

## 1.8 Boundary Treatments: Gates

### 1.8.1. Dynes Memorial Gates

<b>Fabric:</b> Dynes Memorial Gates	<b>Also discussed in:</b> Volume 1:3.10.2
<b>Location plan reference:</b> 12	<b>Historical images:</b> not located
<p><b>Description:</b> Wrought iron gates hung in squared random Charteris Bay rubble pillars The wings are random Charteris Bay rubble. Both pillars and wings are faced on both sides. The gates are configured to allow separate pedestrian and vehicle access to the Park. The gates are positioned at the western entrance to North Hagley Park. A plaque is mounted on one of the wing walls recording the provenance of the gates.<sup>53</sup></p> <p><b>Provenance /Design:</b></p> <ul style="list-style-type: none"> <li>• Believed to have been designed by Edgar Taylor, Council's Landscape Architect</li> <li>• Specifications drawn by City Engineer's Office</li> </ul> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• Rails added to restrict egress on either side of the gate</li> <li>• Vehicle entrance is now a controlled entry point</li> </ul>	
<p><b>History:</b> The gates commemorate William John Dynes and were erected in his memory by his daughter Martha Dynes Gray in May 1958.</p> <p>The design of the gates was described as having been <i>“determined largely from a functional point of view in regard to their harmonizing (sic) as an effective unit of quality in the landscaping composition of the whole area.”</i><sup>54</sup></p>	
	
<p>Figure 1.28. Dynes Memorial Gates, 2011. Source: L Beaumont</p>	
<p><b>Associated with:</b> William John Dynes (1836-1901) Little is known of William other than his arrival in Canterbury in the 1862 from Drumcree, County Armagh, Ireland.</p>	

<sup>53</sup> Dynes Gates, Donations, Bequests and Memorials, CH 377 Box 4, CCCA

<sup>54</sup> Parks and Reserves to Town Clerk, 29 November 1957, Reserves , CH 377, Box 4, CCCA

**Physical Condition**

- Some wear and scratching on plaque.
- The natural process of patina build up are beginning to obscure some of the wording on the plaque.
- Biological growth on stone noted.



Figure 1.29. Dynes plaque, 2011. Source: L Beaumont

### 1.8.1.2 MacGibbon Memorial Gates

<b>Fabric:</b> MacGibbon Memorial Gates	<b>Also discussed in:</b> Volume 1: 3.10.2
<b>Location plan reference:</b> 13	<b>Historical images:</b> not located
<p><b>Description:</b> Wrought iron vehicle gates in square random Charteris Bay stone piers. The piers are of a similar style to those of the Dynes Gates. The gates are located at the entrance road to the United Tennis Club near the Godley Memorial tablet.<sup>55</sup></p> <p><b>Provenance /Design:</b></p> <ul style="list-style-type: none"> <li>• Designed by Council, probably Edgar Taylor, Council's Landscape Architect</li> </ul> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• Original side fixings/fence rails removed at some point as evidenced in figure 1.29</li> </ul>	
<p><b>History:</b> The gates were donated by Councillor W. D. MacGibbon to mark his 50 year's residence in Christchurch. They were erected in 1961 and at the formal opening ceremony Councillor MacGibbon planted a Golden cedar (extant) in the nearby Pinetum to mark the event.</p>	
<p><b>Associated with:</b> <b>William MacGibbon (c.1891-1962) OBE</b> William Smith MacGibbon was born in Edinburgh ca.1891 and came to New Zealand as a child. An accountant and businessman, William was involved in a variety of civic affairs and charitable</p>	

<sup>55</sup> MacGibbon Gates, Donations, Bequests and Memorials, CH 377 Box 4, CCCA

organisations, including the Canterbury Society of Arts (CSA). He was a City Councillor (1935-1937, 1947-1950, 1953-1956 and 1958-1962) and stood unsuccessfully for Mayor in 1950. He was appointed to the organising executive of the Emergency Precautions Scheme during World War Two and was awarded an OBE in 1952.

During his lifetime he supported a number of causes. He gifted the set of gates known as the MacGibbon Gates in North Hagley Park as well as donating funds for the construction of the Botanic Gardens' boundary wall on Rolleston Avenue. He is also remembered through MacGibbon Place, Spreydon.

#### Physical Condition

- Generally good.
- Small amount of biological growth noted on stone work.





Figure 1.30. MacGibbon gates showing original fixation points to earlier fence.  
Source: L Beaumont, 2011



Figure 1.31. MacGibbon plaque.  
Source: L Beaumont, 2011

## 1.8.1.3 Woodland Gates

<b>Fabric:</b> Woodland Gates	<b>Also discussed in:</b> Volume 1: 3.6.3
<b>Location plan reference:</b> 14	<b>Historical images:</b> Not included
<p><b>Description:</b> Ornate wrought iron gates and cast iron pillars</p> <p><b>Provenance /Design:</b></p> <ul style="list-style-type: none"> <li>• Anderson's Foundry also known as the Canterbury Foundry</li> </ul> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• Not known</li> </ul>	
<p><b>History:</b> These gates are believed to have been originally part of the landscape of the Domain. Domains Board minutes suggest that they were relocated to the Woodland's entrance on Riccarton Avenue in 1931.<sup>56</sup> All four pillars are stamped 'Andersons Limited 1903 Lyttelton and Christchurch.' The set is made up of two footgates either side of a carriage gate. The combination of gates and pillars is a mix of registered designs from the Canterbury Foundry (Anderson's) as seen in pages from the Anderson's catalogue found in the Board Minutes.<sup>57</sup></p>	
<p><b>Associated with:</b></p> <p><b>Andersons Ltd ( The Canterbury Foundry)</b> Large Christchurch business which grew out of the family firm started by John Anderson. Anderson's Ltd undertook foundry work, engineering, millwrighting, boiler making etc and were responsible for manufacturing many of Christchurch's ornamental gates and fences as well as ornate cast iron garden seats, tables, fire grates and surrounds. It was the first foundry in the city and played a vital role in the early development of engineering in the colony.</p>	
<p><b>Physical Condition</b></p> <ul style="list-style-type: none"> <li>• Generally good.</li> </ul>	
	
<p>Figure 1.32. Woodlands' Gate (above) and fabricator's foundry insignia (right). Source: L Beaumont, 2012</p>	

<sup>56</sup> *Sun*, 10 June 1931, Domains Board – Newspaper clippings, CH343/80d, CCCA

<sup>57</sup> Undated but filed between clippings dated in 1916, Domains Board No, 1. Album, CH343/80c, CCCA

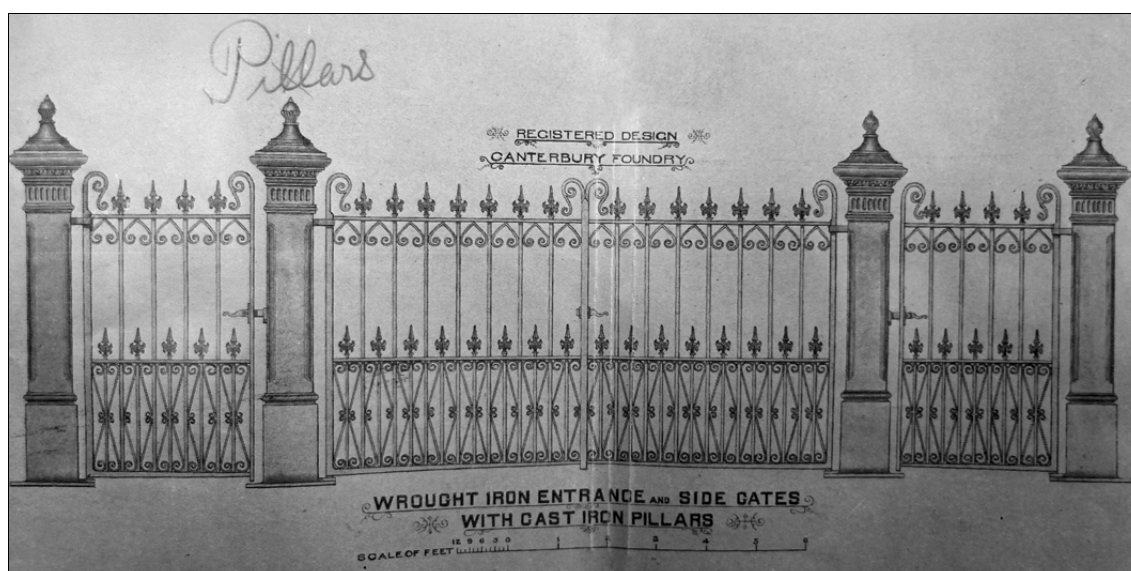
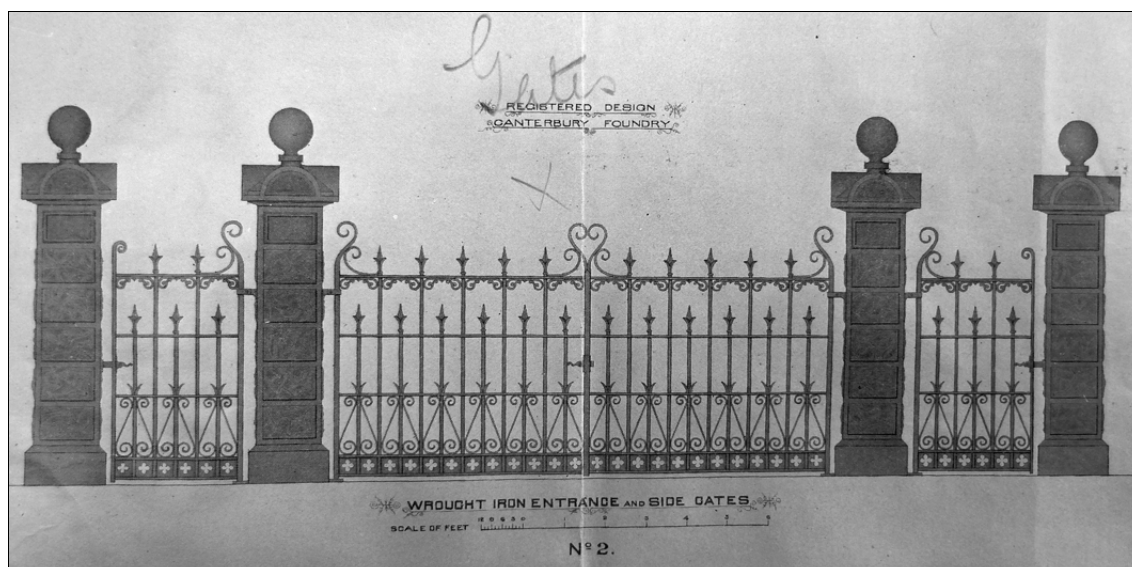


