

A Conservation Plan for  
Hagley Park and the  
Christchurch Botanic Gardens  
Volume Two: Hagley Park



Image: Phillip Capper, 2007

prepared by: Louise Beaumont  
Heritage Landscape Architect

Dave Pearson Architects Ltd

Bridget Mosley  
Archaeologist

prepared for: City Environment Group  
Christchurch City Council

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## Conservation plan: Hagley Park and the Christchurch Botanic Gardens

### Conservation plan status

This plan was commissioned in 2010 by the City Environment Group of the Christchurch City Council (“Council”) to implement Project 5 of the Hagley Park/Botanic Gardens Master Plan 2007 to prepare a heritage conservation plan for both Hagley Park and the Christchurch Botanic Gardens. The purpose of the conservation plan is to ensure that the heritage values of these places are properly accounted for in the management, use and development of the said places. The conservation plan will inform future review of the Hagley Park Management Plan and the Christchurch Botanic Gardens Management Plan.

All content of the conservation plan is that provided by the authors. Views expressed are not necessarily those of the Council. The plan has no statutory status, is not formally adopted by the Council, and its role is to provide heritage value conservation description and policies. The Council is under no obligation to implement or act on anything included in the plan.

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### Impact of the Canterbury earthquakes

The scale and significance of the heritage values in Hagley Park and the Botanic Gardens, and the terms of reference for the conservation plan, have always meant that the plan outcomes would be constrained to some degree, particularly with regard the heritage buildings, and reflect current thinking and information. The earthquakes added further limits, such as unavailability of resource information, and new elements of consideration, such as the requirement for building structural assessment. Therefore, this conservation plan represents the best information and recommendations able to be made at the time of preparation. In addition, some of the descriptions and recommendations may have become out of date and obsolete at the time of reading as earthquake damage has been repaired. Further conservation planning may be required in the future to address detailed heritage matters, particularly with respect to the heritage buildings.

### Land status

The current status of Hagley Park and the Botanic Gardens is that all land making up these places is held in fee simple title by the Christchurch City Council. Hagley Park is classified as a Recreation Reserve under section 17 of the Reserves Act 1977. The Botanic Gardens is classified as a Local Purpose (Botanic Garden) Reserve under section 23 of the Reserves Act.

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## Glossary of landscape terms used in this plan

**Avenue:** A tree-lined way or approach, usually long and broad.

**Belt:** The planting of trees around the perimeter of an estate or park with or without a drive and used to delineate a boundary.

**Belvedere:** In general a raised structure to provide a commanding or attractive view.

**Borrow:** pit.

**Carriage drive:** Drive formed to accommodate horse -drawn carriages.

**Carpet bedding:** The practice of forming beds of low growing foliage plants, all of an even height, in patterns that resemble a carpet, both in the intricacy of their design and the uniformity of their surface.

**Clump:** A number or cluster of trees, not necessarily of the same species, planted together to form a distinct group to relieve the monotony of open ground.

**Colonial Revival:** Garden style appearing in 1930's modelled on nineteenth century garden forms and plants.

**Crazy paving:** A pavement or path composed of irregular pieces of stone.

**Dell:** A hollow or small valley usually well planted.

**Drive :** A route around but within a park originally intended for horse drawn carriages.

**Dendrologist:** A person who studies trees.

**Deployment:** Placement or arrangement.

**Dot plants:** Tall plants in bedding schemes used for contrast of height and colour such as standard fuschia, canna lily and sometimes cabbage trees.

**Emblematic:** A process of representing symbolic objects.

**Episodical paths:** walks emanating from the main walk to show particular compartments of plants. A concept promoted by J. C. Loudon and used by him in his design for the Derby Arboretum.

**Eyot:** A small island in a river or a lake.

**Exedra:** Popular eighteenth-century garden feature or folly, often used as an ornamental curved screening device to hide another part of the garden. Exedra were either constructed solid features or planted hedges and were used to visually terminate an axis. They frequently incorporated ornamentation in niches or statues against the backdrop of the exedra as well as seats, fountains and paving.

**Foot walks:** refer walks.

**Gardenesque:** In a Gardenesque plan, all the trees, shrubs and other plants are positioned and managed in such a way that the character of each plant can be displayed to its full potential. The Gardenesque tended to emphasize botanical curiosities and a collector's approach and was seen as an ideal display method for Botanic Gardens in the nineteenth century.

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**Gnomon:** That part of a sundial that casts the shadow.

**Grove:** A small wood/collection of trees grown for ornamental appearance. Either geometrically planted or irregularly planted in the open style. Open groves had large shady trees, the branches of which provided a canopy.

**Gothic revival:** A phenomenon in architecture, design and literature of the eighteenth and nineteenth centuries, involving the re-use of a wide range of medieval styles of architecture and references to the middle ages.

**Japonaiserie:** A style in art reflecting Japanese qualities or motifs.

**Lakelet:** Small and usually rock enclosed water bodies.

**Lintel:** Horizontal architectural member spanning and usually carrying the load above an opening.

**Live hedge:** Plants used as hedging verses a ditch-bank or timber structure.

**Mound:** Popular feature of the Gardenesque style which used both natural and artificial mounds to help stage groupings of shrubs or single species and show them to best advantage. Frequently used in parks and gardens with level terrain to provide focal features and visual interest.

**Parallel:** A trench dug parallel to a fortification - also known as a parallel trench. In the nineteenth century these were of variable construction and depth, ranging from 1.5-1.8m up to 3m in depth.

**Pavilion:** A light, sometimes ornamental structure in a garden, park or place of recreation, used for entertainment or shelter.

**Pared turf:** Outer edge of grass is cut away to form a neat edge to line walks. Usually associated with walks which are sunk below the level of the turf.

**Patera:** Small flat circular or oval ornament in classical architecture as seen on the pillars of the Rolleston Avenue gates.

**Pinetum:** A collection of trees composed of conifers.

**Plantation:** Arborecultural term relating to the collective cultivation of artificially established trees. Nineteenth century plantations were regularly arranged in rows and other geometric formations, irregularly laid out, or set out in groups reflecting their botanic characteristics.

**Plat:** Flat area of plain grass.

**Pollard:** A method of pruning trees to produce a close rounded head of young branches.

**Promenade:** Lengthy walks or roads.

**Putti:** Representation of a cherub, infant or small boy, often shown winged

**Ribbon border also known as ribbon bedding:** The practice of planting narrow lines of highly coloured bedding plants in parallel rows beside paths.

**Rosary or Rosarium:** A rose garden of a formal kind, often circular in design and laid out with pergolas and walks with strong axial lines and most likely a central fountain or pool area

**Rose Garden:** A garden or area for growing roses.

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**Rustic work or rustication:** A style of landscape construction using simple natural materials (predominantly wood, bark, tree trunks, branches, thatch etc) in rather a primitive form which was intended to display the hand of the maker rather than the work of nature. Popularly used for seats, foot bridges, summerhouses, fences and gates etc Also known as rustic work.

**Show Houses:** Buildings for the cultivation and display of particular collections of plants within a Botanic Garden.

**Shrubbery:** Victorian term for a garden for growing a mix of small shrubs in foreground and trees in background.

**Sylvan:** Relating to or characteristic of woods.

**Tazza (plural tazze):** Shallow bowl mounted on a stem or supported with a circular base, for the display of flowers and plants, popular in the Victorian period.

**Turf ribbon borders** – narrow grass ribbons used to separate walks from planted gardens.

**Voussoir:** A wedge-shaped or tapered stone used to construct an arch.

**Walk:** Path in a garden intended for walking on, either for gentle exercise, for social purposes or to view a garden.

Section 1  
ANALYSIS AND ASSESSMENT OF  
COMPONENTS AND COLLECTIONS  
HAGLEY PARK



## Section 1. Analysis and assessment of components and collections

### 1.1 General

#### 1.1.1 Location

Hagley Park is an area of 165 acres. It is located in close proximity to the central city and sits within, but not a part of, Christchurch's Cultural Precinct. The Park wraps around the north, south and west of the Botanic Gardens and has a close spatial association with Christ's College and the Canterbury Hospital complex, both of which occupy adjoining and adjacent boundaries.

#### 1.1.2 Physical description

Hagley Park has been an integral feature of Christchurch since 1850. Its legally bounded area, although reduced in size with the loss of the hospital site and road widening, is largely unchanged from that originally set down in Edward Jollie's 1850 'Plan of Christchurch'.

The Park is divided into three by the main thoroughfares of Riccarton and Harper Avenues. To the north, Little Hagley Park occupies 6.96 hectares; North Hagley Park occupies 87.17 hectares south of Harper Avenue; and South Hagley Park, which lies to the south of North Hagley Park, occupies 70.507 hectares. Over time the parks have each developed a distinctive landscape aesthetic but all share a similar foundational plant palette. The adjoining Millbrook Reserve, a small park of 0.27 hectares, is located directly to the north of Little Hagley Park across the Avon River/Ōtākaro. It is technically not part of Hagley Park but is included in this conservation plan because of its proximity, and historic connection to Hagley Park. Linked by the Helmore's Lane Bridge, Millbrook Reserve has a 'garden' landscape which provides an interesting contrast to both Little Hagley Park and Hagley Park.

The spatial organisation of Hagley Park as it appears today is heavily influenced by its early historical use as a revenue generating landscape. Land within both South and North Hagley Parks was leased for grazing and, in some cases, temporary occupation, from the early 1850s, to raise funds for the city's developing infrastructure. Around this the needs of various sporting organisations were accommodated. Pathway networks through the Park formalised habitual pathways and a large scale planting programme between 1862 and 1889 established the underlying planted structure which has become a character-defining feature of the Park.

Principal circulation pathways through the Park continue to reflect long-established egress points which are ornamented by a variety of gates, and a river walk follows the line of the Avon on the south and east of North Hagley Park. Bridges within the Park bisect the river at nine points.

Within North and South Hagley Park there is an over-riding sense of expansiveness which is the result of a predominance of grassed fields, the large waterbody of Victoria Lake, a permeable boundary, lengthy view shafts formed by the avenues and perimeter belts, and other view corridors which extend out to the wider landscape of the city.

