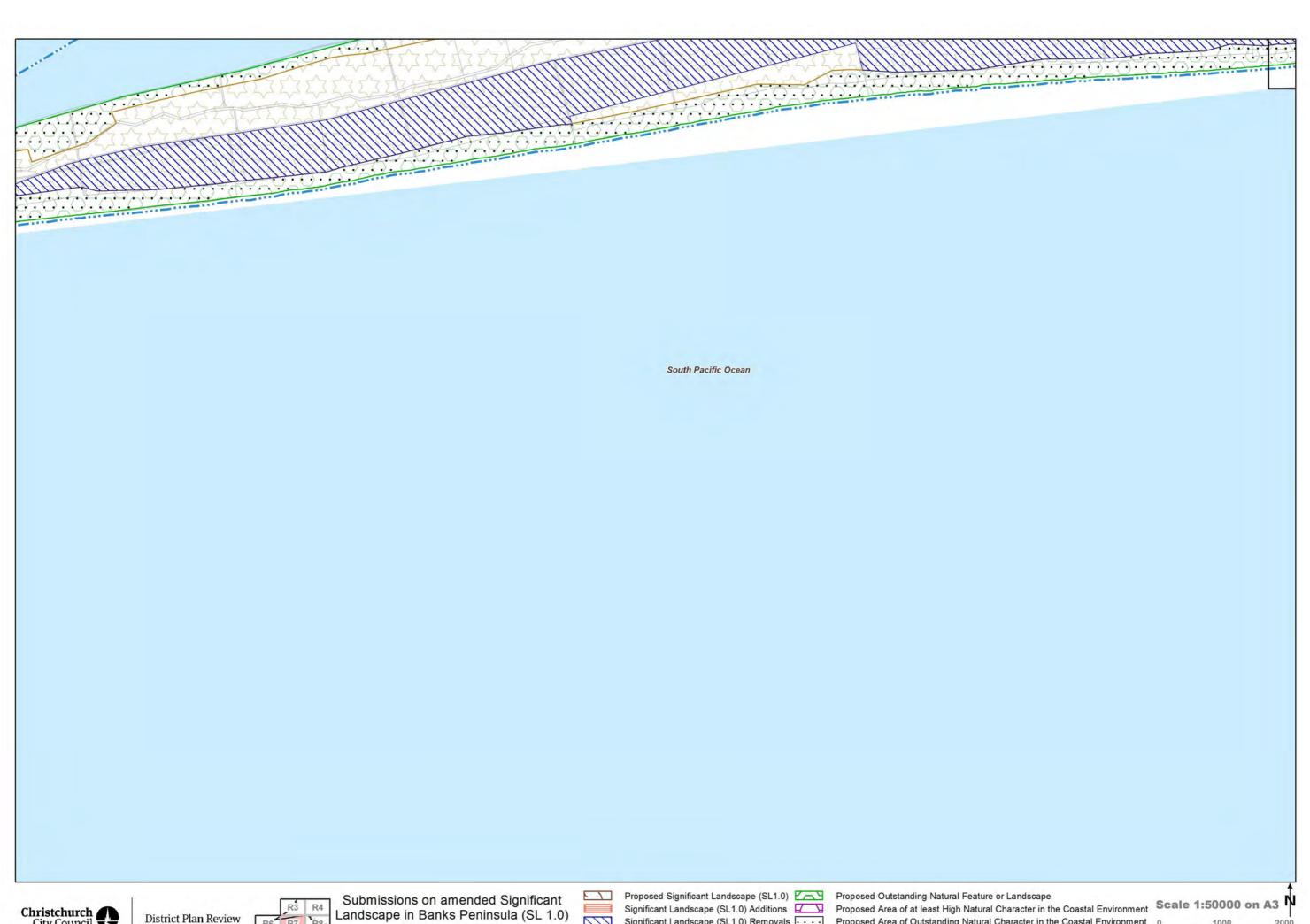
Planning Map R6



Coastal Environment



Proposed Natural Character in the Coastal Environment







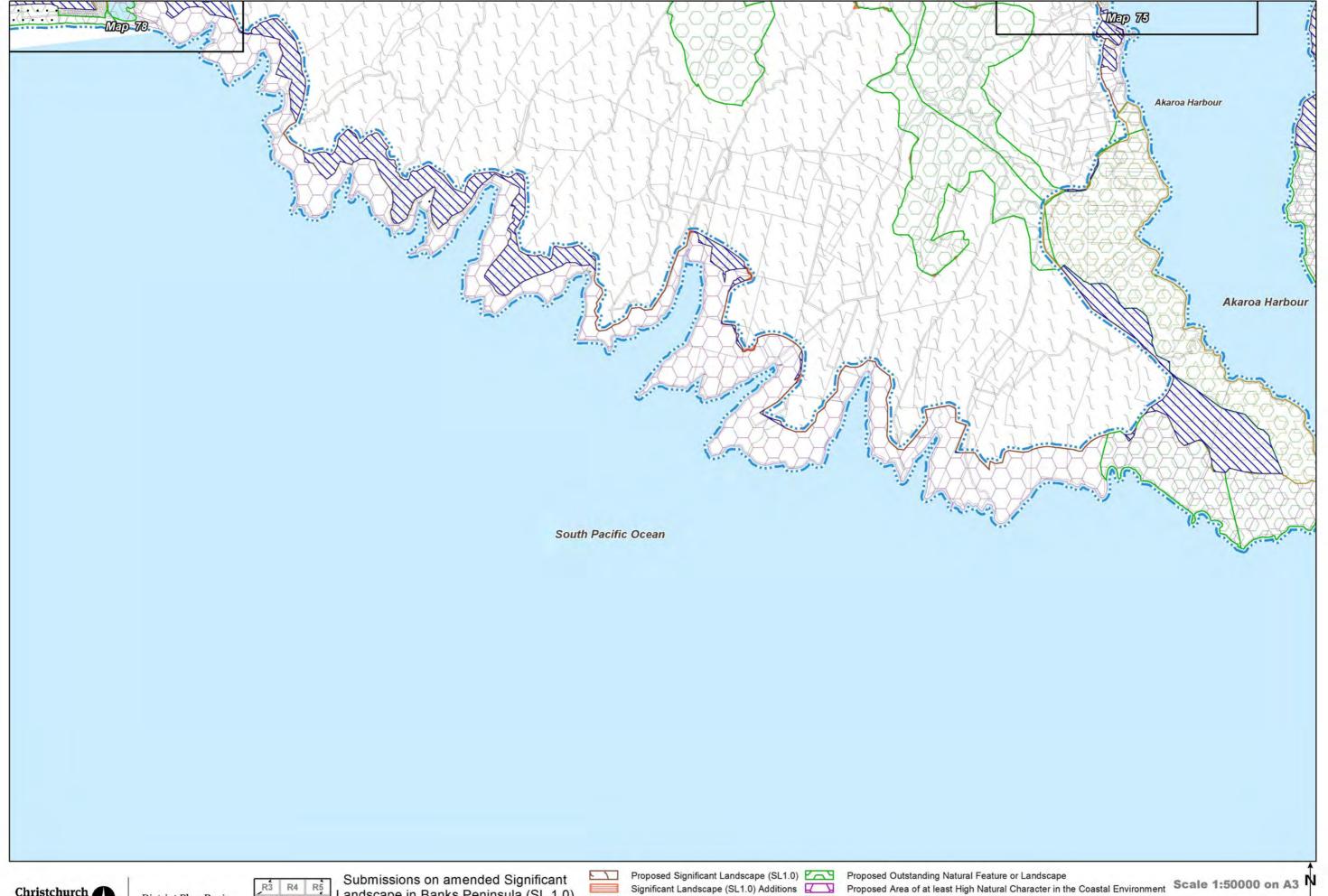
Landscape in Banks Peninsula (SL 1.0) Planning Map R7



Coastal Environment



Significant Landscape (SL1.0) Removals ... Proposed Area of Outstanding Natural Character in the Coastal Environment Proposed Natural Character in the Coastal Environment