Figure 1.33. Canterbury Foundry catalogue pages showing gate and pillar combination selected by the Domains Board. Source: Domains Board No, 1. Album, CH343/80c, CCCA

## Assessment of significance values: North Hagley Park gates<sup>58</sup>

### Historic and Social significance:

- The three sets of gates are all of historic and social significance to varying degrees. They mark the long established entry points into Hagley Park and, in the case of the Woodlands' foot and carriage gates, have a lengthy association with the Botanic Gardens.
- The Woodland gates and pillars represent the work of the Anderson's Canterbury Foundry, the City's first foundry, and are notably marked with an early identifier of this business.
- The gates have been an important aspect of the entrance experience into Hagley Park for over 50 years, and in the case of the Woodland gates, for over 80 years.

<sup>58</sup> Note: The term gates includes the pillars that make up the carriage gate and foot gate combination

- The Dynes and MacGibbon gates have an additional level of significance for their association with Christchurch identities, one of whom was a City Councillor and the benefactor of funds which enabled the construction of the Botanic Gardens' stone wall on Rolleston Avenue.

#### Cultural and Spiritual significance:

- The gates as a group illustrate the changing appearance and fashion of public park gate design through their ornamentation, style and materiality and are representative examples of early and mid twentieth-century design.

#### Architectural, Landscape and Aesthetic significance:

- The gates have a varying degree of aesthetic significance by virtue of the contribution they make to the sense of entrance and their immediate setting.
- The gates demonstrate a range of creative and aesthetic achievement. This is particularly the case with Woodland Gates which have a high ornamental aesthetic.

#### Contextual significance:

- The gates and plaques contribute to the perceptible history of Hagley Park.

#### Archaeological significance:

- Refer Section 1.13

#### Technological and Craftsmanship significance:

- The Woodland Gates demonstrate the technical abilities of the Canterbury foundry in the early nineteenth century. They have the potential to contribute further understanding of the level of sophistication in the developing local industry for ironwork and garden ornamentation at the time of their production.

#### Scientific significance:

- N/A

### Assessment summary: Dynes, MacGibbon and Woodland Gates

<b>Heritage Significance Assessment: Dynes, MacGibbon and Woodland Gates</b>	
Degree of significance: Woodland Gates	High
Degree of significance: Dynes and Mac Gibbon Gates	Moderate
Ranking of significance:	Of local significance

## 1.8.1.4 Mickle Gates

<b>Fabric:</b> Mickle Gates	<b>Also discussed in:</b> Volume 1: 3.10.2
<b>Location plan reference:</b> 15	<b>Historical images:</b> Volume 3:1.33
<p><b>Description:</b> The Mickle Gates are located on the eastern side of the Botanic Gardens and act as an entrance into North Hagley Park at the point where Armagh Street meets Park Terrace.</p> <p><b>Provenance /Designer:</b> Architects section of the City Engineers Department</p> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• The original gates remained at the entrance to Hagley Park until 1960 when the current gates were erected.</li> <li>• In 2004 the pedestrian gates were removed to facilitate access for large groups</li> </ul>	
<p><b>History:</b> Since the early 1900s the entrance into North Hagley Park from the Park Bridge (now know as Armagh Street Bridge) could be closed off with iron gates and a fence. Although the date of their erection is unclear, photographs confirm that the gates and fence were in place immediately following the 1906/1907 Exhibition.</p> <div data-bbox="296 1084 1278 1543" data-label="Image"> </div> <p>Figure 1.34. Armagh Street Bridge ca. 1906/1907 showing extant gate posts, earlier fence and gate combination into Hagley Park. Source: Bishop Collection CMDRC/BGA</p> <p>These gates and fence appear to have remained in place until the 1960s. At that time a new set of wrought iron gates and a fence in a semi-circle shape were erected at the entrance to North Hagley Park reusing the old cast iron gate posts.</p> <p>The new entrance was the result of a 1938 bequest of £1000 from the will of the wife of Dr Adam Mickle M.D, Mrs Abigail Mickle. The will stipulated that the sum was to be used <i>“for the erection of a substantial gateway entrance and gate at the Armagh Street entrance to Hagley Park. with a suitable inscription thereon that it is erected by me in memory of my late husband”</i>.<sup>59</sup></p>	

<sup>59</sup> Part copy of will attached to Board Minutes 31 July 1938,

However, war-time metal shortages, protracted Domains Board deliberations and communication delays with the executors of Mrs Mickle's will delayed the construction and erection of the new entrance. For this reason it was not installed until some 20 years after Mrs Mickle's death.<sup>60</sup>

In 2004 one of the pedestrian gates was removed to alleviate congestion experienced when large crowds were exiting the Park. Photographs taken at this time show that the gates and gate posts were painted cream.<sup>61</sup> Dr Andrew Thomson and his wife who were frequent users of this part of Hagley Park donated funds to repaint the gates following the removal of the pedestrian gate in 2004. Dr Thomson asked that the refurbishment of the gates be dedicated to the memory of New Zealand Botanist, Leonard Cockayne (whom he had devoted much time and energy studying).<sup>62</sup> Adam Mickle had been the physician of Dr Leonard Cockayne.

#### **Associated with:**

##### **Adam Frederick John Mickle (1847-1935)**

Born in Yorkshire, Adam Mickle was educated at the Universities of Aberdeen and Edinburgh. He arrived in Christchurch in 1880 after embarking on a sea voyage for health reasons. He started his career in Christchurch as a house surgeon at Christchurch Hospital and after nine months set up his own practice. He became a well known and much loved doctor in Christchurch having practiced for over 50 years. He retired in 1921 but undertook some medical work in the early 1930s amongst the unemployed.

#### **Architectural Description:**

The Mickle Gates are attached to capped Victorian cast iron columns. The gates themselves are vertical wrought iron railings crossed with diagonal and horizontal railings. The pedestrian gates have been removed on either side. A plaque commemorating the gates is positioned on the side of the gates and the name of the benefactor 'Mickle' appears in the upper central section of both gates, currently highlighted in gold paint.



Figure 1.35. Mickle Carriage Gate and plaque, 2011.

Source: L. Beaumont

<sup>60</sup> Mickle Gates, Donations, Bequests and Memorials, CH 377 Box 4, CCCA

<sup>61</sup> Registration report: Park Bridge, NZHPT File: 12014-047

<sup>62</sup> Thomson, A. D. Annotated summaries of letters to colleagues by the New Zealand botanist Leonard Cockayne, *New Zealand Journal of Botany* 1979, Vol. 17: 389-416



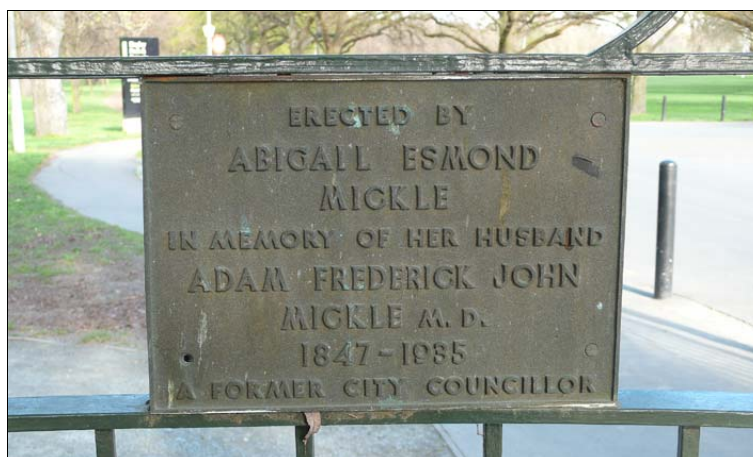


Figure 1.36. Mickle plaque detail, 2011.  
Source: L. Beaumont

#### Architectural Influences:

The gates are a simple unembellished design in contrast to the elaborate Victorian cast iron balustrade of the Park Bridge. The linear qualities of the plain railings are influenced by modernist design. The diagonal crossing on the new gates references the earlier Edwardian gates which were embellished with diagonal rails on the top half. The simple curved top rail adds some detail to the gates as do the diagonal rails which curve into a hook shape at the end possibly referencing the curves of the bridge balustrade.

#### Construction:

Cast iron columns support the wrought iron railing gates which are attached by iron hinges.

#### Condition Report:

- Paint is chipped on the railings.
- Some rust is evident on the railings.
- Some of the bars on the gates are deformed.
- One section of the handrail is loose on the northern side of the bridge.



Figure 1.37. Buckled and rusting gate with chipped paint.  
Source: DPAL,2012

## Assessment of significance values: Mickle Gates

### Historic and Social significance:

- The Mickle Gates are associated with two Christchurch identities. They were erected in memory of an eminent doctor in Christchurch, Adam Mickle M.D, after his wife donated funds for this purpose. A further donation more recently to repaint the gates has been given indirectly in memory of the prominent Christchurch botanist Dr Leonard Cockayne.
- The gate posts have been part of the entrance experience into North Hagley since 1907 and the gates have marked the Park/city threshold since 1960.