There is a diversity of overall visual character within North, South and Little Hagley Parks, which has been created in most part by planting combinations, landscape elements and the functional nature

of spaces within the Park.

Venerable and mature trees give Hagley Park and Little Hagley Park a high degree of time depth which is further reinforced by commemorative fabric which illustrates aspects of the Park and Canterbury's history.

Significant aspects of the designed, living and built fabric within Hagley Park which has an identified heritage value or significant experiential quality are identified on the location plan and discussed in more detail in the Analysis of Components and Collections which follows.

## 1.2. Analysis of Hagley Park as a whole

### 1.2.1 Setting

Setting is defined in the ICOMOS New Zealand Charter 2010 as *“the area around and/or adjacent to a place of cultural heritage value that is integral to its function, meaning, and relationships. Setting includes the structures, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the place or used in association with the place. Setting also includes cultural landscapes, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a place; and relationships with other places which contribute to the cultural heritage value of the place. Setting may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the cultural heritage value of the place.”*<sup>1</sup>

Hagley Park and the Botanic Gardens have shared a close spatial and intertwined historical and administrative relationship since the early 1860s. Although the Botanic Garden has acted as the premier site for significant tree planting activities, some of this cultural practice extended into Hagley Park with Domains Board members and others marking specific events across both grounds.

In 1902 Coronation oaks were planted in both Hagley Park and the Botanic Gardens; the Governor General Lord Cobham planted oaks in both Hagley Park and the Botanic Gardens in 1961 and 1962 respectively; and, in 1963, former Superintendents and Directors planted a clump of stone pines to commemorate the Botanic Gardens' centenary in Hagley Park.

The early development and stewardship of both Hagley Park and the Botanic Gardens was concurrent, planned and undertaken by the same individuals and, although each landscape is a distinct typology in its own right, they each reflect the same period in their observable historic design conventions and period favoured plant palette. Together these landscapes are a representative catalogue of the earliest plant material raised by both Enoch Barker and John Armstrong for both places.

Since the late 1930s the Woodland has been considered part of the Botanic Gardens as indicated in Domains Board Minutes and, from the late 1960s, the development of the Pinetum has been seen as an extension of the Botanic Gardens within Hagley Park.

<sup>1</sup> ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010)

## 1.2.2 Landscape character

This analysis of the character of Hagley Park uses Juliet Ramsey's widely adopted methodology for the identification and assessment of heritage landscapes.<sup>2</sup> Based on this methodology, Hagley Park can be most appropriately classified under the recognised categories as follows:

Type: Public park, Gardens, Domains and Public Reserves

Period: Predominant spatial organisation of Hagley Park completed in the late Victorian period<sup>3</sup>

Stylistically:

- North and South Hagley Parks have evolved into a predominantly active recreation zone within a public park framework of vegetation and landscape features
- Little Hagley Park: Small scale woodland park with a river focus
- Millbrook Reserve: Passive amenity reserve with a river focus

## 1.3 Heritage values

The following section documents those components within Hagley Park and Little Hagley Park which are considered to have heritage significance. The history of each element is detailed together with comment on the element's construction and condition, wherever possible. This follows accepted conservation practice which directs that for places with any degree of complexity, it is necessary to prepare individual assessments of component parts or aspects.<sup>4</sup>

Analysis and assessment was undertaken using a three stage process which involved the assessment of heritage values, the ranking of the level of international, national, regional or local significance and determination of the degree of significance. These assessments use accepted evaluation criteria as described below, and consider historical data, the context and historic themes that apply to the element, the way in which its extant features demonstrate and embody its function, its associations and its formal or aesthetic qualities.

### 1.3.1 Assessment of heritage values

The methodology and criteria used to undertake the assessment of significance has relied solely on that outlined in the consultant's brief. This is a seven value system used by the Christchurch City Council in their evaluation of heritage buildings, places and objects.<sup>5</sup> These values are:

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.*

<sup>2</sup> Ramsey, J. (1991) *Parks, Gardens and Special Trees: A Classification and Assessment Method for the Register of the National Estate*, Australian Heritage Commission

<sup>3</sup> Millbrook Reserve was a private estate and its spatial organisation today does not reflect the original form of the landscape or its 1920s redeveloped form

<sup>4</sup> Kerr, J. S. (2004) *The Conservation Plan*, Sixth Edition, p. 8

<sup>5</sup> *Christchurch City Plan*, Volume 2, Section 4.3.1

### Cultural and Spiritual significance

*Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief including:*

- *the symbolic or commemorative value of the sites;*
- *significance to tangata whenua;*
- *associations with an identifiable group and esteemed by this group for its cultural values.*

### Architectural, Landscape and Aesthetic significance

*Architectural, landscape architectural and aesthetic values that demonstrate or are associated with design values, form, scale, colour, texture and materials of the site.*

### Contextual significance

*Contextual values that demonstrate or are associated with:*

- *a relationship to the environment (constructed and natural) setting, group, precinct or streetscape;*
- *a degree of consistency in terms of scale, form, materials, texture, colour, style and/or detailing in relationship to the environment (constructed and natural), setting, group, precinct or streetscape;*
- *a physical or visible landmark; a contribution to the character of the environment (constructed and natural) setting, a group, precinct or streetscape.*

### Archaeological significance

*Archaeological values that demonstrate or are associated with:*

- *the potential to provide archaeological information through physical evidence;*
- *an understanding about social, historical, cultural, spiritual, technological or other values or past events, activities, people or phases.*

### 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 that were innovative, or of notable quality for the period.*

### Scientific significance

*Scientific values that demonstrate or are associated with:*

- *scientific or research value of a place;*
- *a contribution to research understanding of natural history;*
- *natural values showing patterns in natural history or continuing ecological, earth or evolutionary processes;*
- *contribution to scientific understanding of the environment.*

### 1.3.2 Degree of heritage significance

A determination of the degree of significance of identified heritage structures has been undertaken in accordance with the following scale used by Christchurch City Council. Refer to Section 4:

Conservation Policies for conservation processes relevant to these degree of significance.

In the case of buildings, this determination has extended to the various elements or fabric which comprise the structure and an assessment has been made as to the intrinsic value of the element or fabric, and the contribution these make to the structure's overall cultural significance. It should be noted that a building's original fabric may be assessed as having heritage significance, as can fabric



that is added at a later time.

Degree of Significance scale:

High cultural significance

- *Those features/elements which make an essential and fundamental contribution to the overall significance of the place and should be retained. It takes into account factors such as its age and origin, material condition and associational and aesthetic values.*

Moderate cultural significance

- *Those features/elements which make an important contribution to the overall significance of the place and should be retained where possible and practicable. This fabric makes an important contribution to the understanding of the heritage values of the place.*

Some cultural significance

- *Those features/elements that make a minor contribution to the overall significance of the place.*

Non-contributory or Neutral significance

- *Those features/elements that have no appreciable heritage significance but may allow the building or structure to function.*

Intrusive

- *These features/elements that detract from the overall heritage significance of the place or obscure fabric of greater heritage value.*

### 1.3.3 Ranking of significance

Overall assessments of heritage significance can be complemented and justified by the descriptive ranking of the individual elements of a place. The methodology and criteria used to undertake this determination was drawn from New South Wales heritage practice<sup>6</sup> with necessary geographical substitutions.<sup>7</sup>

Local heritage significance, in relation to a place, building, work, relic, moveable object or precinct, means significance to an area in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.

Regional heritage significance, in relation to a place, building, work, relic, moveable object or precinct, means significance to the region in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.

National heritage significance, in relation to a place, building, work, relic, moveable object or precinct, means significance to the nation in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.

International heritage significance, in relation to a place, building, work, relic, moveable object or precinct, means significance internationally in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.

<sup>6</sup> New South Wales Heritage Office (2001) *Heritage Manual 2: Assessing Heritage Significance*; New South Wales Heritage Office (2009) *Assessing Significance for Historic Archaeological Sites*

<sup>7</sup> State Significance substituted by Regional significance for New Zealand

## 1.3.4 Significant site fabric and area location map




Figure 1.1. Aerial showing general location of significant site fabric referred to in the following assessments  
Google Earth Imagery date 3 April 2009.  
Source: © 2011 Google



## 1.4 Modified natural features

### 1.4.1 Avon River/Ōtākaro

<b>Fabric:</b> Avon River/Ōtākaro	<b>Also discussed in:</b> Volume 1: 3.1.1, 3.1.2, 3.4.2, 3.7.2
<b>Location plan reference:</b> 1	<b>Historical images:</b> Volume 1: 3.42 , Volume 2: 1.2
<p><b>Element:</b> Avon River/Ōtākaro and the tributaries that feed into the river.</p> <p><b>Description:</b> Serpentine portion of the Avon which bounds North Hagley Park on its northern, southern and eastern sides and tributaries that cross the Park at various points.</p> <p><b>History:</b> The Avon River/Ōtākaro was an important mahinga kai and travel route between Ngāi Tahu kāinga at Kaiapoi and on Banks Peninsula. As such, it was one of the important social and cultural networks which sustained an established system of reciprocal exchange known as kai-hau-kai.</p> <p>Post European settlement, the river's gravel resource, particularly in the streams which crossed the Park was used for roading.<sup>8</sup> As a natural feature in conjunction with the openspace of Hagley Park the river influenced development on the periphery of the north and east of North Hagley Park and has been a consistently well-utilised waterway for recreational pursuits since the earliest times.</p> <p>It is perhaps a less significant visual feature within the Hagley Park landscape than the Botanic Gardens, but nevertheless contributes additional ecosystem interest to the predominantly open parkland and treed-avenue aesthetic of the Park.</p>	
	
<p>Figure 1.2. Postcard view of the Avon River, river walk and Rotten Row, North Hagley Park, 1900. Source: L. Beaumont private collection</p>	

<sup>8</sup> *Lyttelton Times*, 25 March 1854, p. 10

**Modifications:**

- Native vegetation cleared to enable planting of exotic species
- Natural processes of erosion of river banks and bed, as well as gravel harvesting.
- Concrete block, wood retaining and other forms of bank stabilisation works undertaken
- Alteration to Avon River channel to increase width of Carlton Mill Road in 1925.
- Island formed on low-lying ground near Rossall Street-Carlton Mill Road in 1927.
- Part of the river bank filled in and south bank cut away in 1929.
- Six chains of Washbourne's Creek diverted in 1934.