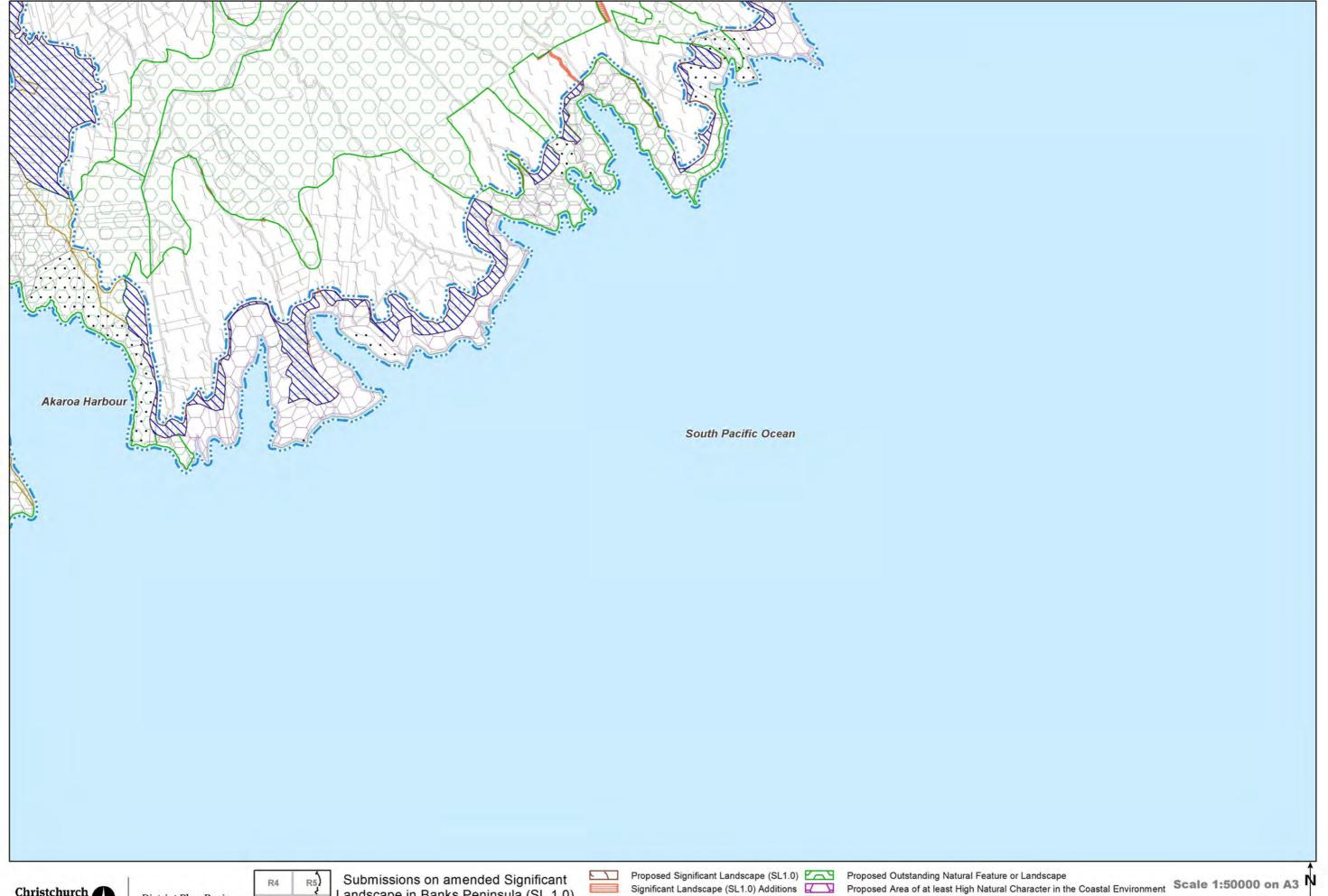
District Plan Review

Submissions on amended Significant Landscape in Banks Peninsula (SL 1.0) Planning Map R8



Coastal Environment

Significant Landscape (SL1.0) Removals Proposed Area of Outstanding Natural Character in the Coastal Environment Proposed Natural Character in the Coastal Environment







District Plan Review

Submissions on amended Significant Landscape in Banks Peninsula (SL 1.0)
Planning Map R9