### Cultural and Spiritual significance:

- The gates as part of a larger gate collection illustrate the changing face and fashions of public park gate design in ornamentation, style and materials and are representative examples of early and mid twentieth-century design.

### Architectural, Landscape and Aesthetic significance:

- The cast iron columns are representative of the style of such gate posts at the turn of the twentieth century.
- The Mickle Gates are of a simple modernist design in direct contrast to the more elaborate balustrade of the Armagh Street Bridge.

### Contextual significance:

- Functioning as an entrance to Hagley Park North from Armagh Street, the gates define the boundary between the Park and the city streets.
- As an entry to North Hagley Park the gates are a landmark feature between the Park and bridge/the street edge.

### Archaeological significance:

- Refer Section 1.13

### Technological and Craftsmanship significance:

- The original cast iron posts are an example of the craftsmanship at the turn of the 20th century.

### Scientific significance:

- N/A

## Assessment summary: Mickle Gates

<b>Heritage Significance Assessment: Mickle Gates</b>	
Degree of significance:	Moderate
Ranking of significance:	Of local significance

## Significance of elements: Mickle Gates

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 gates were first erected around 1906
- Later fabric (LF)** This is fabric added after the original construction including the changes made in the 1960s
- Recent fabric (RF)** This includes fabric that has been added in the last ten years. It generally has no heritage value.

### *Setting of the Mickle Gates*

**Setting:**

The setting has significance as the gates are in the original location of the first gates assembled there.

Present rating: Moderate significance

**High significance**  
Original location (OF)



### *Structure of the Mickle Gates*

**Structure:**

The gates were rebuilt in the 1960s but the earlier original columns remain.

Present Rating: High Significance.

**High significance**  
Cast iron columns (OF)

**Moderate Significance**  
Wrought iron gates (LF)



## 1.9 Buildings: Memorial

### 1.9.1 Rugby Union Footballers Soldiers Memorial

<b>Fabric:</b> Rugby Union Footballers Soldiers Memorial	<b>Also discussed in:</b> Volume 1: 3.6.3
<b>Location plan reference:</b> 3	<b>Historical images:</b> None located
<p><b>Description:</b> The Rugby Union Footballers Soldiers Memorial is located on the eastern side of Victoria Lake in North Hagley Park next to the tennis courts to the west and the Avon River to the south. The front elevation faces north east.</p> <p><b>Provenance /Designer:</b> Armison and Collins Architects</p> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• Little information has been located in respect of historic changes to the pavilion. However, it is clear that the ceilings were reclad at some point. Plumbing fittings have also been modified more recently with new toilets and basin facilities and PVC downpipes being added.</li> <li>• The building's use has changed from that of a dressing and training room for players to a storage facility for the Christchurch City Council's events management team.</li> </ul>	
<p><b>History:</b><sup>63</sup> On 2 October 1912 the following was reported in the <i>Evening Post</i>: <i>"In order to increase the attractiveness of football from the point of view of the spectators, The Canterbury Rugby Union and Sports Protection League approached the Domain Board to ask permission to prepare eight playing grounds contiguous to each other in Hagley Park, involving an expenditure of at least £75."</i> The Board granted the request on certain conditions, and decided to vote £20 towards the cost of the work.<sup>64</sup></p> <p>The Press reported: <i>"When the request made by the Deputation representing the Canterbury Rugby Union and the Sports Protection League was before the Domain Board at its meeting yesterday afternoon, Dr Cockayne (Board member) remarked that it would be a popular thing to help the footballers. "Football" he added "is the religion of the Country."</i><sup>65</sup></p> <p>On 16 January 1923, the site and position of the dressing rooms for the Rugby Union was approved in conjunction with the Domain Board in the grounds of North Hagley Park.</p> <p>On February 13, 1923 tenders for the erection of a football pavilion in North Hagley Park were considered. Mr Head and Mr Webb were successful with their tender of £755.00. The <i>Auckland Star</i> reported the <i>"building, which will be in concrete, will be 60 feet long by 21 feet wide. The main dressing room will be 35 feet in length, and at one end there will be shower baths and conveniences. It has not yet been decided whether the walls will be hollow, or of solid concrete blocks, but the whole exterior will be covered with rough-cast plaster. A septic tank will be installed for the sewage."</i><sup>66</sup></p>	

<sup>63</sup> The historic minutes of the Rugby Union were stored under the AMI Stadium at Lancaster Park and were damaged during the Canterbury earthquakes. The Minute books were undergoing conservation treatment at the time of writing this conservation plan and could not be accessed for research purposes. Pers.comm. L. Beaumont /Les Russell, member of the Canterbury Rugby Union.

<sup>64</sup> *Evening Post*, 2 October 1912, p4

<sup>65</sup> *The Press.*, 2 October 1912, p8

Designed by Armson and Collins in 1923<sup>67</sup> the building is also more commonly referred to as the Soldiers' Memorial Football Pavilion.

The price of constructing the changing rooms appears to have risen from the original quote as reported in the *Evening Post*, which noted “Rugby football in Christchurch returned a profit last season of about £1100, and of this sum £900 was expended in providing dressing and training rooms at Hagley Park.”<sup>68</sup>

The building is now used by the Christchurch City Council for storage and for hosting promotional events.



Figure 1.38. Rugby Union Footballers Soldiers Memorial.  
Source: L. Beaumont, 2012

#### Associated with:

##### **Dr Leonard Cockayne (1855-1934)**

Born in England, Leonard Cockayne came to New Zealand via Australia as a teacher. He was to become one of the founders of modern science in New Zealand. He is also recognised as the country's greatest botanist, writing extensively on the subject of plants and vegetation of New Zealand and the off-shore islands. Dr Cockayne was a Domain Board member and became the chief protagonist for the Soldiers' Memorial Football Union.

##### **Collins and Harman**

Collins and Harman were part of a prominent architectural firm in Christchurch known as Armson, Collins and Harman. The firm was originally established by William Armson (1832-1883) and was to become one of the oldest architectural firms in New Zealand.

<sup>67</sup> McMillan Brown Library, Ref: 33275 Soldiers' Memorial Football Pavilion Architectural drawing

<sup>68</sup> *Evening Post*, 15 November, 1923, p. 9

The practice had its beginnings in 1864 when Armson opened an office in Dunedin. He then moved to Hokitika before seeing opportunities for work in Christchurch after disastrous fires destroyed the heart of Christchurch and most of Lyttelton. Armson moved to Christchurch in 1870 and in the following year he engaged 16-year-old J. J. Collins as an articled pupil. Following Armson's death in 1883, the practice continued as Armson, Collins and Lloyd. In 1887, R. D. Harman replaced Lloyd in the partnership and the practice was renamed Armson, Collins and Harman. By the time he retired in 1921, J. J. Collins had gained a reputation as an authority on Gothic architecture.

In 1903 J. J. Collins' son, John Goddard Collins joined the partnership which became known as Collins and Son. J. J. Collins retired in 1921 by which time he had gained a reputation as an authority on Gothic architecture. John Gollard Collins, meanwhile continued in a career that was to span a period from a time when Gothic architecture was the established style through to the era of modern post-war buildings.

#### **Architectural Description:**

The entrance to this memorial building is centrally placed. The interior is a large rectangular room with steel cage partitions on the eastern side of the building. On the western wall are two toilet cubicles. Next to these is a changing/shower room. On the southern wall in the western corner are kitchen units and facilities with a storage room on the western wall.

The Rugby Union Footballers Soldiers Memorial pavilion is a simple rectangular concrete building with a corrugated steel shallow hipped roof.

#### **The Exterior**

##### ***Front (North) Elevation***

The front façade has a centrally positioned front door with a slight concrete ramp entry. Above the door is a triangular pediment with a marble plaque inscribed *1914-1918 Rugby Union Footballers Soldiers Memorial*. On either side of the front door are steel windows shielded with mesh grilles. Below the windows a raised concrete stringcourse spans the entire length of the façade. A bevelled concrete plinth has two air vents symmetrically placed on either side of the door.



Figure 1.39. Front elevation of the Rugby Union Footballers Soldiers Memorial building.  
Source: DPAL, 2012

**East Elevation**

Two windows, like the front windows, are symmetrically positioned on the eastern wall, again with mesh grilles. The concrete dado continues on this wall.

**South Elevation**

The rear of the building has a door closer to the western side, three quarters of the way along the wall. Three windows are on the eastern side of the door and one on the western side, all of the same proportions as the front windows. All windows at the rear of the building have steel shutters. The raised concrete dado continues along this wall.

**West Elevation**

Three narrower windows, partially louvered are positioned on this wall above the concrete dado. All have the same mesh grilles protecting them with steel grilles added on top of these.

**Architectural Influences:**

The simple nature of the building is possibly influenced by neo-Georgian architecture. The symmetry of the central door flanked by two evenly positioned windows on either side and the pediment style parapet above the entrance are evidence of this.

The revival of the Georgian style began in 1880s England with renewed interest in the architecture of Christopher Wren. It was taken up by a number of Arts and Crafts architects being viewed as part of the English vernacular. In New Zealand the movement became popular from the 1910s used in both domestic and public architecture.

**Construction:****Foundations**

The building is believed to be founded on a perimeter shallow strip footing with an internal concrete slab.

**Roof**

The hipped roof is clad in corrugated steel supported by timber rafter trusses. The trusses are approximately 900mm apart and are supported directly on the perimeter reinforced concrete wall. Tongue and groove soffits feature beneath the eaves. There is no spouting.

**Walls**

Concrete exterior walls are plastered over including the mid level raised dado and the bevelled plinth.