## Assessment of significance values: Avon River/ Ōtākaro

### Historic and Social significance:

- As outlined in the Avon River Masterplan, *“the Avon River/Ōtākaro is considered to be the only feature of the prehistoric landscape of the central city that can still be enjoyed in anything near its original state.”*<sup>9</sup>
- The river and its associated tributaries were an influencing factor in the selection of temporary encampments by the early settlers who occupied sites across the Park.
- The river has been the setting for some of the city's earliest foot bridges, and the river corridor has been a popular place for European forms of recreation, amenity since 1850. It was also the site of tactical situation training for the Canterbury Engineer Voluntary Forces who used it for bridge construction and dismantling instruction in the late nineteenth century and early twentieth century.
- Although the wetlands and associated mahinga kai were largely destroyed during the European settlement of Christchurch, their historic associations remain, as does the desire of Ngāi Tahu for these areas to be appropriately recognised and cared for.

### Cultural and Spiritual significance:

- The site and setting of Hagley Park, including the Avon, encompasses ancestral kāinga and mahinga kai where tūpuna once lived, travelled and harvested the bounty of the forests, wetlands and waterways. In addition, Ngāi Tahu has an ancestral relationship with the whenua (land), awa (river) and native species in general, which they trace through tribal whakapapa.
- The river forms part of the dominant theme of the nineteenth and twentieth-century history of Ngāi Tahu's association with Hagley Park and they continue to seek redress for broken promises stemming from the purchase and settlement of land in Canterbury and Christchurch, and the loss of their settlements and mahinga kai.
- The river was a dominant landmark in the first plans for the central city and its course was used to define some of the boundaries for Hagley Park. The selection of a park landscape which included a water body such as a river reflects nineteenth-century park planning practice which favoured the selection of park landscapes with picturesque elements such as rivers or streams along which walks could be laid.
- As outlined in the Avon River Masterplan,<sup>10</sup> *“during the past 150 years the river setting has been transformed into a show-piece of the Christchurch Garden City ideal, an oasis in the heart of a busy city.”*

<sup>9</sup> Avon River/Ōtakaro (Central City) Masterplan, 2007, <http://resources.ccc.govt.nz/files/AvonRiverMasterplan-projects.pdf> p. 6, Accessed August 2012

<sup>10</sup> Ibid

Architectural, Landscape and Aesthetic significance:

- The river has influenced the development of a river walk on North Hagley Park's southern and eastern boundary which has been an important part of the experience of the Park for over 100 years.

Contextual significance:

- The river has a high landmark value. As an overall waterbody in the central city it is considered to be *“an outstanding feature and icon of the city being integral to the identity of Christchurch as the Garden City.”*<sup>11</sup>

Archaeological significance:

- Refer Section 1.13

Scientific significance:

- Changes in the river corridor over time illustrate continuing ecological and fluvial processes

### Assessment Summary: Avon River/Ōtākaro

Heritage Significance Assessment: Avon River	
Degree of significance:	High
Ranking of significance:	Of regional and local significance

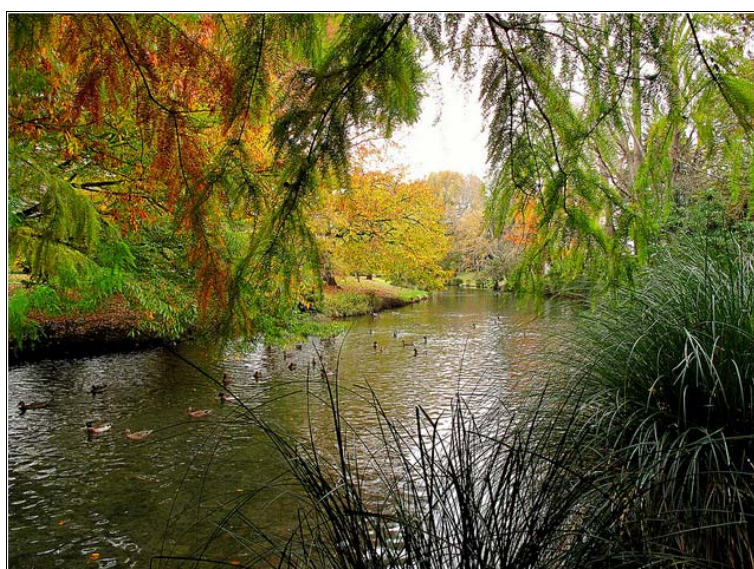


Figure 1.3. View of the Avon River and riverbanks, 2012.

Source: L. Beaumont

<sup>11</sup> Ibid, p. 43

## 1.5 Planted fabric

### 1.5.2 Early, associative and commemorative trees

<b>Fabric:</b> Trees – Early, associative & commemorative	<b>Also discussed in:</b> Volume 1. 3.2.4, 3.3.3, 3.4.3
<b>Location plan reference:</b> Various	<b>Historical images:</b> Volume 1: 3.80
<p><b>Element:</b> Tree avenues, perimeter belts, planted clumps and individual specimens.</p> <p><b>Description:</b> Vegetation in this category is considered to be of importance because of its age, demonstration of a particular planting style, horticultural practice, provenance or association with a particular individual or group.</p> <p><b>History:</b> Large-scale planting across the Park took place under the direction of Enoch Barker and John and Joseph Armstrong between 1862 and 1889. This determined the landscape aesthetic for the Park for the next 120 years. Tree selection for avenues and belts was based on the English preference at that time for broad-leaved deciduous trees. In the case of the Armstrongs it may also have been influenced by prevailing environmental theory which held that particular trees had special ameliorative qualities. Poplars, planes, elms and maples (Sycamore and Norway) were considered by Joseph Armstrong to possess the highest degree of carbon absorption properties which was believed to correlate with a heightened state of environmental health.<sup>12</sup></p> <p>The Armstrongs also introduced a row of at least 12 Wellingtonia (some extant) in 1873 near Pilgrim's corner.<sup>13</sup> This species, which Joseph referred to as the 'Wellington Fir', were considered by them to be a "splendid tree." A number of other members of the pine tribe and the larch were also considered by them to be useful species<sup>14</sup> and some of these were planted in a 'fir clump' (extant) near Victoria Lake. Clumps were frequently used to relieve the monotony of open ground and conifers and pines were a particularly effective contrast to the deciduous species. In the case of the Armstrong's clump near Victoria Lake it is possible that this was planted on the site of a former shingle pit.</p> <p>Most of the extant planting in the avenues and perimeter belts was undertaken during Barker and the Armstrongs' terms of employment. While some discrete areas of planting (such as the Elms in North Hagley Park and the remnant clumps near Lake Victoria and Carlton Mill Corner) can be directly associated with either Enoch Barker or the Armstrongs, there is less certainty around the bulk of extant trees. This is because of a lack of specific planting detail in the Domains Board Minutes and, in the case of Barker's belts, necessary ongoing and repeated replanting due to drought, depredations by hares and birds and also vandals during the initial development period. However, the documented use by the Armstrongs of nurse trees in the avenues and the desired effect that this practice had upon the surviving trees may be still observable in trunk formation and branch patterning of some avenue species.<sup>15</sup></p> <p>Subsequent Head Gardener/Curators appear to have spent a large part of their time directing thinning operations in the avenues and belts. In the belts, Barker's colonial 'first wave' species</p>	

<sup>12</sup> Armstrong, J. B. Planting in Towns, *New Zealand Country Journal*, 1 January 1880, Vol.4, p. 50

<sup>13</sup> Duff, G. (1981) *The History of the Botanic Gardens and Hagley Park*, unpaginated

<sup>14</sup> Armstrong, J. B. The Forming and Management of Plantations, *New Zealand Country Journal*, 1 March 1879, Vol. 3, No. 2, p. 103

<sup>15</sup> Nurse trees were used to force the preferred tree to produce a tall pillar-like trunk with few side branches, these being shaded off by their close proximity to the faster growing pines



(poplars, willows) were removed and, in the case of the Armstrongs' avenues, nurse trees were removed and avenues were considerably thinned<sup>16</sup> to allow views of the Park and beyond. In Ambrose Taylor's time this was to effect what he described as a “Gothic canopy”.

New planting was undertaken by Taylor in an area of around two acres in South Hagley Park, adjacent to the Park Caretaker/Ranger's cottage (near the site of today's netball courts.) This was planted in 1893 in what was described as different varieties of trees planned as a permanent park group.<sup>17</sup> It is possible that many of these survive although further investigation is needed to determine what species were planted and if these are distinguishable from James Young's plantings of English lime, Spanish chestnuts, horse chestnuts, English beech and English sycamore in this area.

Young was also responsible for planting an avenue between the Armagh Street Bridge and Victoria Lake in 1927. This following the established planted aesthetic and was a chestnut avenue.



Figure 1.4. Gothic canopy effect of tree avenues near the netball courts, South Hagley Park. Source: L. Beaumont, 2011

Two significant planting deviations to the Park's established plant palette are noted. The first of these was the introduction of the roadside plantings of massed *Prunus* species (Cherry blossom). This species had been first planted in ca. 1905 and was added in waves from 1936. Now, over 75 years later, these have also become a character-defining feature of Hagley Park.