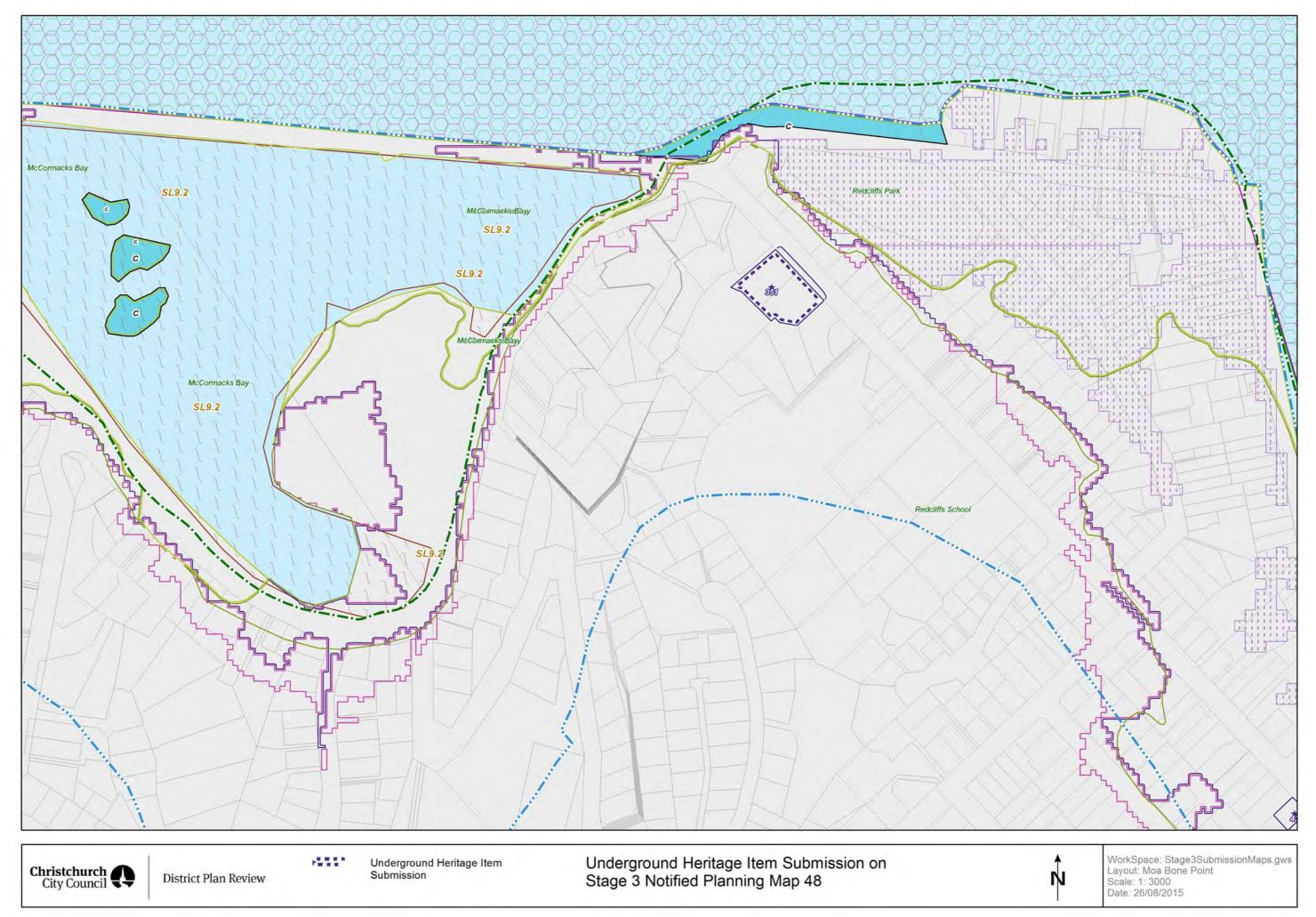
Coastal Environment

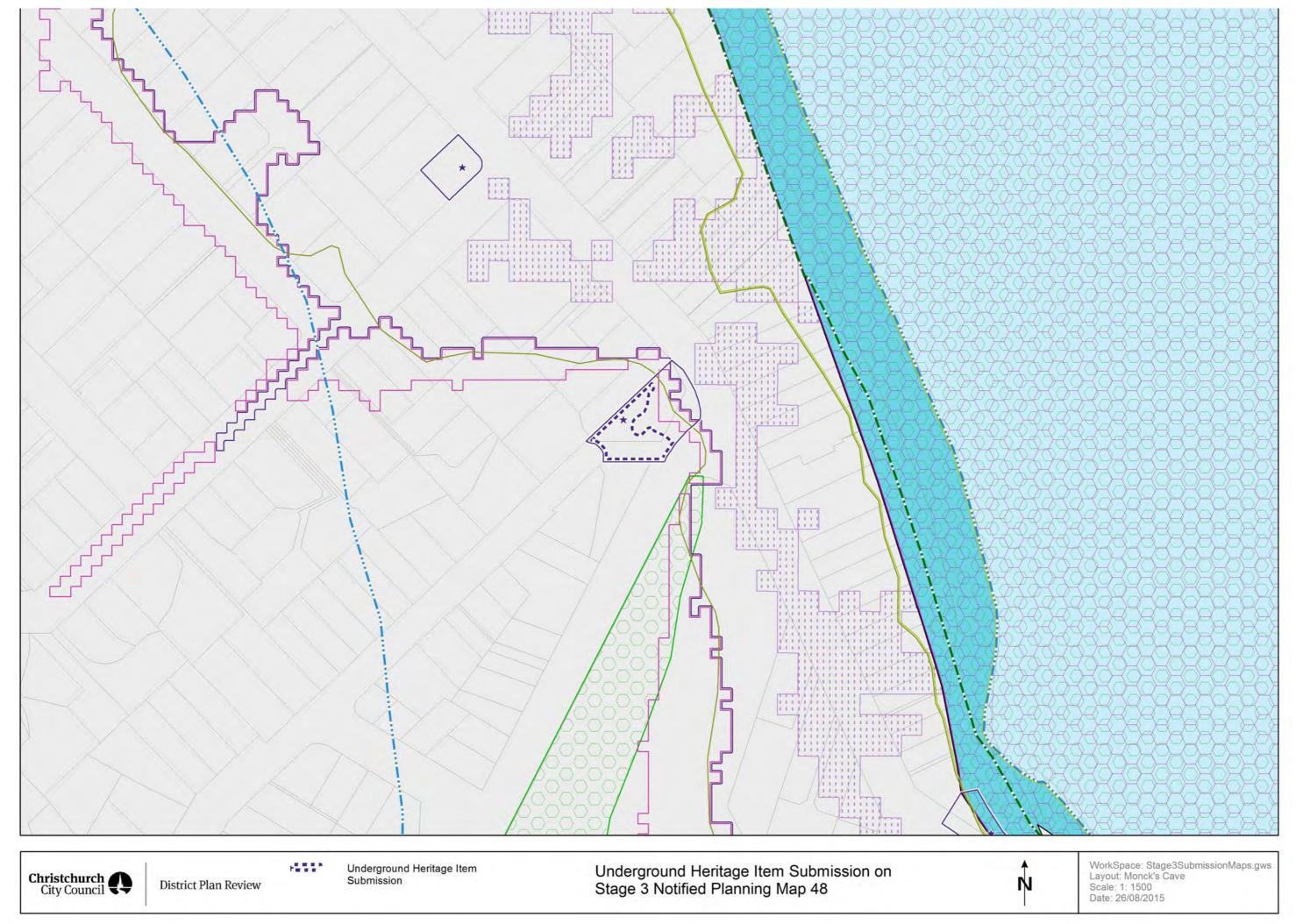
Significant Landscape (SL1.0) Removals Proposed Area of Outstanding Natural Character in the Coastal Environment Proposed Natural Character in the Coastal Environment