**Joinery**

The window joinery is steel with steel hinges. Perspex has been used to re glaze the windows. Straps have been added to some windows to prevent them from opening. Mesh grilles cover the windows in the front and on the sides of the building.

**Internal Finishes**

The walls are lined in plaster and the ceilings are clad with acoustic tiles.

**Condition Report:**

The 2010 and 2011 Christchurch earthquakes caused possible minor damage to the Rugby Union Footballers Soldiers Memorial. Existing cracks in the walls of the building appear to have worsened as a result of the earthquakes. There are also a number of areas on the building that have deteriorated with time and are in need of remedial work. A Detailed Engineering Evaluation (DEE) dated 22 May 2012 was undertaken by Opus as a result of the earthquakes.<sup>69</sup> The following condition report is compiled both from the DEE and general observations made by Dave Pearson Architects Ltd (DPAL).

**Roofing**

- Spouting has probably been removed and needs to be re-instated.
- Roof paint is weathering.
- The roof is in poor repair on the south elevation. Corrugated steel has rusted away.
- Opus observed that the base of the timber post near the west end of the hipped roof appears to have decayed due to water ingress from the roof. Furthermore the post's supporting beam is also severely damaged by water ingress.

**Foundations**

- The Opus DEE reports that a 3mm wide cracking on the concrete floor slab at several locations. Opus suggests that this could be originally due to shrinkage but aggravated by the earthquake shaking.

**North Elevation**

- Paint on the fascia is flaking.
- Some rusting and loss of putty on the steel windows is apparent.
- Minor rusting is occurring on the mesh grilles.
- Some erosion is evident on the marble plaque.
- Minor flaking of paintwork on the plasterwork and soffit.
- Minor cracks in the building façade, some around the windows and door openings. The cracks are historic but have had minor movement as a result of the earthquakes.
- A crack in the front wall appears to have opened up suggesting some settlement. Opus noted this crack as being up to 5mm wide which extends diagonally from the top corner of the window to the west of the front entrance to beneath the window. This crack is noted to be on the interior of the wall also.

**South Elevation**

- Paint is flaking on the flagpoles
- Flaking of paintwork on the plasterwork and soffit.

**West Elevation**

- A crack is apparent on the fascia board and paint on the fascia is flaking.
- Paint is flaking on the flagpoles.
- Some rusting and loss of putty on the steel windows is apparent.
- Minor rusting is occurring on the mesh grilles.
- Paint is flaking on the vent pipe which has partially been replaced with plastic.
- Minor flaking of paintwork on the plasterwork and soffit.

<sup>69</sup> *Botanic Gardens- Hagley Park North Pavilion Detailed Engineering Evaluation Qualitative Report*, Opus International Consultants Ltd.



**East Elevation**

- Paint on the fascia is flaking.
- Paint is flaking on the flagpoles.
- Some rusting and loss of putty on the steel windows is apparent.
- Minor rusting is occurring on the mesh grilles.
- A crack is evident in the plinth on the south eastern corner where the telephone connection was added.
- Minor flaking of paintwork on the plasterwork and soffit.



Figure 1.40. Cracks in façade (left) and erosion in the marble plaque and chipped plasterwork (right).  
Source: DPAL, 2012



Figure 1.41. Cracks in front façade around the window to the west of the front entrance. Source DPAL, 2012

Figure 1.42. Cracking in plinth  
Source: DPAL, 2012



## Assessment of significance values: Rugby Union Footballers Soldiers Memorial

### Historic and Social significance:

- As a memorial to fallen footballers the pavilion has associations with the soldiers of the First World War.
- It is also associated with Dr Leonard Cockayne, one of the founders of botany in this country. Dr Cockayne was a Domain Board member who was a primary supporter of the memorial being built.
- The memorial is also associated with the architects who designed the building, the eminent Christchurch architects Armson and Collins.
- The pavilion is symbolic of rugby union as a social tradition in New Zealand.

### Cultural and Spiritual significance:

- The building as a memorial to rugby union players lost in the war is significant for its symbolic value as a locus of memorial and commemorative sentiment.
- The building is associated with the culture of rugby union in New Zealand.

### Architectural, Landscape and Aesthetic significance:

- It is an example of a Neo-Georgian design used for a simple building. The symmetrical front façade is a feature of the style.
- The club rooms are surrounded by trees adding the appeal of an aesthetic setting.

### Contextual significance:

- The context is important as Hagley Park is a popular sporting venue in Christchurch.

### Archaeological significance:

- Refer Section 1.13

### Technological and Craftsmanship significance:

- The building is an example of typical construction techniques of the time it was built.

### Scientific significance:

- N/A

## Significance of elements: Rugby Union Footballers Soldiers Memorial

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 pavilion was constructed around 1923

**Later fabric (LF)** This is fabric that was added after the original construction.

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

**Setting of the building****Setting:**

The setting is important as the pavilion is in its original position. The surrounds to the building have changed since it was first constructed.

Present rating: Moderate significance

**High significance**

Original location (OF)

Moderate Significance

Surrounding trees (OF)

Flag Poles ( F)

**Interior of the building****Interior:**

The main area is only one room which has been divided by a steel mesh partitions. Shelving has been set up for storage purposes.

Present Rating: Moderate Significance

**Moderate Significance**

Tongue and groove doors to toilets and shower room (OF)

Plain architraves (OF)

**Some Significance**

Kitchen fittings (OF)

**Non Contributory**

Hand basin (LF)

Wall lining

Soap dispenser on wall (LF)

Toilet fittings (LF)

**Intrusive**

Ceiling lining (LF)

No smoking sign (LF)

Steel partitions (LF)



**Exterior of the building****Exterior:**

This is the front elevation facing what would once have been a football field in Hagley Park.

Present Rating: High Significance.

**High significance**

Concrete walls with plaster finish(OF)

Pediment above entrance (OF)

Marble Plaque (OF)

Steel joinery (OF)

Concrete stringcourse (OF)

Back Door with kwila facings (RF)

Steel shutters at rear(OF)

**Moderate Significance**

Form of roof (OF)

Corrugated steel roof (OF)

**Non Contributory**

Front door (LF)

**Intrusive**

Perspex glazing (RF)

Light fitting (RF)

Door handle (LF)

Mesh Grilles (LF)

Strapping on windows (LF)

Telephone Connection (LF)

Steel grilles (LF)

Vent (RF)



## Assessment summary: Rugby Union Footballers Soldiers Memorial

**Heritage Significance Assessment: Rugby Union Footballers Soldiers Memorial**

Degree of significance:

Moderate

Ranking of significance:

Of regional and local significance

## 1.9.2 Bandsmen's Memorial Rotunda

<b>Fabric:</b> Bandsmen's Memorial Rotunda	<b>Also discussed in:</b> Volume 1: 3.6.3
<b>Location plan reference:</b> 16	<b>Historical images:</b> Volume 2: 1.41. 1.51
<p><b>Description:</b> The Bandsmen's Memorial Rotunda is located in part of North Hagley Park in the area known as Harman's Grove, and is managed for Botanic Gardens purposes. Immediately to the north is the Avon River and the Woodlands Bridge while to the south east lies the Christchurch Hospital. The Rotunda is surrounded by large oak trees with the Primula and Watergarden to the east.</p> <p><b>Provenance /Design:</b> Sidney and Alfred Luttrell, known in New Zealand as S. and A. Luttrell</p> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• The current structure is generally in its original state although some changes are known to have occurred.</li> <li>• The Rotunda currently is without a ceiling although the rough finish to the inside of the entablature and the underside of the roof indicates that it was fully intended that a ceiling should be installed. Photographs of the rotunda through time suggest that this was never installed.</li> <li>• The most significant change involved the replacement of the concrete columns in the mid 1990s. It is understood that the replacement columns matched those originally provided.</li> <li>• Other minor changes have occurred. In particular, light fittings including spotlights on the exterior have been added, together with associated wiring. The bolt fixings to secure the lion heads have also been added.</li> </ul> <p><b>History:</b> In 1920 a deputation from the War Memorial Committee, headed by the Mayor, approached the Domains Board with a view to erecting a rotunda in the Gardens in memory of the Canterbury Bandsmen killed in the First World War.<sup>70</sup> The Domains Board, however, took until 1924 to agree to the proposal. A further year passed before for both parties reached an agreement on a suitable site.<sup>71</sup></p> <p>In the interim, plans were prepared by brothers Sidney and Alfred Luttrell, partners in the firm of S. and A. Luttrell, one of the leading architectural firms of the day. Described as "an imposing and artistically designed rotunda" by one reporter in 1925 and "the best band rotunda in the Dominion" by another, much was made of its classical form with its Doric columns and beautiful design. The Rotunda was originally designed to have a dome which was not completed for the opening. It was noted that the dome would not be built for some time<sup>72</sup> and, in fact, the dome never eventuated.</p> <p>The site chosen for the rotunda was on the banks of the Avon River near the Acclimatisation Society Grounds, which is now known as Harman's Grove. Unemployed labour was used to prepare the site. The Rennell Brothers, a local Christchurch Construction Company, were chosen to build the structure and construction began in 1925. The foundation stone was laid by Sir Heaton Rhodes on 8 November 1925 by which time the structure had nearly been completed.<sup>73</sup></p>	

<sup>70</sup> Domains Board Minutes, 30 March 1920, CH343/79d, CCCA

<sup>71</sup> Domains Board Minutes, 6 March 1926, CH343/79d, CCCA

<sup>72</sup> *The Star*, 20 June 1925

<sup>73</sup> *The Press*, 9 November 1925

Prior to the ceremony, Sir Heaton reflected on the sylvan setting, noting that the Rotunda had been placed in very appropriate surroundings, the oak trees all around reminding him of Gallipoli where the Turkish oaks were well-known to New Zealand soldiers.<sup>74</sup>

Sir Heaton Rhodes connection with the memorial continued and he officially opened the Rotunda on 19 September 1926 in the presence of a large crowd. Following the ceremony, the Christchurch Municipal and the First Canterbury Regiment bands, Derry's Band and a band from Woolston performed and a public appeal for funds for the memorial was started. Fund raising continued as part of the regular Sunday afternoon concerts which were held during the 1920s, 30s and 40s.