The second and more recent planting major addition to the original Hagley Park vegetation was the 1970s planting of the Hagley Golf Course in North Hagley Park. This was a predominantly coniferous palette of trees of North American origin which are noted in the Management Plan to

<sup>16</sup> The Armstrongs were proponents of “erring on the side of thickness” when planting as noted by Joseph Armstrong in the *New Zealand Country Journal*, 1 March 1879, Vol 3, No. 2 pp. 98-105

<sup>17</sup> *The Star*, 18 October 1893, p. 2

have always been controversial. As they have grown and become more visually significant, the different character and form of these trees in comparison to the rest of Hagley Park trees has become increasingly apparent.<sup>18</sup>



Figure 1.5. Ca. 1905 Cherry trees on Riccarton Avenue photographed in 1937.  
Source: *Auckland Weekly News*, 6 October 1937, p. 55, Sir George Grey Collection, APL

Commemorative planting, both Arbor Day and other occasion-marking planting is known to have occurred across North and South Hagley Park and Little Hagley Park, as documented in the Appendices in Volume 1. Some of the documented planting occasions recognised internationally important events such as the planting of the King Edward Oak and the Queen Alexandra Oak on the southern side of Hagley Park, but for the most part these plantings were local occasion markers or Arbor Day events. The practice of incorporating most of these trees into existing plantings of the same species has made their identification impossible in most cases.



Figure 1.6. Members of the Domains Board observing Arbor Day by planting a tree in the vicinity of Victoria Lake in November 1931. Source: Clippings book, CH343/80d, CCCA

<sup>18</sup> Hagley Park Management Plan, 2007, p. 49



## Assessment of significance values:

### Historic and Social significance:

- The avenue, perimeter belts and clumps have a high degree of significance as the earliest surviving large aggregation of trees in the city. These trees have an additional significance as plantings associated with the first two Government Gardeners as well as the provincial government appointed Commissioners and the early Domains Board.
- The twentieth-century plantings of Yoshino cherries illustrates changing plant fashions and the Japonaiserie influence which had popularised many exotic oriental species throughout Canterbury and other parts of New Zealand by this time.
- The Park trees as a collection have been a valued site of instruction for students of botany, horticulture and forestry, and have been the subject of numerous photographic studies over time.

### Cultural and Spiritual significance:

- Tree selection and layout illustrates an adherence to a familiar English parkland aesthetic and a nineteenth-century preference for parkland with broad-leaved deciduous species planted to effect shaded orderly avenues and perimeter belts with contrasting clumps of evergreen exotic coniferous species.
- The trees have a high importance in the community consciousness as evidenced by public efforts to prevent tree felling and pruning in the Park on many occasions. This was demonstrated most notably in 1904 when letters to the Minister of Lands achieved a temporary stay on tree removal.

### Architectural, Landscape and Aesthetic significance:

- Because of their age, size and venerable appearance the oldest layers of Hagley Park plantings have a high landscape value, both as particular landscape features (avenue, clump, belt) and as a collection. They are pivotal in helping to define Hagley Park's sense of space and contribute much to the time-thickness and other experiential qualities of the Park.

### Contextual significance:

- By virtue of their size and stature the avenue, belt and clump plantings have a high landmark value and are character-defining features of the Park. They are a key contributing element in the Park's unique sense of place and time depth.
- Cherry plantings on Harper Avenue and Riccarton Avenue also have a high landmark value and experiential quality and have been a feature of these travel corridors for over 75 years.

### Archaeological significance:

- Refer Section 1.13

### Technological and Craftsmanship significance: N/A

### Scientific significance:

- The oldest of the trees are of scientific interest for their genetic lines, some of which are likely to have been propagated from American imports of seed via the Government's forest tree seed trial programme in the 1870s.
- Surviving plantings from the Armstrong period have the potential to illustrate past horticultural/forestry practices, and contribute to the advancement and understanding of nineteenth and early twentieth-century environmental theories and practices.

### Assessment summary: Early, associative and commemorative trees

This is not an exhaustive list as planting records held by Council prior to 1950 are not sufficiently detailed to enable the identification of many trees with any degree of certainty. Further research is needed to identify and locate other important plantings in this category and investigate Ambrose Taylor's 1893 plantings and James Young's plantings in South Hagley Park.

### Ranking of known surviving significant trees in the Hagley Park and Little Hagley Park

Tree	Location	Degree of Significance	Nature of Significance	Ranking of significance
Enoch Barker's elms <sup>19</sup>	South Hagley Park	High	(H) (A) (S)	N,R ,L
Remnant of the Armstrongs' <i>Pine</i> clump	North-east corner of the North Park opposite Park Terrace (Carlton Mill woodland)	High	(H) (A) (S)	N,R ,L
Hagley Park avenues and belts	Extending across Park	High	(H) (A)	N,R ,L
The Armstrongs' remaining row of <i>Sequoiadendron giganteum</i>	Near Pilgrim's Corner	High	(H) (A) (S)	N,R ,L
The Armstrong's clump of <i>Pines and Cupressus</i>	On the south-east side of the North Hagley Park (north of Victoria Lake)	High	(H) (A) (S)	N,R ,L
Flowering Cherry perimeter including 1936 arbor day plantings	Riccarton Road and Harper Avenue	High	(H) (A)	L
1936 Arbor Day purple sycamores	Near the corner of Riccarton Road and Deans Avenue	Some to Moderate	(H) (A)	L
1950 Arbor Day oaks	North Hagley Park	Some to Moderate	(H)	L
Combined Arbor Day/centennial/coronation oak	North Hagley Park	Some to Moderate	(H)	R ,L
1961 Cr. W. MacGibbon's Golden cedar	Pinetum	Some to Moderate	(H)	L
1963 Stone Pine clump	Adjacent to the MacGibbon Gates North Hagley Park	Some to Moderate	(H)	L
1963 European beech commemorating the Girl Guides	Little Hagley Park adjacent to Harper Avenue	Some	(H)	L
1970s conifers	North Hagley Park golf course	Some	(H)	L
1976 <i>Sequoiadendron sempervirens</i> Operation Deep Freeze Friendship Tree	Pinetum, half way between the Traffic Bridge and Wasbourne Creek	Some to Moderate	(H)	R, L

<sup>19</sup> Challenger, S. (1985) Landscapes and Gardens in Early New Zealand, *Annual Journal of the New Zealand Institute of Horticulture*, No. 13, p. 65

1992 <i>Pinus wallichiana</i> planted by His Holiness the Dalai Lama Pinus	Pinetum, North Hagley Park	High	(H)	N,R ,L
1997 Paul Harris memorial tree	North Hagley Park	Some	(H)	R,L
2001 Hippocratic plane	Between Hospital and the Avon River	Some	(H) (S)	R,L
2008 <i>Pinus brutia</i> Progeny of the Gallipoli Lone Pine	Pinetum, North Hagley Park	Some	(H) (S)	R,L
2011 English Beech planted by Prince William et al.	North Hagley Park – area where earthquake damaged Beech trees were removed	High	(H)	N,R ,L

### Key to ranking of significance

N – of significance to the nation in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.

R –of significance to a region in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.

L – of significance to an area in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.

### Key to nature of significance

(H) Of association value and value as evidence

(A) Of aesthetic value

(S) Of scientific value



Figure 1.7. Arbor Day oak which commemorates both the centennial of Canterbury in 1950 and the coronation of Queen Elizabeth II in 1953.

Source: L. Beaumont, 2011

## 1.6. Spatial organisation and design

<b>Fabric:</b> Spatial organisation and design	<b>Also discussed in:</b> Volume 1 3.2.4, 3.3.3, 3.4.3
<b>Location plan reference:</b> N/A	<b>Historical images:</b> Volume 1: maps
<p><b>Element:</b> The spatial organisation of Hagley Park, its division into functional zones and the differing landscape aesthetic as acquired through design and evolution.</p> <p><b>Description:</b> Hagley Park is largely divided into three distinct spaces:</p> <ul style="list-style-type: none"> <li>• Sports grounds – including a variety of buildings and varying intensities of occupation.</li> <li>• Impressive planted avenues and belts bisecting and encircling the Park as well as planted clumps.</li> <li>• Planted parkland areas on the margins of the Park that have evolved into a number of differentiated spaces – Pinetum, Harman's Grove, Daffodil Woodland, Bluebell Dell, Riccarton Road perimeter drifts, Heritage Rose Garden, Primula and Waterside Garden.<sup>20</sup></li> </ul> <p><b>History</b> Post settlement, one of the earliest formed features in Hagley Park was a shingle pit. Centrally located in North Hagley Park this operated until 1870 and prevented the development of the central portion of the Park<sup>21</sup>. Financial imperatives saw the leasing of large tracts of the Park as a revenue generating exercise around the shingle pit and early planting was limited to the formation of perimeter belts from 1862.</p> <p>These belts delineated the Park boundary and are believed to have been intended long term as a perimeter carriage ride<sup>22</sup>. This would have been in keeping with the period design conventions for the layout of public parks at that time, as promoted by J. C. Loudon<sup>23</sup> in his treatise on the laying out of public gardens and promenades.<sup>24</sup> This directed the formation of a road for carriages on the outer edge of the park “<i>in measure a repetition of the boundary line at a certain distance from it ...</i>” This was to be planted near the road to form foregrounds to the interior of the park and on the other side of the road to disguise the boundary and form foregrounds to the scenery beyond.<sup>25</sup></p> <p>Following the closure of the shingle pit in 1870 and its remediation with a “clump of firs”<sup>26</sup> the perimeter belts were completed and lengthy avenues were formed and planted. The layout of these followed the routes of the well-established habitual footwalks and featured species chosen to provide shady covered walks in summer and open sheltered sunshine walks in winter, as was the usual practice. The selection of species was informed by English preference, which has been analysed as being those trees which are “<i>delicately patterned, softly outlined, varied in form and colour, scumbled in texture, seasonal in foliage and tolerant of undergrowth</i>”.<sup>27</sup></p>	

<sup>20</sup> Although some of these spaces are managed as part of the Botanic Gardens they are legally part of Hagley Park  
<sup>21</sup> *The Press*, 21 November 1906, p. 12

<sup>22</sup> Mr H. P. Murray Aynsley indicated that these had been planted in the hope that someday a proper drive would be formed round the Park, Minutes, March 1904, cited by Heriott, p. 438

<sup>23</sup> John Claudius Loudon, influential Victorian writer and park and cemetery designer

<sup>24</sup> Loudon. J. C. (1835) Remarks on laying out Public Gardens and Promenades

<sup>25</sup> Loudon, p. 652

<sup>26</sup> Possibly the Armstrong's mixed clump on the south-east side of North Hagley Park (north of Victoria Lake)

<sup>27</sup> 'The Case for Control of Afforestation of Open Land in National Parks '(Standing Committee on National Parks of the Councils for the Preservation of Rural England and Wales and the Joint Action Group for the Protection of

A recognisable 'order' of tree placement was promoted by Loudon and others for the deployment of trees in parks - historical, geographical, geological [ecosystem] or scientific and further research should be undertaken to determine if Barker, and also the Armstrongs, were emulating any of these period conventions or following any recognisable planting order.