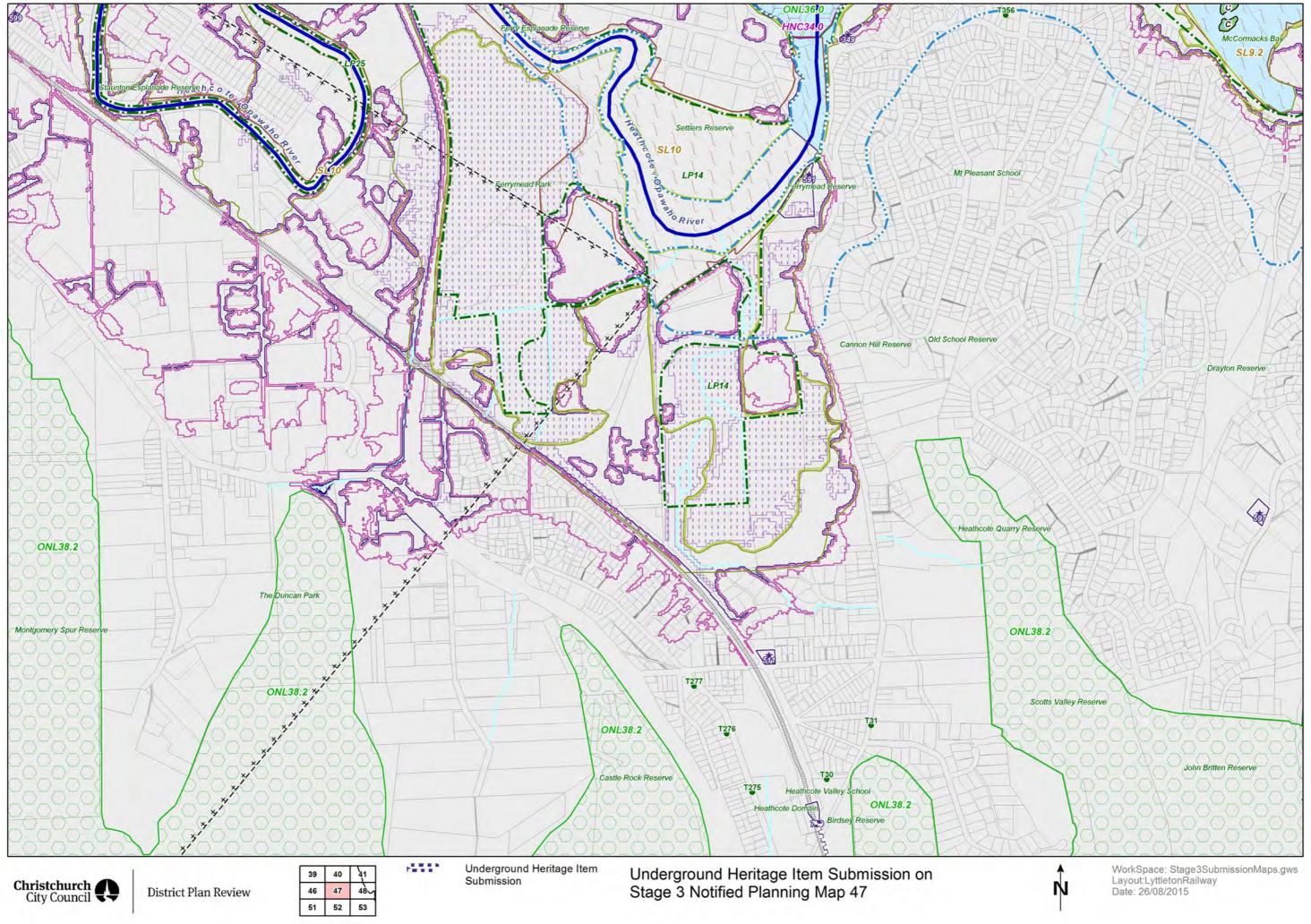


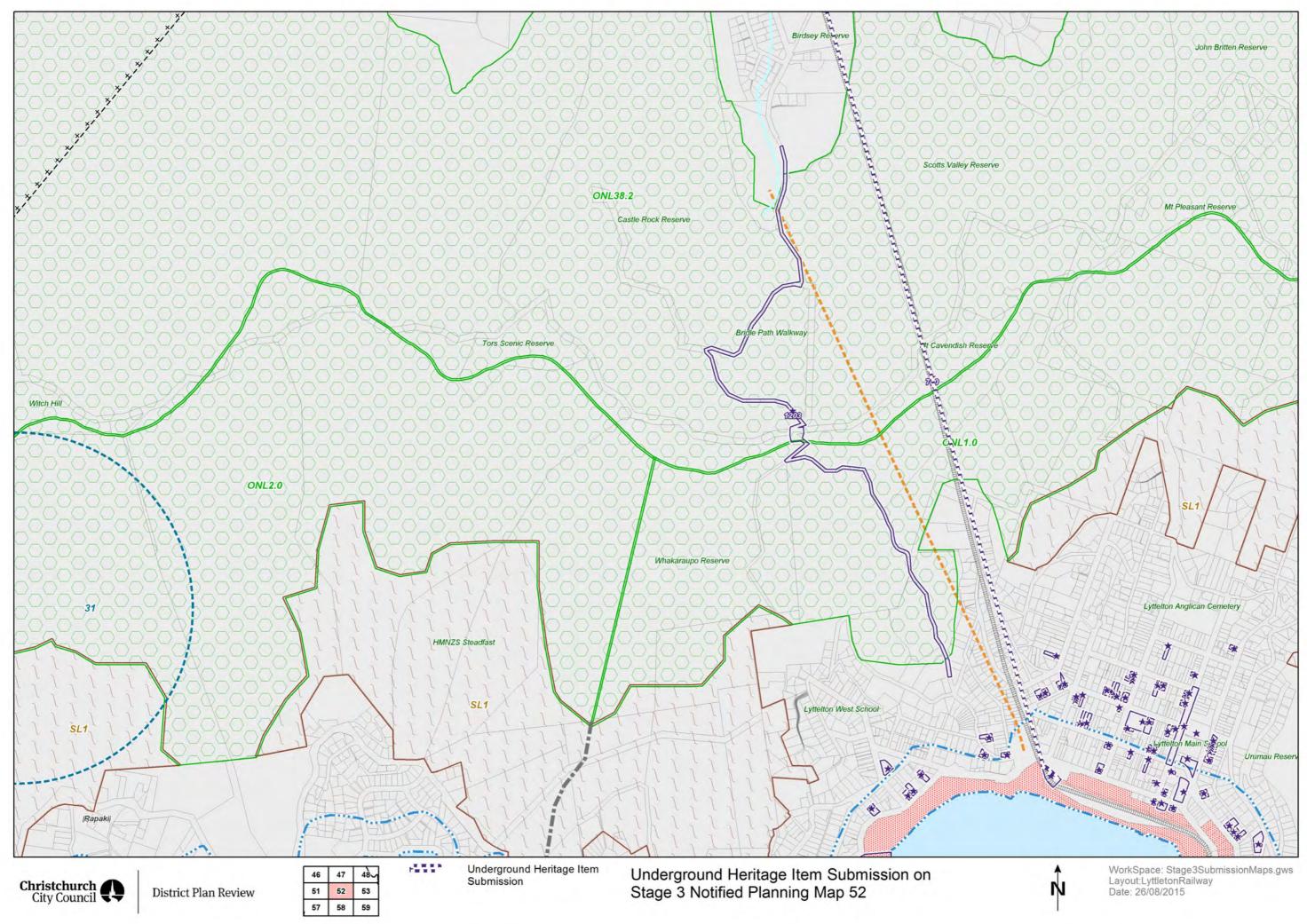
Attachment 4
Amendments to the planning maps
relating to Proposal 9 - Natural and Cultural Heritage