Figure 1.43. Band Rotunda opening, 1926  
Source:

[http://commons.wikimedia.org/wiki/File:Band\\_Rotunda\(Botanical\\_Garden\).jpg](http://commons.wikimedia.org/wiki/File:Band_Rotunda(Botanical_Garden).jpg)

When newly erected its structure was likened to a small Greek temple. *The Sun* wrote “Its six chaste white pillars, its circular base and roof, look ideal in their sylvan setting. It might be a temple to Diana set in an olive grove beside the blue Mediterranean”.

The rotunda was said to hold special significance for members of the Canterbury Regiment who had been stationed in Coulonby. When returning dispirited and battle-weary to this village from the Battle of Passchendaele, in which half their regiment had been killed, the First Canterbury Regimental Band emerged from a hiding place near the roadside and began playing. This was said to have “prompted the returning soldiers to assume the courage of recovery”.<sup>75</sup>

Little information is available regarding regimes of any necessary repair or restoration work since the rotunda's construction. It is known that the columns were replaced in the mid 1990s and bronze elements treated in 2002/2003.<sup>76</sup>

#### **Associated with:**

##### **The Architects - Luttrell, Edward Sidney and Alfred Edgar**

The Luttrell brothers were both born in Australia in the latter half of the nineteenth century. Alfred was born in Hobart, Tasmania in October 1865 and Edward in Sydney in June 1872. Alfred began his architectural apprenticeship in 1882 with Harry Conway in Launceston, Tasmania before starting his own practice in 1896. He also had an aptitude for engineering, inventing a hydraulic pump in 1896.

<sup>74</sup> *ibid*

<sup>75</sup> Lamb, R.C. (1981) *From the Banks of the Avon: The story of a river*, p. 11

<sup>76</sup> Maxim Consulting Services Pty Ltd (2002) *Bandsmen's Memorial: Treatment Report for CCC*

Sidney joined his brother's practice to serve an apprenticeship and, in 1897, became a partner. The firm was renamed as A. and S. Luttrell.

By 1902 the brothers had moved to Christchurch, New Zealand. Their first joint tender notice appeared in the *Christchurch Press* by October 1902.<sup>77</sup> In New Zealand, the firm became known as S. and A. Luttrell with Alfred acting as the principal designer and engineer while Sidney undertook project management and client liaison. By 1906 they had employed their younger brother, George and the company became one of the most successful commercial architectural firms in New Zealand.

The Luttrell brothers were responsible for the design of the first Chicago skyscraper style buildings in New Zealand. These included the New Zealand Express Company buildings in Dunedin (1908-10) and Christchurch constructed between 1905-07.<sup>78</sup> The latter structure was recently demolished following damage caused by the Christchurch earthquake of 4 September 2010.

Alfred's engineering skills were demonstrated in his continual use of concrete construction. His design of the reinforced concrete grandstands at Trentham Racecourse are an important example of this technique. Sidney's interest in horse racing resulted in further commissions for the firm. The firm was also unofficially responsible for any design work for the Roman Catholic Church in Christchurch for many years.

Alfred Luttrell died in 1924 and Sidney in 1932. The practice was taken over by Jack Hollis and Allan Manson who maintained the links with the racing world and the Catholic Church.

#### **Architectural Description:**

The rotunda is a classical structure with circular plan. It has a high concrete base with a small panelled door flanked by square pilasters on either side with fluted capitals on the eastern side. On the western side is a set of steps providing access to the rotunda floor.



Figure 1.44. The Bandsmen's Memorial Rotunda, 2012.

Source: DPAL

<sup>77</sup> [www.teara.govt.nz/en/biographies/3/16/1](http://www.teara.govt.nz/en/biographies/3/16/1) - Biography by Ann McEwan

<sup>78</sup> New Zealand Historic Places Trust, Band Rotunda, Christchurch

Above the base six Roman Doric columns support a heavy concrete roof. A steel balustrade is placed around the rotunda between the columns and only interrupted by the entry on the western side.

An entablature conceals the roof and has the lettering “Bandsmen’s Memorial” on the north western side of the cornice. Bronze lions’ heads feature on the architrave above each column and antefixae in the form of stylized leaves are placed on small pedestals at the top of the entablature.

#### **Architectural Influences:**

The architecture of the band rotunda is based on the historic European pavilion or folly. This was a freestanding structure, usually circular in plan, and usually in the form of a dome capping a circle of columns. Originally referring to a garden building, the term became associated with bandstands, especially circular ones and appears to have been used interchangeably. Rotundas were erected in New Zealand parks, public gardens, piers and private pleasure gardens from the early 1860s, the earliest often being large structures which were used for dancing as well as for bandsmen.<sup>79</sup>

The classical elements of the Bandsmen’s Rotunda’s are characteristic of many such pavilions. The symmetrical nature of the structure and details such as the columns and entablature are evidence of its classical influences.

Other band rotundas with similar classical elements in New Zealand include the Auckland Domain Band Rounda, 1912 and the Shorlands Park Band Rotunda, Island Bay ca.1930. In Christchurch there is the Edmonds Band Rotunda on the Avon River which was designed by Victor Hean and built in ca.1929.<sup>80</sup> This had a domed roof which gives an indication as to how the Bandsmen’s Rotunda may have looked, had it been completed as originally intended.



Figure 1.45. The Edmond's Band Rotunda, Christchurch erected in 1929.  
Source: Christchurch City Libraries

<sup>79</sup> Vauxhill Gardens description, *Otago Witness*, 27 December 1862, p. 7

<sup>80</sup> Deconstructed in October 2012 as a result of damage in the Canterbury earthquakes



A larger and more elaborate classical rotunda is the Palace of Fine Arts Roman Rotunda in San Francisco designed by Bernard Maybeck and constructed in 1915. It has an elaborately decorated entablature and low domed roof supported on Corinthian columns above a high concrete base.

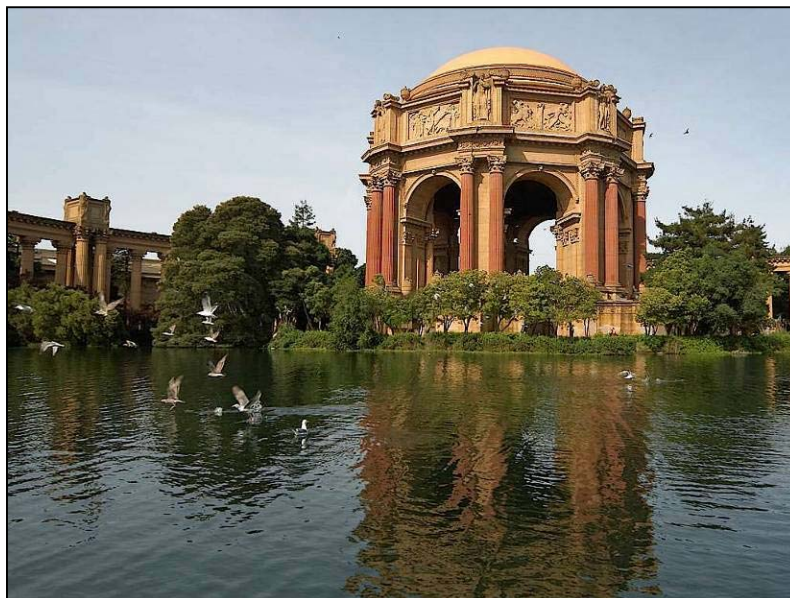


Figure 1.46. Palace of Fine Arts Roman Rotunda in San Francisco.

Source: <http://www.pdphoto.org/PictureDetail.php?mat=pdef&pg=8366>

#### **Construction:**

##### ***Base, Columns and Entablature/Roof***

The base of the rotunda is constructed of reinforced concrete with concrete steps leading up to the rotunda floor. The columns supporting the concrete entablature and roof are also reinforced concrete. All exterior concrete has a plaster coating, including the columns which have a smoother finish.



Figure 1.47. Smooth plaster finish of columns, 2012.

Source: DPAL

Bronze lion heads are attached to the architrave of the entablature with metal bolts fixed on the inside below the roof.



Figure 1.48. Lion head bolt fixings on inside of rotunda, 2012.  
Source: DPAL

#### ***Door and balustrade***

The panelled door giving access to the space below the floor is made of timber. The balustrading is fabricated from steel.

#### ***Ceiling and Floor***

A concrete beam at roof level extends across the diameter of the structure and assists in supporting the roof. The imprint of the formwork used to support the roof can be seen in the concrete. The floor is also concrete and has been screeded to a smooth finish.

#### **Condition Report:**

Prior to the 2010 and 2011 Canterbury earthquakes the Bandsmen's Memorial Rotunda was in reasonable condition although some areas were in need of attention. However, the earthquakes caused extensive damage.

Prior to the earthquakes, cracks were evident in the concrete at the edge of the steps and around the top of the base. The plaster finish was chipped at the edge of the slab. The frame around the door to the base was chipped and the paintwork to the rotunda base was flaking. The cornice had chipped plaster and water running off the roof was causing soiling to the plasterwork. Plant growth was evident on the roof.

The earthquakes caused extensive damage to the structure. The capitals and bases were significantly damaged and the columns themselves suffered horizontal fractures and loss of plaster.