As described in the writings of J. C. Loudon,<sup>28</sup> the principle requisites of public parks provided for recreation at this time were free air and extent...*"the object being less to display beautiful scenery than to afford free wholesome air, and an ample uninterrupted promenade."* Although previous writers have referred to Hagley Park as the English ideal of a gentleman's deer park, by 1870 its planned development was more in line with the design of English public parks at this time, which possessed two distinct recreational and spatial features: the equestrian or carriage drive and the pedestrian 'walk'.<sup>29</sup> Domains Board minutes suggest that London's Hyde Park was considered a worthy park to emulate in this regard.

In addition to pedestrian amenity, other more organised recreational pursuits had been catered for on the margins of the Park from 1860, and here English social rituals were replicated as far as possible, around grazing animals, cultivations and shingle removal. Various structures were erected and the topography of leased sites was modified to accommodate a number of sporting codes. These groups were initially prevented from planting live fences around their grounds, pitches and courts, as these were considered to *"interfere materially with the Parks general effect when [it was] properly laid out."*<sup>30</sup> However, this notion appears to have quickly lost favour and sporting bodies were soon encouraged to contain their grounds with planted hedges and mitigate views of their buildings where this was possible.

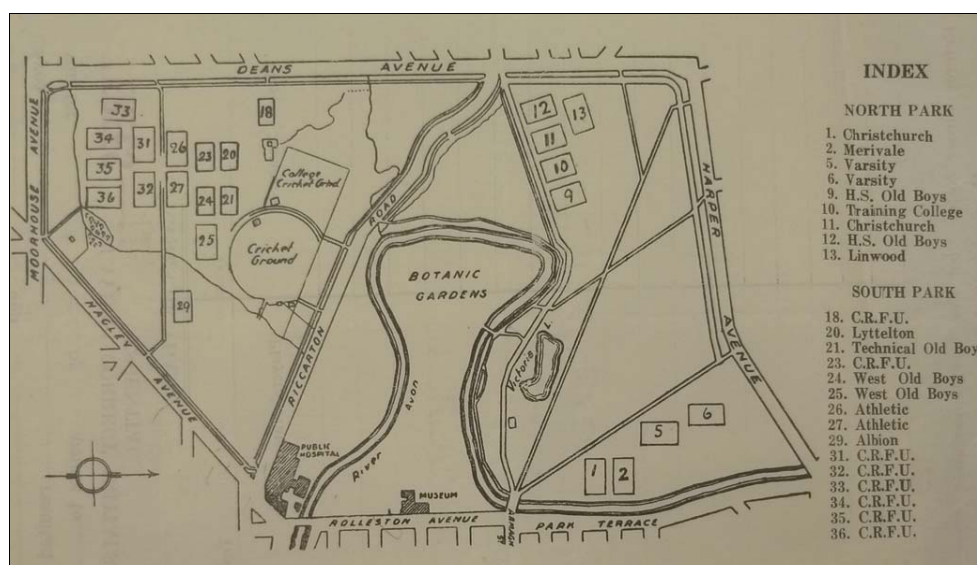


Figure 1.8. Assignment of grounds and pitches and division of spaces, North and South Hagley Park, March 1939. Source: Box 11, CH377,CCCA

As the avenues and belts matured they inscribed strong axes through the Park and evolved into spaces in their own right. A number of avenues were associated with commemorative gates which accentuated the entrance/exit experience while others, such as the North Hagley Park

Dartmoor and Exmoor, London, 1961) p. 16

<sup>28</sup> Loudon, J. C. (1860) and (1878) *An Encyclopaedia of Gardening...* p 488

<sup>29</sup> Ashton, P. and Blackmore, K. *Centennial Park : a history*, p. 65

<sup>30</sup> Minutes of the Domains Board, 28 September 1867, p. 10, Ch343/133a, CCCA

horse ride, provided a different appreciation of the character of the Park.

Areas leased for grazing ensured Hagley Park continued to reflect its highly valued pastoral aesthetic into the twentieth century, and the planting of Little Hagley Park, the Acclimatisation Society grounds and the area that would become Harman's Grove added an equally prized sylvan landscape experience. Similarly, the development of Victoria Lake in North Hagley Park offered another point of visual interest and new recreational opportunities to engage with the landscape of the Park.

As sporting groups grew and new codes were formed the internal spaces of Hagley Park were progressively occupied and the amount of land leased for grazing was reduced. Many sporting organisations occupied sites in the Park for lengthy periods, constructing permanent pavilions, clubrooms, caretaker accommodation, score boards, equipment sheds and also, in the case of tennis and basketball (netball) groups, laid large areas of hard ground plane.



Figure 1.9. United Bowling, Tennis and Croquet Pavilion, 1905

Source: *New Zealand Bowler's Annual*, 1907

Inroads into the Park by the Botanic Gardens saw the creation of a number of differentiated spaces on the margins of North Hagley Park which included the formation of a Daffodil Woodland in 1933, a Pinetum after World War Two, Daffodil perimeter drifts in 1950, a Rose Species Garden (Now a Heritage Rose Garden) in 1952, a Primula and Waterside Garden in 1955, and a Bluebell Dell in 1956. These spaces have a high degree of distinctiveness which is not limited to visual complexity but also includes significant olfactory qualities in the case of the seasonal floral displays.

Many of these spaces were further differentiated with the addition of buildings such as the Bandsmen's Memorial Rotunda, commemorative fabric (tree plaques), and more recently sculptural works. (The Wrestlers, the Friendship Totem Pole, Taking Flight, etc).

## Assessment of significance values: Spatial organisation and design

### Historic and Social significance:

- Spaces within the Park had a high early value for their revenue-generating potential. Shingle was sold for use as footpaths, land was leased for grazing, and hay harvesting and animal manures were also cropped for commercial gardens.
- The spatial organisation of Hagley Park reflects some of the common maxims of design for Victorian-era public parks with the formation of the planted perimeter, limited use of tree massing (clump planting or the formation of groves) in the internal spaces of the park, and an early design emphasis on pedestrian and equine promenade and other public sporting amenity
- A number of sporting codes and clubs share a lengthy and ongoing association with Hagley Park and numerous others date their Christchurch origins from games first played, events first held, and leases first signed to occupy particular spaces within the Park.
- The space of the Park as a whole has a high value to the community as expressed on numerous occasions when attempted encroachments and land abstractions have been vociferously resisted by the public. Through time there has also been a reluctance by many members of the community to allow buildings and motor vehicles in the Park and demonstrations against the perceived inequitable balance between the needs of sports groups and the highly valued parkland aesthetic illustrates the community's deep sense of attachment to the Park and its various spaces.<sup>31</sup>
- The Park is made up of a number of distinctive and differentiated spaces which have particular associations with groups and individuals. Of particular note is
  - the strong English woodland quality of Harman's Grove, a nineteenth-century plantation later named in honour of Richard Harman
  - The Daffodil Woodland, a highly valued ephemeral landscape display which owes its origins to Leonard Cockayne who conceived the idea, James McPherson who promoted it and numerous members of the public who contributed bulbs and time towards its creation from the 1930s
  - The Riccarton Avenue daffodil belts, another ephemeral display which is associated with the Beautifying Association and Colonel Worsnopp from 1950
  - The Little Hagley Park grove and bluebell understory which is associated with the Christchurch Soroptimists and members of the public who began bulb planting in the mid twentieth century

### Cultural and Spiritual significance:

- In the mid-nineteenth century Ngāi Tahu used a portion of Hagley Park, known today as Little Hagley Park, as a meeting and resting place. It was a convenient location close to Market Square where they sold produce to European settlers, and a central point on the route between the settlements of Tūāhiwi at Kaiapoi and Rāpaki on Whakaraupō (Lyttleton Harbour) and Koutourārata (Port Levy). Little Hagley Park is also significant for its association with the 1868 land claim hearings held at the Christchurch Town Hall before Chief Judge Fenton and Native Assessor Henare Pukautua (a Te Arawa rangatira).
- The area now known as Little Hagley Park is also thought to have been known as Waipapa, one of many important Ngāi Tahu mahinga kai areas along the river.
- Spaces within both North and South Hagley Park were the historic setting for large scale events. The earliest occurred in 1852 with the farewell to Robert Godley. The Park has also acted as the for other important local, national and international events including the 1882 International

<sup>31</sup> The Fight for Open Space, *New Zealander*, 1 April 1926

Industrial Exhibition, the 1906 New Zealand International Exhibition, the 1950/51 Canterbury Centenary Amusement Park, the Sunday service for the Commonwealth Games in 1974 and most recently the Ellerslie International Flower Show.

Architectural, Landscape and Aesthetic significance:

- Within the recreational spaces of the Park there are a number of buildings and landscape features which have architectural and historical value and are able to demonstrate a continuity of use, occupation and association. This is particularly true of the Bandsmen's Memorial Rotunda, Nurses' Memorial Chapel and the Umpires' Pavilion.
- Many of the spaces within the Park have a high aesthetic value which is attributable to particular combinations of plant fabric and the strong compositional qualities of the spaces (such as linear Avenue patterns, spatial rhythms created by the regularity of tree placement, conformity of size and maturity of trees, lengthy visual axes and dramatic horticultural effect). Other significant aesthetic values are derived from the ephemeral display of the Little Hagley Park Bluebell Dell, the daffodil drifts on Riccarton Avenue, the Yoshino Cherry perimeter plantings, deciduous avenues, and the Daffodil Woodland. Overlaying this are more subtle experiential qualities within spaces such as cultivated scents associated with the massed seasonal displays, observable processes of autumnal change, winter branch patterning, seasonally changing view shafts. These are significant and character-defining features and qualities of many of the spaces within the Park.
- The Pinetum has landscape interest as a pre World War Two collection of conifers that has been added to by successive Curators. The nature of the Pinetum, as a named collection, and an outpost *Pinus radiata* breeding programme, blurs the boundaries between Park and Botanic Gardens and adds an additional layer of historical and visual contrast within Hagley Park.
- Hagley Park continues to illustrate a planned and cohesive pattern of spatial organisation as laid down in nineteenth century.