D. Submissions on Underground Heritage Items





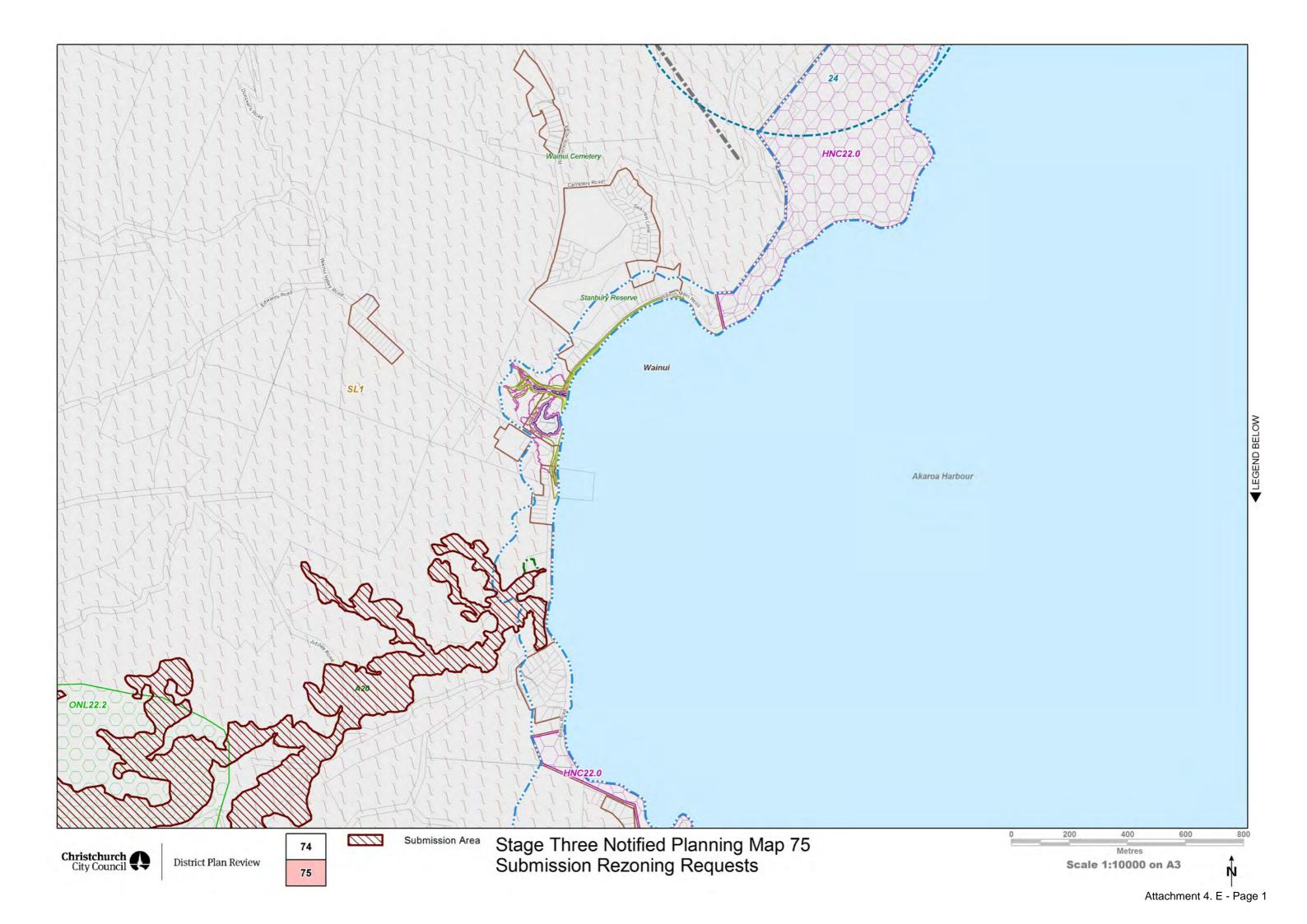


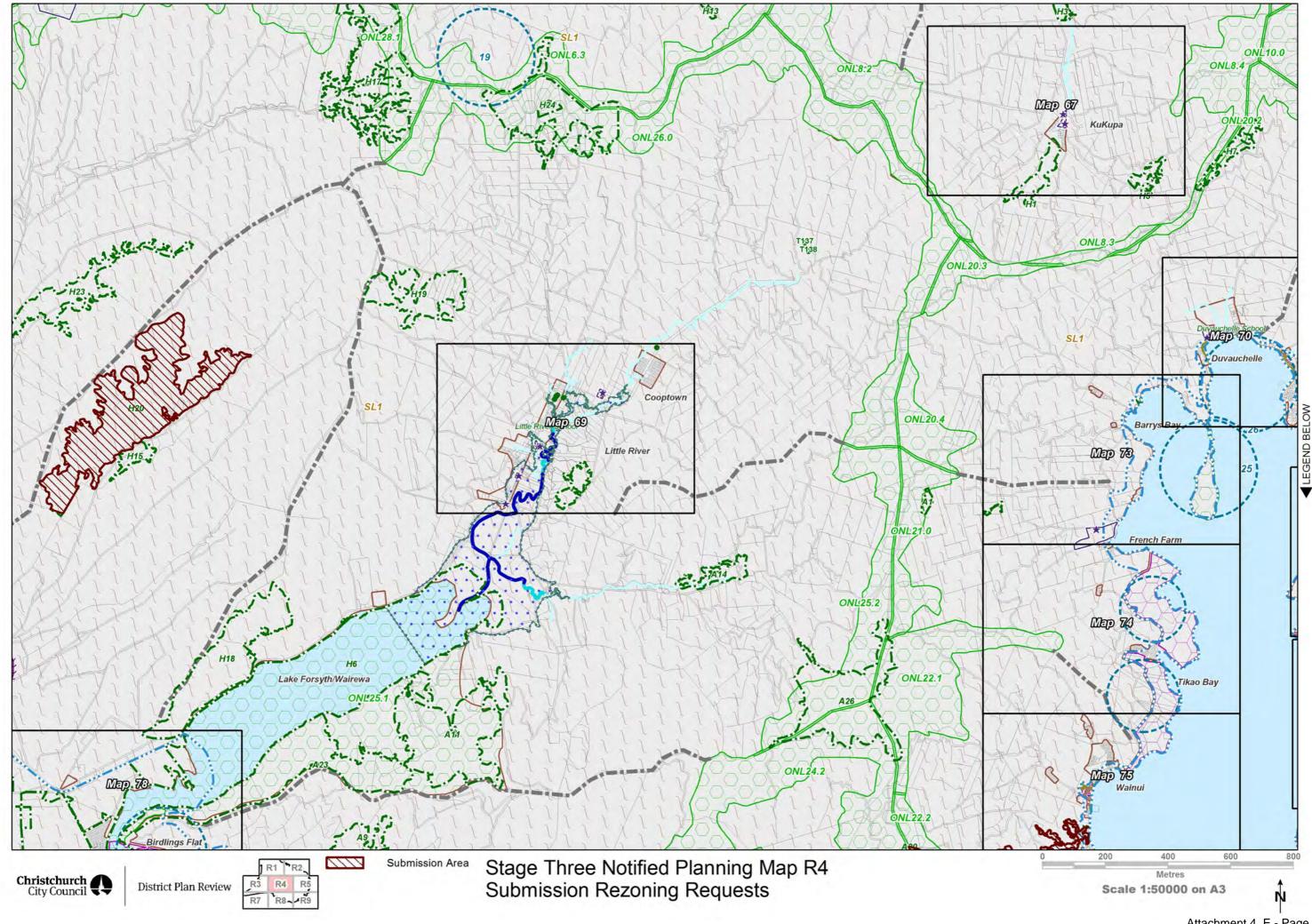




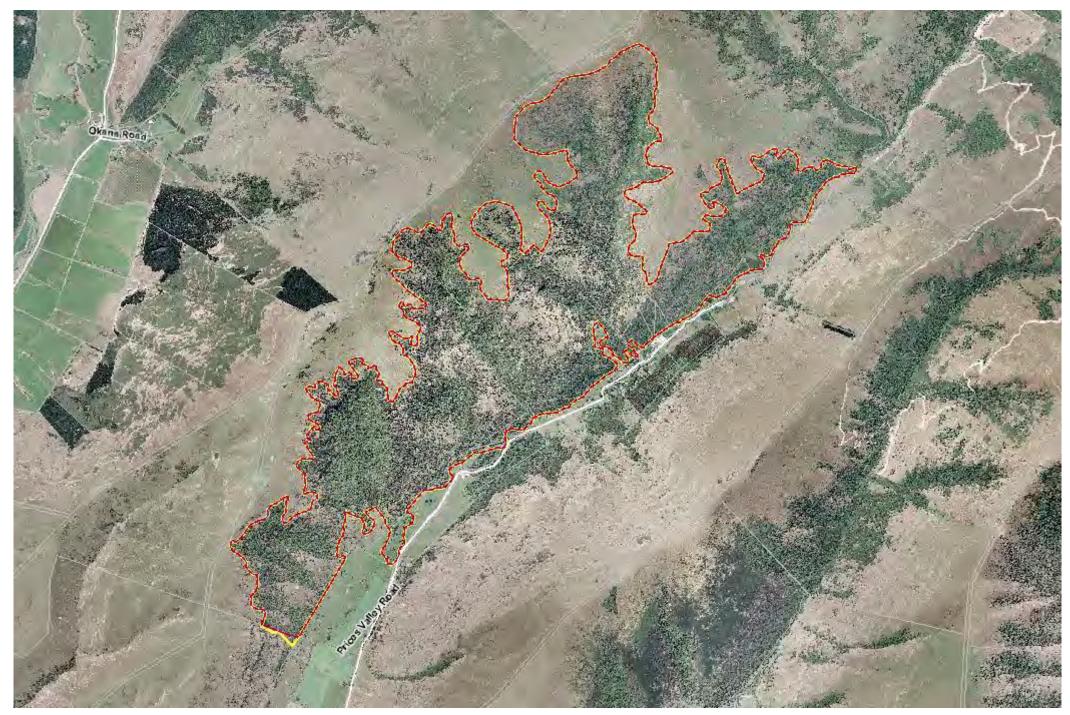
Attachment 4
Amendments to the planning maps
relating to Proposal 9 - Natural and Cultural Heritage

E. Submissions on Sites of Ecological Significance