Figure 1.49. Cracks in concrete base and chipped plaster. Source: DPAL



Figure 1.50. Crack in pilaster (left) and crack on underside of architrave beam (right). Source: DPAL



Figure 1.51. Damage to capitals (left) and horizontal cracking on columns with fallen plaster. Source: DPAL



Figure 1.52. Damage to capitals with loss of plaster (left) and damage to plinth base of columns. Source: DPAL

## Assessment of significance values: Bandsmen's Memorial Rotunda

### Historic and Social significance:

- The Bandsmen's Memorial Rotunda has an important association with those Canterbury bandsmen who perished in the First World War. At the time of its erection it was an important and poignant associational marker for returning soldiers from the Canterbury Regiment who equated it with a particular incident involving the Canterbury Regimental Band at Paschendale.
- It is also associated with the architects who designed it, brothers S. and A. Luttrell who were one of the leading firms of architects in Christchurch of the time.
- Another important association is that with Sir Heaton Rhodes who laid the foundation stone in 1925 and opened the Rotunda in September 1926.
- The Memorial Rotunda has served as a platform for entertaining the public with regular Sunday afternoon concerts held in Hagley Park for the first three decades of the rotunda's existence.
- The Band Rotunda is one of the few First World War memorials in New Zealand that commemorates a community 'created by the war itself'. The others include the Nurses' Memorial Chapel, also on Riccarton Avenue, and a seat, located just outside Wanganui, that commemorates the New Zealand Rifle Brigade.

### Cultural and Spiritual significance:

- The Memorial Rotunda 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 Rotunda demonstrate an aspect of Christchurch life, particularly in the two decades of the twentieth century, when prior to the age of radio, attending a public band concert was an important and popular form of entertainment.
- The Rotunda also marks the time when, under James Young, new innovations, embellishments and landscape features were introduced to popularise the adjoining Domain, complementing earlier horticultural imperatives.

### Architectural, Landscape and Aesthetic significance:

- The architecture of the band rotunda is clearly influenced by Neo-classical design principles. Being designed by the eminent Christchurch architects, S. and A. Luttrell adds to its architectural value.
- The design of the Rotunda, detail of the embellishments and the visual weight of the structure are a pleasing contrast and focal point among Harman's oak grove. This is further enhanced by the ephemeral daffodil carpet in spring.

### Contextual significance:

- The rotunda is located within North Hagley Park and is approached by a path that runs alongside the structure. The Avon River runs to the north and beyond the river lies the Botanic Gardens.
- The rotunda makes an important contribution to a group of buildings and structures within Hagley Park and the Botanic Gardens.
- Positioned beside a pathway close to the Woodland Bridge crossing the Avon River the Rotunda is an iconic feature in Hagley Park and a local landmark.

### Archaeological significance:

- Refer Section 1.13

Technological and Craftsmanship significance:

- The rotunda has technological value in that it is able to demonstrate the of materials and construction methods of the time. The structure is constructed of reinforced concrete and the imprint of the formwork can still be seen in the concrete.
- The Rotunda is notable for its craftsmanship as seen in the plaster finish and detailing and the use of bronze to create the lions' heads and antefixae.

Scientific significance:

- N/A

Significance of elements: Bandsmen's Memorial Rotunda

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 gates were first erected around 1926

**Later fabric (LF)** This is fabric that was added after the original construction.

**Recent fabric (RF)** This includes fabric that has been added in the last fifty years.

#### **Structure of the Bandsmen's Memorial Rotunda**

##### **The Structure:**

Various changes have been carried out to the structure although its general appearance remains essentially unchanged.

##### **High Significance**

Concrete base wall with plaster finish (OF)  
Steel balustrade (OF)  
Embellished entablature (OF)  
Bronze lion heads and antefixae leaf decoration (OF)  
Concrete pilasters at either side of door(OF)  
Stone plaque (OF)

##### **Moderate Significance**

Concrete floor (OF)  
Concrete steps (OF)  
Ceiling with formwork imprint (OF)  
Concrete beam (OF)  
Panelled door to base (OF)

##### **Some Significance**

Roman Doric columns (LF)

##### **Intrusive**

New light fittings (RF)  
Spot lights (RF)  
Screws, bolts and plates to Lion heads (LF)



**Setting of the Bandsmen's Memorial Rotunda****Setting:**

The setting has significance as the rotunda is on its original site.

**High Significance**

Original location (OF)



## Assessment summary: Bandsmen's Memorial Rotunda

**Heritage Significance Assessment: Bandsmen's Memorial Rotunda**

Degree of significance:

High

Ranking of significance:

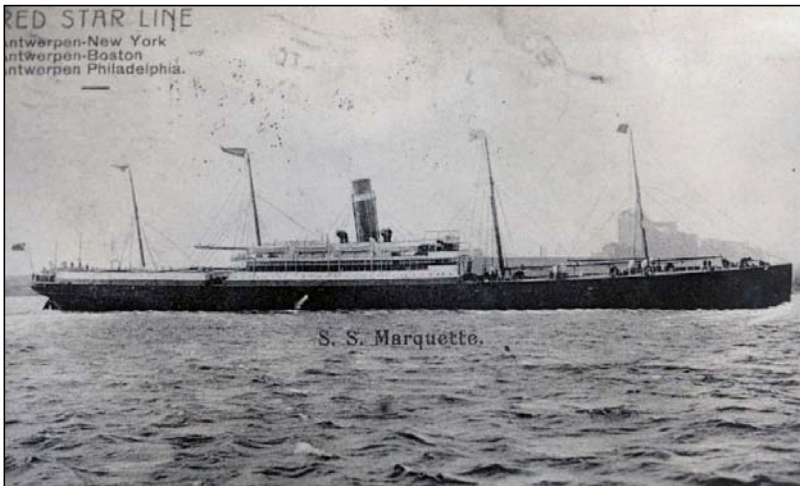
Of regional and local significance



Figure 1.53. Bandsmen's Memoria Rotunda foregrounded by daffodils.

Source: L. Beaumont, 2009

### 1.9.3 Nurses' Memorial Chapel

<b>Fabric:</b> Nurses' Memorial Chapel	<b>Also discussed in:</b> Volume 1: 3.12.2
<b>Location plan reference:</b> 17	<b>Historical images:</b> Volume 1: 3.98
<p><b>Description:</b>  The Nurses' Memorial Chapel is located on Riccarton Avenue in front of the Christchurch Women's Hospital and next to the former Hagley Hostel. It is situated in its own small area incorporating an established flower garden within the grounds of Christchurch Public Hospital. Both the building and its surrounds are owned by the Christchurch District Health Board.</p> <p>The Chapel is included in this conservation plan because the land it is on could become Historic Reserve under the Reserves Act 1977 if the land and building come under the administration of the Christchurch City Council should a proposed land exchange with the District Health Board proceed. The site would then be linked (including physically by a walking route) with Hagley Park.</p> <p><b>Provenance /Design:</b>  Designed by John Goddard Collins, Collins and Harman.</p> <p><b>Modifications:</b></p> <ul style="list-style-type: none"> <li>• Over the years stained glass windows have been added as dedications were made to nurses who had worked at Christchurch hospital. They underwent a preservation process in June 1990.</li> <li>• Two windows have been added since that date, the latest being in March 2000.</li> <li>• In 1990 a restoration process took place which resulted in a new porch being added to the northern end of the Chapel.</li> </ul>	
<p><b>History:</b>  The impetus for the construction of the Nurses' Memorial Chapel at Christchurch Hospital was a tragic incident during the First World War involving the torpedoing and sinking of the transport ship the <i>Marquette</i> in the Aegean Sea at approximately 9 am on 23 October 1915. On board were 36 nurses of the New Zealand Army Nursing Service and ten lost their lives, becoming the first New Zealand nursing casualties of the war. However, it was not until early November that the incident appeared in New Zealand newspapers.</p>	
 <p>Figure 1.54. The S.S. Marquette. Source: Christchurch City Council</p>	

In Christchurch a memorial service was held on 9 November at St Michael and All Angels Anglican Church. At the service a collection was taken to assist in funding a memorial Chapel in Christchurch as three of the nurses were from Christchurch Hospital. They were Nora Hildyard, Lorna Rattray and Margaret Rodgers.

On the 23 February 1916 the North Canterbury Hospital Board met to consider a number of submissions. One presentation from Nurse Maude suggested a Chapel be attached to each hospital to be made available for all denominations.<sup>81</sup>

Towards the end of 1918 an influenza epidemic swept through New Zealand killing fourteen doctors and at least thirty nurses. At Christchurch Hospital two nurses contracted influenza and died. They were Hilda Hooker, who at the age of 22, was in her second year of nursing, and Grace Beswick, 25, who was the sister of Mary Beswick, a *Marquette* survivor. Their deaths further encouraged the building of a memorial Chapel.

On 18 September 1923, the Reverend Harry W Smith was licensed to the Christchurch Hospital Chaplaincy. Renewed pressure was exerted by Rev Smith, along with Matron Rose Muir, Nurse Maude, the Hospital Lady Visitors' Association (HLVA) and the Nurses' Memorial Chapel Committee to build the Chapel.

Funds had been raised by hospital staff and the HLVA to build the Chapel. However, until the Hospital Board gave permission for the Chapel to be constructed, no appeal could be made for public subscriptions. It was not until January 1925 that the Hospital Board sanctioned the building of the Chapel in hospital grounds. A site was finally selected and approved by the board on 2 July 1925.

An appeal was set up for public donations. Rev Smith composed a letter seeking donations for a Chapel that was "a memorial for the *Marquette* nurses and to all nurses who died on military service during the war."<sup>82</sup> The Ministry of Health rejected a request from the North Canterbury Hospital Board to make a grant and the New Zealand Government refused to donate money to the Chapel. The funding became the responsibility of the hospital staff and the general public.