Contextual significance:

- Some of the spaces contain significant heritage fabric that is part of a greater collection of physical evidence illustrating aspects of the history of Canterbury.
- Hagley Park plays a pivotal role in Christchurch's 'Garden City' image and special character.

Archaeological significance:

- Refer Section 1.13

Technical and Craftsmanship significance:

- N/A

Scientific significance:

- N/A





Figure 1.10. (Top left) Harman's Grove, (Top right) Netball complex, South Hagley Park, (Lower left) Cricket grounds, South Hagley Park, (Lower right) Heritage Rose Garden, North Hagley Park  
Source: L. Beaumont 2011

## Assessment Summary: Spatial organisation

Heritage Significance Assessment: Spatial organisation and design	
Avenues and perimeter tree belts* *Also covered in the assessment for trees and paths	High *
Harman's Grove	Moderate
Daffodil Woodland	Moderate
Riccarton Avenue daffodil drifts	Moderate
Little Hagley Park	Moderate
Pinetum	Moderate
Sports grounds South Hagley Park	Some
Sports grounds North Hagley Park	Some
Heritage Rose Garden	Neutral significance

## 1.7 Infrastructure

### 1.7.1 Paths network

<b>Fabric:</b> Path network	<b>Also discussed in:</b> Volume 1: 3.4.3, 3.11.2
<b>Location plan reference:</b> N/A	<b>Historical images:</b> Volume 1: 3.15, 3.80 & maps
<p><b>Description:</b> Circulation system through North and South Hagley Parks.</p> <p><b>Provenance /Design:</b> Original formalised arrangement of major avenues and belts was the work of John and Joseph Armstrong</p> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• Sections of paths and bicycle tracks erased and re-laid following major functions in the Park.</li> <li>• Composition of paths altered with the addition of hospital cinders, street sweepings and other imported material.</li> <li>• Temporary paths laid during war time and erased in the 1950s.</li> </ul>	
<p><b>Associated with:</b></p> <ul style="list-style-type: none"> <li>• Enoch Barker and charitable work gang</li> <li>• John and Joseph Armstrong and charitable work gang</li> <li>• George Gould the initiator of the drive to form the Rotten Row and other affluent members of the city who contributed funds to its formation</li> </ul>	
<p><b>History:</b></p> <p>The first pathways through the Park were formed by residents from Fendalton, Riccarton, Great South Road and environs who, in choosing the fastest way through the Park, aligned themselves with stiles which had been built at the terminus of the main roads edging the Park. These habitual pathways or desire lines were formalised by the John and Joseph Armstrong who, with workers from the charitable work gang, widened and planted their edges, thereby creating avenues.</p> <p>By 1882 the first stage of a Rotten Row had been formed between the Carlton Hotel and the Riccarton Hotel in North Hagley Park. This soft horse ride was gradually extended and by the 1930s encircled most of the inner boundary of North Hagley Park. When interest in its use as a ride dwindled it became a pedestrian footpath.</p> <p>Barker's planted perimeter belts were another part of the Park's early circulation system and the Armstrong's progressively thickened planting within these belts and formed permanent footpaths which were gazetted by 1875. Although the width of paths has altered over time, the present path system continues to reflect the pattern which was laid down prior to 1890.</p> <p>No documentary evidence of path systems through Little Hagley Park and Millbrook Reserve has been located which would enable an assessment of these circulation systems through time.</p>	



Figure 1.11. Hagley Park paths in ca. 1910-1919.  
Source: 35-R379, 'Sir George Grey Special Collections, APL



Figure 1.12 Perimeter belt, footpath and bicycle path, South Hagley Park, 2011.  
Source: L.Beaumont



## Assessment of significance values: Paths

### Historic and Social significance:

- The layout of avenues and perimeter paths reflects the early passage through and around Hagley Park and also illustrates the location of early principal access points.
- Although many of the paths have been re-formed, and some widened, much of the network continues to express the early spatial organisation of the Park around which sporting bodies developed their grounds, animals grazed and new landscape features, vegetation and buildings were added. In this respect, the paths were one constant in a regularly changing landscape.

### Cultural and Spiritual significance:

- The path which encircles most of North Hagley Park references one of Hagley Park's former functions as a soft ride for carriages and saddle horses. This was formed to emulate the Rotten Row in Hyde Park and other fashionable English Parks. The funds needed for its layout were donated by a number of the city's well-to-do who saw the ride as an important aspect of civilised city life.
- The path network as a whole had a high value for passive recreation but was also valued for the social opportunities it offered as described in text of the day *"large spaces or parks are required, not usually for athletic or simple amusements but that people may have the opportunity to shew [show] themselves and be seen."*<sup>32</sup>

### Architectural, Landscape and Aesthetic significance:

- In tandem with their tree-lined edges the path network is one of the most significant aesthetic elements and experiences of the Park

### Contextual significance:

- Primary paths continue to reference historic connections with the wider city street pattern.

### Archaeological significance:

- Refer Section 1.13

### Technological and Craftsmanship significance:

### Scientific significance:

- N/A


## Assessment Summary: Path system

<b>Heritage Significance Assessment: Spatial organisation and differentiation</b>	
Degree of significance:	
Avenue walks	High
Perimeter belt walks	High
Former Rotten Row	High
Ranking of significance:	Of local significance

<sup>32</sup> *Lyttelton Times*, 16 January 1861, p. 3

## 1.7.2 Bridges

### 1.7.2.1 Armagh Street Bridge<sup>33</sup>

<b>Fabric:</b> Armagh Street Bridge	<b>Also discussed in:</b> Volume 1: 3.3.3
<b>Location plan reference:</b> 6	<b>Historical images:</b> Volume 3: 1.12, 1.13, 1.33
<p><b>Description:</b> The Armagh Street Bridge is located at the junction where Armagh Street meets Park Terrace at the Avon River. It is a road and pedestrian link over the Avon River leading to Hagley Park on its eastern side.</p> <p><b>Provenance /Design:</b> Charles Walkden, City Council Surveyor</p> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• The original bridge was built in 1859-1860.</li> <li>• The current bridge was constructed in 1885.</li> <li>• The Mickle gates were added to the Park side of the bridge in the 1960s.</li> <li>• The bridge was strengthened at some stage.</li> </ul> <p><b>History:</b> In 1850 the Canterbury Association laid out the plan for Christchurch in a grid pattern. The Avon River, however, broke up the grid and disrupted the desired pattern as it meandered through the town. Consequently, it became necessary to construct a series of bridges to enable pedestrian and other traffic to cross the river. The first bridges were simple timber structures. By the 1880s, however, the majority had been replaced as part of a concerted bridge building programme by the City Council.</p> <p>The original Armagh Street Bridge that crossed the Avon River at the western end of Armagh Street and provided access into Hagley Park was erected in 1859-1860. Like many of the early bridges it was built of timber and crossed the river in two spans. At the time it was known as College Bridge because of its proximity to Christ's College.</p>	
	
<p>Figure 1.13. The first College or Park Bridge. 3 March 1880. Source: O.027000, Te Papa. MNZ</p>	

<sup>33</sup> Refer Section 1.8.1.4 for the gates associated with this bridge

By 1884 reports of this bridge described it as being unsafe to carry large numbers of people.<sup>34</sup> At the same time, interest in the horse ride around the Park was growing and the public was increasingly using the bridge to access the ride. Replacement of the bridge was therefore included in the City Council's extensive bridge building programme in the 1880s.

The new College Bridge was more substantial than first structure, being built of brick with stone facings, and it crossed the river in a single span. A special loan to build the bridge came from the same funds used to construct the Worcester Street Bridge and to widen the Victoria Bridge, both of which occurred around the same time.<sup>35</sup> The design of the new Armagh Street Bridge, also by then referred to as Park Bridge, was described as being of similar character but of lesser dimensions to the other Armagh Street (east) Bridge. This too had been designed by City Surveyor Charles Walkden.

Construction on the western bridge commenced in mid 1885 and the bridge was officially opened on 26 November. Newspaper reports documenting the occasion noted *"the bridge was formally opened by the carriages containing the Mayor and Councilors having been driven over it. His worship Mayor C. P. Hulbert, then delivered a short speech, dwelling on the advantages of having more improved means of access to the Park, and pointing out that the old bridge which formerly occupied the site of the present structure had been pronounced absolutely unsafe for the heavy traffic which sometimes, as on the occasion of sports, volunteer reviews, and similar gatherings, passed over it."*<sup>36</sup>

The cost of the bridge was £1,754, with much of this being attributed to the stone facings and the extant heavy decorative cast-iron balustrading which ornamented the upper section of the structure.