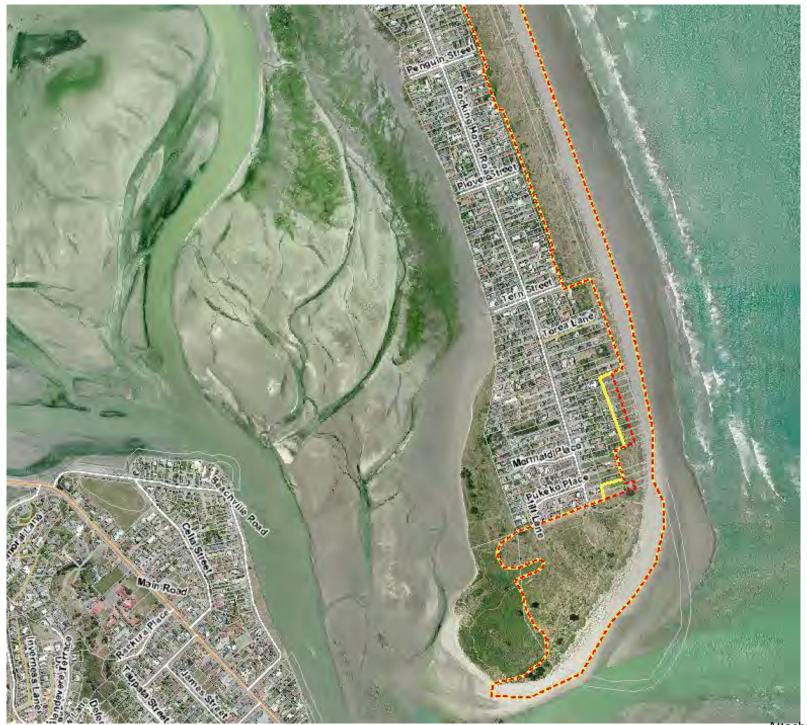








Attachment 4. E - Page 4





Attachment 5

Amendments to aerial photo of designation

Designation L126 - Minister of Education - Building Control Area - Attachment 1







Attachment 6

CMA boundary change to amend planning map 3