A total of £3,000 was required and it was successfully raised, along with a surplus that could be used for Chapel furnishings. On 15 March 1927 the foundation stone was laid by the Duke of York who was later to become King George VI. The foundation stone records that the Duchess of York was to perform the ceremony but was unable to because of illness. In a speech given by Dr Fox, who had chaired the Nurses' Memorial Chapel Committee, the Chapel was dedicated to the nurses of Christchurch Hospital who had died on the *Marquette*, along with the two nurses who died as a result of the influenza epidemic.

The architect selected to design the Chapel was John Goddard Collins (1886-1973) from the practice of Collins and Harman. J. G. Collins was the son of John James Collins, a partner in the practice and he designed and supervised the construction of the Chapel without charge. William Williamson of the Williamson Construction Company, was the builder. Williamson was quoted as describing the Chapel as "the finest building he ever built".<sup>83</sup>

The Chapel was completed in December 1927 and the first service was held on Christmas Day.

<sup>81</sup> Nurses' Memorial Chapel Cyclical Maintenance Plan, p. 6

<sup>82</sup> Ibid, p. 7

<sup>83</sup> <http://www.cnmc.org.nz>



Additional memorial plaques were placed in the Chapel for others associated with Christchurch Hospital including a Dr Aubrey V Short, a senior house surgeon at Christchurch Hospital when the influenza epidemic struck. Dr Short had served in the New Zealand medical services during the war, landing in Gallipoli on the first day of the attack. He received a Military Cross before returning to New Zealand in January 1918. He was aged 28 when he died of influenza in November 1928.

Two other nurses who had trained in Christchurch hospital but who had died during the influenza epidemic while on duty in other hospitals also were commemorated by plaques in the Chapel. They were Ina G. Leech and Agnes E. Widdowson. Another nurse, Margaret H. Thompson, a WWI casualty was also remembered by a plaque in the Chapel. The Chapel now has a number of other plaques placed in memory of other men and women who were associated with Christchurch Hospital.

Each of the eleven stained glass windows in the Chapel commemorates a nurse from Christchurch Hospital. The Nurses' Memorial Window was designed to commemorate the nurses who died in the First and Second World Wars. Four windows are by Veronica Whall, an accomplished English stained glass artist.

On 25 July 1928 the Chapel was handed over to the North Canterbury Hospital Board. Dr Fox wrote: *"we are parting with a child for your adoption....knowing that you will bestow and endow it with every consideration realizing the high purpose for which the Chapel has been built."*<sup>84</sup> Since that date the Chapel has been used for regular worship and has conducted confirmations, baptisms, weddings, carols, remembrance and reunion services funerals and Sunday School. In 1990 a special *Marquette* service was held which coincided with the 75<sup>th</sup> anniversary of the Gallipoli landing.

In the 1970s the Hospital Board proposed to demolish the Chapel to build a temporary operating theatre on the site but encountered fierce opposition and was forced to reassess the situation. In the 1980s the board again sought to demolish the Chapel, intending to include a Chapel in a new hospital block. Strong opposition arose once more, this time from community groups and, in particular, the newly formed Friends of the Chapel and its demolition was prevented.

In August 1989 a Protection Notice was issued by the New Zealand Historic Places Trust, ensuring the Chapel's survival. The Hospital Board initially leased the Chapel and surrounding land to the Christchurch City Council.

Preservation glazing of the Chapel's stained glass windows took place in June, 1990 and in the same month the Christchurch City Council allocated \$50,000.00 to the restoration of the Chapel. A new porch designed by Tony Ussher of Skews, Hey, and Ussher Architects was built as part of the restoration. This incorporated bricks and slate from the old hospital.

Landscape implementation was carried out in 1992 and the design of the Chapel grounds was the work of Anne Greenup, City Design, in conjunction with the Friends of the Nurses' Chapel. The overall scheme included medicinal plants and heritage roses, many of which were gifted or donated, and in some cases personally planted, by individuals wishing to commemorate colleagues, friends or family members who had links with the Hospital.<sup>85</sup>

<sup>84</sup> Ibid, p. 8

<sup>85</sup> For a list of donated plants refer to Beaumont, L. (2010) *Nurses' Memorial Chapel Reserve: Historical Investigation and Assessment*, a report for CCC

**Associated with:****Dr Walter Fox MB CM (d 1945)**

Dr Fox was the medical superintendant at Christchurch Hospital from 1896 to 1899 and 1915 to 1936 and he became the chairman of the Nurses' Memorial Chapel Committee campaigning vigorously for its construction. The lectern was carved in memory of Dr Fox.

**Rev Harry W Smith (d 1932)**

Rev Harry Smith became licensed to the Hospital Chaplaincy on 18 September 1923 and became a leading campaigner for the Nurses' Memorial Chapel.

**Nurse Maude (1862-1935)**

Emily Sibylla Maude was born in Christchurch in St Peter's Parish. She trained as a nurse in Middlesex England in the late 1880s returning to Christchurch to work as a Matron at Christchurch Hospital. At the hospital she introduced professional nursing training.

In 1896 Nurse Maude began making house visits on foot to care for the sick poor establishing the first nursing service in New Zealand. In 1901 the Nurse Maude District Nursing Association was formed providing a team of nurses to give practical nursing and domestic duties.

Nurse Maude also became a leading campaigner for the Nurses' Memorial Chapel.

**The Nurses "In Memorium"**

The Chapel stemmed from the loss of three nurses from Christchurch Hospital as a result of the *Marquette* disaster, Nona Hildyard, Margaret Rogers, and Lorna Rattray.

It has since become the place of commemoration for Christchurch hospital staff. Often staff had a close association with the Chapel such as Poppy Blathwayt, a home sister at the Nurses' Hostel, who cared for the Chapel, placing flowers in it regularly. A window was dedicated to Poppy in 2000. Matron Rose Muir and Nurse Sybilla Maude played a large part in campaigning for the Chapel to be built are also remembered in stained glass windows. Other staff from Christchurch Hospital have been mentioned in the description of stained glass windows in the section on interior elements.

**Veronica Whall (1887-1967)**

Four of the stained glass windows were produced by renowned British stained glass artist, Veronica Whall, director of Whall and Whall London. Veronica was daughter of Christopher Whall, who was a leader of the Arts & Crafts Movement in stained glass. Veronica was an enthusiastic artist at an early age and at 13 drew part of a window for Gloucester Cathedral.

Veronica was commissioned to do a number of stained glass windows for churches in New Zealand, her first being in St Anne's Church in Pleasant Valley, South Canterbury-*Two Angels in a Vine*.<sup>86</sup> She was an expert in the use of Priors Slab glass which is of uneven texture and often has a variety of colours in one piece. Her windows in the Nurses' Chapel use this material to great effect and are richly coloured. More detail on these windows is included in the section on interior elements.<sup>87</sup>

<sup>86</sup> <http://anglicansingeraldine.wordpress.com/ourchurches/dst-annes-pleasant-valley/>

<sup>87</sup> <http://www.cnmc.org.nz>

**Frederick Gurnsey (1868-1953)**

A Christchurch carver and sculptor, Frederick Gurnsey was born in Wales and studied carving serving an apprenticeship with Harry Hems and Company in Exeter. Having already completed many architectural carvings for various commissions by 1906 he began a teaching career at the Norwich School of Art. In July of 1906 he was appointed as an instructor at the Canterbury School of Art in Christchurch where a friend of his Robert Herdman-Smith was a director. He became the schools acting director from September 1917 to April 1920. He was also a member of the Canterbury Society of Arts. In 1923 he resigned to pursue full-time carving. He worked in both timber and stone.

Gurnsey produced many works for ecclesiastical and public buildings and monuments including the Christchurch Anglican Cathedral the Bridge of Remembrance and the armorial bearings at Government House.<sup>88</sup> Gurnsey's carvings in the Nurses' Chapel are described in the interior elements section of this report.

**John Goddard Collins (1886-1973) - Architect**

John Goddard Collins designed the Nurses' Chapel and supervised its construction without charging a fee. He was the son of J. J. Collins of the architecture firm Collins and Harman.

This practice eventually became known as Collins and Son and had its beginnings in 1864 when architect William Armson opened an office in Dunedin. Following a period in Hokitika, Mr Armson saw opportunities for work in Christchurch after disastrous fires destroyed the heart of Christchurch and most of Lyttelton. He moved to Christchurch in 1870 and the following year engaged 16-year-old J. J. Collins as an articled pupil.

Following Armson's death in 1883, the practice continued as Armson, Collins and Lloyd. In 1887, R D Harman replaced Lloyd in the partnership and the practice was renamed Armson, Collins and Harman. By the time he retired in 1921, J. J. Collins had gained a reputation as an authority on Gothic architecture.

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

**Architectural Description:**

The Chapel is entered from the hospital (northern) side of the building via the porch built in the 1990s. The porch leads to a small lobby before entering the nave. On either side of the lobby is a lavatory and wash basin. At the end of the nave is a chancel in the centre with a vestry on either side. In the west vestry is a small museum.

A basement is situated below the Chapel. Entry is made to the basement via external steps on the liturgical south side. The basement area is the footprint of the Chapel above with supporting columns on either side of the centre.

An example of late Gothic Revival architecture, with Tudor headed panelling, the Chapel has minimal exterior decoration. Rectangular in form the Chapel has an open porch area at the

<sup>88</sup> <http://www.teara.govt.nz/en/bibliographies/3g26/1>

northern entry providing a shelter for people mingling outside the Chapel. The southern end of the Chapel forms a T shape with the chancel in the centre flanked by a vestry on either side.