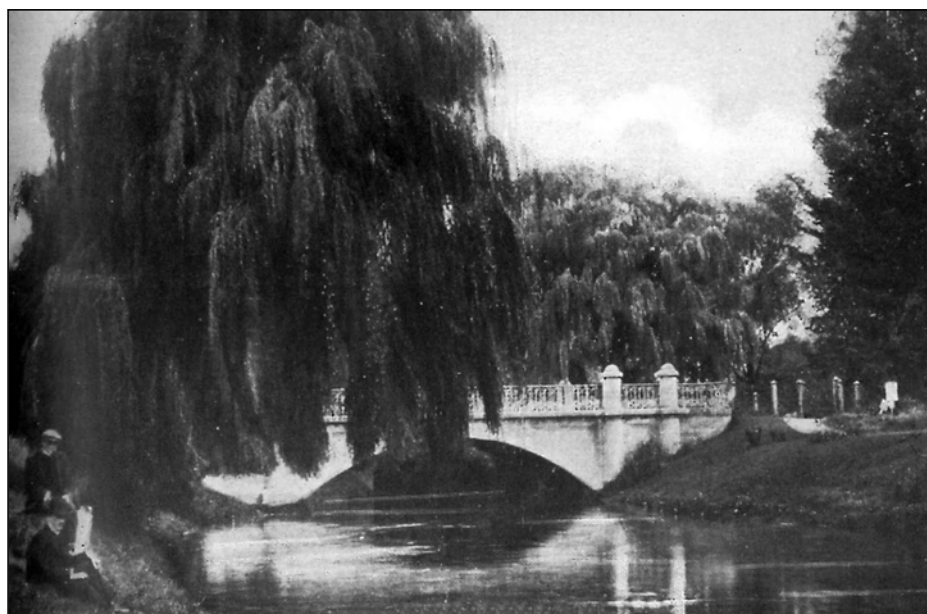


Figure 1.14. Postcard view of the Armagh Street Bridge ca.1903.  
Source: L. Beaumont private collection

<sup>34</sup> Registration report, NZHPT file: 12014-047

<sup>35</sup> *A City of Bridges*, p. 92

<sup>36</sup> *The Star*, 26 November 1885, p. 3

**Associated with:****Charles Walkden (1824-1908)**

Engineer and surveyor, Charles Walkden arrived in Christchurch in 1871 after working in Austria and Denmark for a number of years. He was appointed City Surveyor to the City Council in 1874 and held the position for the next 22 years. In this time he was responsible for the design of nine bridges in central Christchurch including the Armagh Street Bridge. He sank artesian wells and constructed underground water tanks for fire fighting. He retired from Council employment in 1896.<sup>37</sup>

**Architectural Description**

The brick arch spans 12.2 metres in length and is 12.6 metres wide. On the arch facing, stone voussoirs adorn the exterior along with moulded panels. An elaborate lace balustrade embellishes the bridge.



Figure 1.15. Cast iron balustrade on Armagh Street Bridge.  
Source: DPAL, 2012

**Architectural Influences:**

The bridge was built in the Victorian era, a period which has profoundly influenced its design. The heavy ornamental detail on the façade of the bridge and the cast iron lace work balustrade are typical of the Victorian period. Other examples of bridges with this Victorian cast iron lacework were also built in Christchurch during the Victorian era. The Victoria Bridge with its cast iron girders, crosses the Avon in Victoria Park. It was erected in 1863-64 and was widened in 1885 to its present form.

Another bridge built in the eastern side of Armagh Street in 1883 was undoubtedly a direct influence on the bridge crossing in to Hagley Park. Also designed by Charles Walkden the bridge is almost identical to the newer Hagley Park entrance bridge (figure 1.16.)

<sup>37</sup> IPENZ, Engineering Heritage New Zealand, Biography <http://www.ipenz.org.nz/heritage/bio-detail.cfm?id=55>





Figure 1.16. Elaborate cast iron balustrade of the earlier Victoria Bridge and stone abutments and posts. Source: [www.flickr.com](http://www.flickr.com)



Figure 1.17. Armagh Street Bridge East, (undated).  
Source: NZHPT website

The cast iron balustrades, that are common to all these bridges, are a prominent feature of the Victorian era. Cast iron became exceptionally popular following the Industrial Revolution when it became relatively cheap to produce. Cast iron lacework was used on Victorian home balustrades and was then translated to embellish bridges. The balustrade on the Armagh Street Bridge has neo-Gothic influences in its pattern. This was a common feature in the burgeoning architecture of Christchurch at the time influenced by such architects as Benjamin Mountfort.

The voussoir adornment on the facing has been typically used in arches dating back to medieval times. The moulded plaster work is another feature often used on Victorian facades.



**Construction:**

The bridge is constructed with a brick arch on concrete foundations. Basalt stone voussoirs feature on the arch exterior, the abutments and the posts anchoring the balustrades. The arch facings are plaster finished. Elaborate cast iron balustrades and handrails are another characteristic of the bridge.



Figure 1.18. Brick arch on concrete foundations with basalt stone voussoirs on the arch.

Source: DPAL, 2012

**Condition:**

The Armagh Street Bridge suffered some damage in the September 2010 and February 2011 earthquakes. However there were also pre existing defects.

**Pre-existing defects**

- Efflorescence is apparent in the brick arch, the voussoirs and the plaster facings.
- Spalling of plaster is visible on the south eastern side of the bridge.



Figure 1.19. (Left) Erosion of plaster on bridge face and (right) signs of efflorescence on brick arch

Source: DPAL, 2012

**Pre-existing defects continued**

- On the basalt capping stones there is some loss of mortar causing some cappings to slump.
- One capping stone is cracked
- On the eastern corner spalling of the pillar has occurred.
- Rust is evident on the cast iron balustrade and the handrail.
- The rail of the balustrade is loose on the eastern corner.
- There is some settlement with a cracked footing.
- The south abutment is previously repaired.
- On the north western side of the bridge some erosion of the voussoirs has occurred.
- The concrete base has eroded in the southern and western corner.
- On the north western some of the stone voussoirs have eroded with fractures in the stone occurring naturally.
- There is a general loss of pointing between the stones. rail of the balustrade is loose on the eastern corner.
- Some sections of the railing are missing.
- Gap opened up below pillar.



Figure 1.20. Cracked footing (left) and rust on the balustrade (right).

Source: DPAL

**Possible earthquake damage**

- Pillar on the west side of the bridge is inclined outwards.
- Movement in the stones on the north west abutment.
- Possible movement near the north east abutment.
- Crack on the north facing side of the bridge.
- The pillar near the south western corner has rotated.
- The pillar near the north western corner is displaced.
- Crack on the north facing side of the bridge.
- The pillar near the south western corner has rotated.
- The pillar near the north western corner is displaced



Figure 1.21. Rotation of pillar on bridge.  
Source: DPAL, 2012



Figure 1.22. Diagonal cracking through abutment.  
Source: L. Beaumont, 2011

## Assessment of significance values: Armagh Street Bridge

### Historic and Social significance:

- The bridge has an association with the Council's long-standing City Surveyor, Charles Walkden. It also records the name of the Mayor at the time of the bridge's erection, C. P. Hulse on the face of at least one of the stone abutments, referencing the formal opening ceremony and illustrating part of Christchurch's civic history timeline.
- As one of the remaining and intact Victorian bridges in Christchurch it has historical significance. It demonstrates the Victorian willingness to develop the city and its infrastructure with a sense of permanency in such solid structures.
- The bridge has been part of the entrance experience into North Hagley Park for over 125 years.

### Cultural and Spiritual significance:

- The bridge is recognised under the New Zealand Historic Places Act as a category II building, place or object of historical or cultural heritage. It is also recognised under the Christchurch City Plan as a Group 3 heritage item.
- The bridge improved the access to North Hagley Park and represents a connection to the cultural nature of the Park.

### Architectural, Landscape and Aesthetic significance:

- The bridge is characteristic of the Victorian era with elaborate cast iron lace work and heavy plaster mouldings and voussoirs on the face. It was one of the many bridges in Christchurch designed by the City Surveyor Charles Walkden.
- The setting of the bridge is one of aesthetic appeal, surrounded by the trees with the Avon flowing below. The embellished iron work and the graceful arch of the bridge further enhances its

aesthetic appeal.

Contextual significance:

- The bridge, positioned in a historic part of Christchurch, sits well within its context, physically defining the boundary between street life and Hagley Park.
- The bridge is one of the iconic Victorian bridges in Christchurch. The bridges over the Avon River provide landmarks around the city each defining the streets they are attached to and corresponding to an area of the river that they pass over.

Archaeological significance:

- Refer Section 1.13

Technological and Craftsmanship significance:

- The bridge is an excellent example of brick arched construction which was less common in New Zealand. It is one of only two in Christchurch, the other being the Armagh Street Bridge near the Provincial Buildings.

Scientific significance:

- N/A

Significance of elements: Armagh Street Bridge

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

**Original fabric (OF)** This fabric dates from the time the bridge was first constructed in 1885.

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

**Recent fabric (RF)** This includes fabric that has been added in the last ten years. It generally has no heritage value.

### ***Setting of the Armagh Street Bridge***

#### **Setting**

The setting has significance as the bridge, is situated on its original site over the Avon River allowing entry from Armagh Street into North Hagley Park.

Present rating: High significance

#### **High significance**

Original location (OF)





### Structure of the Armagh Street Bridge

#### Bridge

The bridge has retained the same structural features since it was first built and for this reason is a good example of early Christchurch bridges constructed during the bridge building programme of the 1880s.

Present Rating: High Significance.

#### High significance

Brick arch (OF)  
 Concrete foundations (OF)  
 Basalt piers and voussoir (OF)  
 Basalt cappings (OF)  
 Basalt abutments (OF)  
 Carved commemoration (OF)  
 Plaster facings (OF)  
 Cast iron balustrade and railing (OF)

#### Intrusive

Give way sign (LF)



### Assessment summary: Armagh Street Bridge

#### Heritage Significance Assessment: Armagh Street Bridge

Degree of significance:	High
Ranking of significance:	Of local and regional significance

### 1.7.2.2 Helmore's Lane Bridge

<b>Fabric:</b> Helmore's Lane Bridge <sup>38</sup>	<b>Also discussed in:</b> Volume 1: 3.2.4
<b>Location plan reference:</b> 7	<b>Historical images:</b> Volume 1: maps
<p><b>Description:</b></p> <p>The Helmore's Lane Bridge is located on the northern side of Hagley Park in Little Hagley Park above Harper Avenue. As the name suggests the bridge extends Helmore's Lane over the Avon through to Harper Avenue.</p> <p>The bridge is a road link over the Avon River leading to Hagley Park on its southern side. It spans 17.68 metres in length and is 6.4 metres wide which includes a footpath on its eastern side. The bridge is typical of timber bridge construction in Christchurch in the 1860s and 1870s.</p> <div data-bbox="320 757 1233 1435" data-label="Image"> </div> <p data-bbox="496 1451 1094 1512">Figure 1.23. Helmore's Lane Bridge, 2011. Source: Helmore's Lane Bridge Status Summary Report</p> <p><b>Provenance /Design:</b> Erected by Joseph Helmore in 1865</p> <p><b>Modifications:</b></p> <ul data-bbox="181 1776 1358 1984" style="list-style-type: none"> <li>• Changes to the bridge have been continual since it was built. Soon after construction, floods damaged the bridge in two successive years leading to reconstruction in late 1868 which included the raising of the bridge and further strengthening of the girders.</li> <li>• In 1875 the original planking on the bridge was replaced.</li> <li>• In 1925 the decking was renewed.</li> </ul>	

<sup>38</sup> Sometimes referred to as Helmores Lane Bridge in Council documents

**History:**

The bridge at the end of Helmore's Lane was constructed by Joseph Cornish Helmore whose large land holding of 50 acres extended from the Avon River in the south to Fulton Avenue in the north. To facilitate the subdivision of his block, Helmore had a road built through his land in 1865 and was permitted by the Provincial Government to erect a bridge across the Avon at his own cost.<sup>39</sup> The bridge was originally referred to as "*the bridge over the Avon near Mr Helmore's.*"<sup>40</sup>

In October 1867 the bridge was damaged by floods and repair work of a total value of £64 was required. The Great Flood of 1868 caused further damage to the bridge although the extent of the damage is unclear. Repairs to the bridge also involved modifications to the design to improve its safety. The work included the removal of a centre row of piles, the raising of the bridge by two feet and an increase in the strength of the girders.<sup>41</sup> In 1873 an inspection by the Clerk of Works directed that the original planking on the bridge which had become decayed on the underside was to be replaced. At this time the bridge was described as being 61 feet in length and the work required 2400 feet of replacement timber.<sup>42</sup>



Figure 1.24. Helmore's Lane Bridge c.1909 from the postcard Gold Medal Series No 31. Source: *A City of Bridges*

Delays obtaining this replacement timber meant that work did not start until the latter part of 1875. By this time the bridge was in a dangerous state. Subsequent newspaper reports suggest that by early 1882 the bridge had again become unsafe and loads exceeding 1 ton were prohibited from crossing it.<sup>43</sup>

<sup>39</sup> Ince, J. A. ( 1998 ) *A City of Bridges*, p. 82

<sup>40</sup> *The Star*, 13 October 1868, p. 3

<sup>41</sup> *A City of Bridges*, p. 83

<sup>42</sup> Provincial Government inward correspondence 2 September 1873 as quoted in *A City of Bridges*, p. 84

<sup>43</sup> *The Star*, 21 February 1882, p. 2

As a consequence the Selwyn County Council and Riccarton Road Board agreed to share the cost of what was described as re-building Helmore's bridge. The necessary plans were prepared for the work in July 1882.<sup>44</sup> No details as to the extent of this 19<sup>th</sup> century re-build have been located. However, it is known that the decking was renewed again in 1925.<sup>45</sup>

Geoffrey Thornton in his book, *"Bridging the Gap, Early Bridges in New Zealand"* states that the Helmore's Lane Bridge is one of the oldest bridges still in use in New Zealand.<sup>46</sup> John Ince declares that it is the only remaining Christchurch example of a propped beam timber bridge that was so typical in Christchurch in the 1860's and 1870's.

It is likely that the majority of the components of which the bridge is comprised have been replaced and probably more than once. It has also been widened with the pedestrian footway being a more recent addition.<sup>47</sup> The bridge suffered some damage in the Canterbury earthquakes with the abutments and road surface either side of the bridge, in particular, slumping. It is now closed to vehicular traffic although pedestrians are still permitted to cross.

#### **Associated with:**

##### **Joseph Cornish Helmore (1832-1920)**

Joseph Helmore was a solicitor from Exeter, England who settled in Christchurch and practiced there for 59 years.<sup>48</sup> He had a two storey building on Cashel Street but his house and gardens, known as Millbrook, were in Holmwood Road. Helmore's Road which ran through his property was named Helmore's Lane in 1960.<sup>49</sup>

Helmore was an eccentric individual with paranoid tendencies which lead to him placing alarms around his house to warn him of suspicious intruders.<sup>50</sup>

A description of Helmore in the *Centennial Book of the New Zealand Law Society* echoed this and also noted *"He loved beautiful gardens and trees and built the well-known house of Millbrook. There he kept his own cows, horses and pigs, and there he had a beautiful garden and probably the best collection of trees in Christchurch. Christchurch should be ever indebted to Helmore of that, for it is part of his garden between Helmore's Land and Rossall Street and adjoining the river which we now enjoy as Millbrook Reserve."*<sup>51</sup>

#### **Construction:**

The bridge is constructed of three spans, two of approximately 4.5 metres and a centre span of approximately 9 metres. The timber deck is supported by seven 304.80 x 203.2 mm timber stringers.

The superstructure appears to be constructed of a hardwood like jarrah. The structure consists of timber piles, cross heads, corbels, beams and braces.

<sup>44</sup> *The Star*, 17 March 1882, p. 2

<sup>45</sup> CCC Officers reports 1925 quoted in *A City of Bridges*, p. 86

<sup>46</sup> Thornton, G.G (2001) *Bridging the Gap: Early bridges in New Zealand 1830-1939*, p. 35

<sup>47</sup> *A City of Bridges*, p. 86

<sup>48</sup> *Ashburton Guardian*, 27 December 1920, p. 5

<sup>49</sup> *Christchurch Street Names*, <http://christchurchcitylibraries.com/Heritage/Place>

<sup>50</sup> *A City of Bridges*, p. 82-3

<sup>51</sup> Cooke, R. B. (Ed) (1969) *Portrait of a profession: the centennial book of the New Zealand Law Society*, p. 250





Figure 1.25. Timber elements supporting the bridge.  
Source: DPAL, 2012

#### **Condition Report:**

The Helmore's Lane Bridge suffered minor damage as a result of the September 2010 earthquake and sustained further damage in the February 2011 earthquake and is now only operating as a foot bridge. A Bridge Status Summary Report was undertaken by Opus Engineering Consultants. The following condition report is a combination of observations undertaken by DPAL and an Opus Summary Report<sup>52</sup> indicating the general condition of the bridge following the earthquakes.

#### **Condition of the Bridge: Observance by Opus**

- Separation between beams and props.
- Rotation of abutments.
- Slumping of approaches.

#### **Condition of the Bridge: Observance by DPAL**

- Substantial subsidence of abutment and road on both sides of the bridge.
- Possible lateral movement in the piles.
- The pile supporting the north abutment is substantially decayed and possibly fractured below ground.
- There is decay in the cross head adjacent to bridge abutments
- Decay is apparent in the longitudinal beam.
- The handrail is generally in poor condition and decaying. A section of the handrail is loose and movement is apparent as a result of the earthquakes.
- There are cracks in some beams.
- There is decay in the runner at either side of the carriage way.
- On the carriage way the seal is cracking.

<sup>52</sup> Opus (2011) *R124 Helmore's Lane - Bridge Status Summary Report* for CCC



Figure 1.26. Subsidence of abutment beside road.

Source: DPAL



Figure 1.27. General deterioration and movement of handrail (left) and general decay in timber (right).

Source: DPAL

## Assessment of significance values: Helmore's Lane Bridge

### Historic and Social significance:

- The bridge has an association with Joseph Helmore, a prominent solicitor and Barrister in Christchurch, well known for his impressive property, garden and somewhat eccentric behaviour.

### Cultural and Spiritual significance:

- The bridge is recognised under the New Zealand Historic Places Act as a category II building, place or object of historical or cultural heritage. It is also recognised under the Christchurch City Plan as a Group 3 heritage item.
- The bridge is part of the cultural make up of Hagley Park creating a link across the Avon between Millbrook Reserve and Little Hagley Park and North Hagley Park.
- The setting of the bridge including the Avon River, over which it is situated, provides a spiritual environment for the bridge.

### Architectural, Landscape and Aesthetic significance:

- The Helmore's Lane Bridge has a high degree of rarity as the only surviving nineteenth-century timber bridge in Christchurch.
- The setting of the bridge is one of aesthetic appeal, surrounded by the trees and foliage of

Millbrook Reserve with the Avon River flowing below.

Contextual significance:

- It is well known as one of the bridges crossing the River Avon to the Hagley Park and has a distinct relationship with its surrounds. It blends into the landscape with trees growing on the banks beside the bridge balustrade partially concealing the bridge from view.
- It has landmark status and significance as being one of the bridges crossing the Avon River.

Archaeological significance: Refer Section 1.13

Technological and Craftsmanship significance:

- The bridge is an excellent example of early timber bridge construction typical of its time. The propped beam timber bridge is characteristic of the Christchurch in the 1860s and 1870s.

Scientific significance: N/A

## Significance of elements: Helmore's Lane Bridge

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

**Original fabric (OF)** This fabric dates from the time the bridge was first constructed in 1865-66. This includes fabric that was added soon after its original construction following the first floods in 1867-68.

**Later fabric (LF)** This is fabric that was added after the original construction dating from changes made after 1873 when the inspection by the Clerk of Works recommended replacement of the original planking.

**Recent fabric (RF)** This includes fabric that has been added in the last thirty years. It generally has no heritage value.

### *Setting of the Helmore's Lane Bridge*

#### **Setting:**

The setting has significance as the bridge, although altered substantially, is situated on its original site over the Avon River. (Although raised 2 feet in height following the 1868 flood.)

Present rating: High significance

#### **High significance**

Original location (OF)



### **Structure of the Helmore's Lane Bridge**

#### **Bridge:**

The bridge has been altered significantly since first constructed and it is difficult to assess what elements are original. However the fact that the bridge is the only remaining example of a propped beam timber bridge in Christchurch increases its status of significance.

Present Rating: High Significance.

#### **High significance**

Some original fabric (OF)

#### **Non Contributory**

Later deck (RF)



### Assessment summary: Helmore's Lane Bridge

<b>Heritage Significance Assessment: Helmore's Lane Bridge</b>	
Degree of significance:	High
Ranking of significance:	Of local and regional significance