A moulded brick stringcourse runs below the windows around the terracotta brick building. A decorative corbelled brick cornice runs beneath the eaves. On either side of the Chapel nave four solid brick buttresses with a curved slope of gauged brick feature, dividing the wall into bays. Each bay features stained glass window pairs with a Tudor arch and timber framing. On either side of the vestries a bricked gothic arch with a herringbone patterned brick inlay features above the windows. The gabled slate roof features bands of green slate running the length of the gable. Oamaru stone finial crosses are located on the roof ridge at each end of the main gable.



Figure 1.55. Eastern side of the Chapel, 2012. Source: DPAL



Figure 1.56. Interior of Chapel looking towards the altar, 2011. Source: DPAL

Inside the Chapel a variety of rich timbers have been used including Oregon wall panelling and arched trusses along with matai window and door architraves, redwood sarking and a blackwood and oak parquet floor. Oamaru stone has been used above the timber panelling and on the Chancel arch. Carved furnishings in the sanctuary area embellish the interior. These are further explained as part of the interior elements.

### Interior Elements

There are several features in the Chapel that have been retained and added, including stained glass windows, elaborate carvings and other art works and furnishings.

#### *The Stained Glass Windows*

The eleven stained glass windows are a significant feature of the Chapel, commemorating nurses from the Christchurch Hospital. Four of the windows are by the English glass artist Veronica Whall. They are:



Figures 1.57.-1.60. (left to right)

*The Angel of Charity and a Waif; Faith and a sick child; Christ and the Children.; The Angel of Hope.*

Source for all images: [www.cnmc.org.nz](http://www.cnmc.org.nz)

- *The Angel of Charity and a Waif*, was dedicated in 1933 by Bishop West Watson commemorating Mary Ewart who was the first qualified nurse at Christchurch Hospital and became a matron there from 1898 to 1908. The design depicts an angel comforting a waif, who symbolises the soul protected by the cloak of charity. As a result of vandalism the waif's arm and hand that hold the angels hand had to be repaired<sup>89</sup> (figure 1.56).
- *Faith and a Sick Child* was dedicated by Archbishop Julius in 1936 and commemorates Nurse Sybilla Maude, OBE, who after training in London, became a matron at Christchurch Hospital in 1893 for three years. Nurse Maude pioneered district nursing in New Zealand and in 1904 set up an open air hospital for TB sufferers. The image depicts a woman with a large cross of faith on her

<sup>89</sup> *Christchurch Nurses Memorial Chapel*, [www.cnmc.org.nz/Chapelwindows.htm](http://www.cnmc.org.nz/Chapelwindows.htm)

dress holding a praying child with a head bandage. Time and eternity are represented by the hourglass and circle symbols<sup>90</sup>(figure 1.57).

- *Christ and the Children* was dedicated by Chaplain Henry Williams in 1939 to commemorate Annie Patrick. Annie trained at Christchurch Hospital and after serving on the hospital ship *Marama* during WWI, she established the Mothercraft Training Centre in London. Upon returning to New Zealand in 1920 she became the Director of Nursing for Plunket and was largely responsible for its growth in New Zealand and overseas.<sup>91</sup> The window depicts Christ with three healthy children, symbolic of the good work Plunket achieves (figure 1.58).

- *The Angel Of Hope* was dedicated by Bishop Warren in 1953 following a donation by Christchurch Hospital trained nurses who attended a reunion in 1951. It commemorates all pioneer nurses of Christchurch hospital. Veronica Whall designed the window to match the first window *The Angel of Charity and a Waif*. The angel holds an anchor as security against the ever changing sea. representing hope. The Marquette Nurses are also represented by the sea <sup>92</sup>(figure 1.59).

Three other windows were produced at Mary Lowndes and Alf Drury's Studio in London, called The Glass House. They are thought to have been made by stained glass artist Francis Spear. These windows are:

- *The Conversion of St Paul* dedicated by Bishop Warren in 1964 in memory of Mabel Thurston, CBE, RRC. She was awarded for her military service during World War I as matron in chief to the New Zealand Expeditionary Force and in World War II she provided voluntary service in British Hospitals. She was a matron of Christchurch Hospital from 1908 to 1916 and was largely responsible for the opening of a children's ward. The window depicts a saint as a soldier dedicating his sword to God<sup>93</sup>(figure 1.60).

- St Agatha was dedicated by the chaplains in 1968 to commemorate Mary Christmas ARRC. Mary had trained at Christchurch hospital before serving as a nurse in the Mediterranean. Surviving the Marquette sinking, Mary eventually returned to New Zealand to become the first tutor sister at the Christchurch Preliminary School of Nursing. St Agatha is the patron saint of nurses (figure 1.61).

- St Faith was unveiled in 1971 in memory of Rose Muir MBE who was a matron at Christchurch hospital between 1916 and 1936 (figure 1.62).

Stained glass windows in the southern end of the Chapel have been added more recently. These are:

- Poppy's Remembrance was dedicated to the Chapel in 2000. The window was designed by Suzanne Johnson and constructed by Ben Hanly to commemorate Poppy Blathwayt, home sister at the Nurses' Hostel in the 1950s-1960s. Poppy was responsible for caring for the Chapel, placing flowers in there regularly. Her love of flowers is represented in the design (figure 1.63).

- The Nurses' Memorial Window was designed by Stephen Belanger-Taylor to commemorate those nurses who served in World War I and II. All seven nursing medals are shown at the top of the window and a nurse in uniform from each war feature below (figure 1.64).

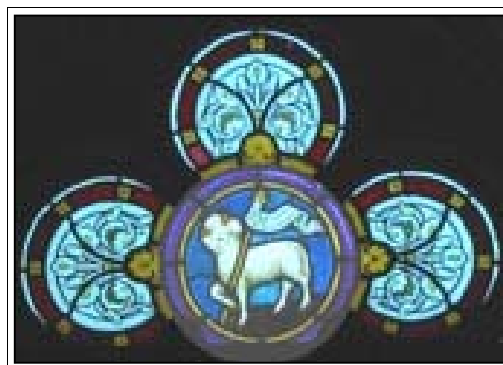
<sup>90</sup> ibid

<sup>91</sup> ibid

<sup>92</sup> Christchurch Nurses Memorial Chapel, [www.cnmc.org.nz/Chapelwindows.htm](http://www.cnmc.org.nz/Chapelwindows.htm)

<sup>93</sup> ibid

Figures 1.61.-1.63.  
 (left to right )  
*The Conversion of St Paul*  
*St Agatha*  
*St Faith*  
 Source: www.cnmc.org.nz



Figures 1.64.-1.67. (left) *Poppy's Remembrance*, (centre) *The Nurses' Memorial Window*  
 (Top right) *The Dove of Peace*; (Lower right) *The Lamb of God*  
 Source: www.cnmc.org.nz

Two other windows in the Chapel, date from the 1880s, coming from the former St Mary's Anglican Church in Merivale. They were given to the Nurses' Memorial Chapel at the time of its construction.

- *The Lamb of God*, ca. 1888 which is featured in the sanctuary<sup>94</sup> (figure 1.66).
- The Dove of Peace, ca. 1888, is a rose window that features at the west end<sup>95</sup> (figure 1.65).

### The Carvings

Oak carvings in the Chapel are generally the work of Frederick Gurnsey. Behind the altar is an elaborately carved reredos. Entwined thistle, rose and shamrock carvings decorate the outer frame. A grape vine features above. Panels of low relief carvings are symmetrically placed on either side of the reredos. The relief on the left illustrates Christ healing the sick. The relief on the right depicts the Good Samaritan aiding the wounded man. This relief has a symbolic connection with the icon of Gallipoli, a painting by Horace Moore- Jones, *the Man with the Donkey*.<sup>96</sup>

Under the canopy and in the centre of the reredos stands the gilded Risen Christ. In the niches on either side of this figure is St John the Evangelist on the left and on the right, St Mary.

The centre panel of the altar has a carving of a pelican feeding its young in the nest with blood from its breast. This image symbolises Christ and self sacrifice as well as referencing nursing.

The altar, reredos and riddel posts were all carved in 1930-1931. The riddel posts were once situated at the end of the altar, connected in pairs by curtains. At that stage the altar was once joined to the reredos. The altar has since been separated which is more appropriate for modern liturgy. Originally there was a sanctuary lamp above the altar and it may have been removed at the time of the separation.<sup>97</sup>



Figure 1.68. Reredos with the two relief carvings framed by entwined thistle, rose and shamrock. The pelican is seen in the central panel of the altar. Source: DPAL

<sup>94</sup> ibid

<sup>95</sup> ibid

<sup>96</sup> *Christchurch Nurses Memorial Chapel*, [www.cnmc.org.nz/Chapelcarvings.htm](http://www.cnmc.org.nz/Chapelcarvings.htm)

<sup>97</sup> ibid



The carved lectern was completed between 1946 and 1950. Gurnsey's apprentice Jake Vivian assisted in the design and production of the lectern. It was dedicated to the memory of Dr Walter Fox. Medical Superintendent and Honorary Surgeon from 1896-1899 and 1915-1936.<sup>98</sup>

### The Runner

Designed by Nicola Jackson, the runner was completed and presented in 1994 to the Chapel. It runs 12 metres from the Chapel door to the altar. It begins with the three nurses who died in the *Marquette* sinking. It proceeds from there with a deep blue representing the night sky with the nurses' medal above. A root extends up the remainder of the carpet, representing new life, flowering at the head. The three flower blossoms at the head are enclosed in a heart symbolizing love, understanding, courage, joy and sorrow, while the flowers embody three new lives. The top of the runner is a rich blue symbolizing peace and contemplation.<sup>99</sup>

There is more symbolism in the use of the number three – "The Trinity; three Mary's; Faith Hope and Love; three crosses of Calgary; three days of the death of Christ; three appearances after Christ's death; three gifts from the Magi."<sup>100</sup>



Figure 1.69. Carved lectern  
Source: [www.cnmc.org.nz](http://www.cnmc.org.nz)

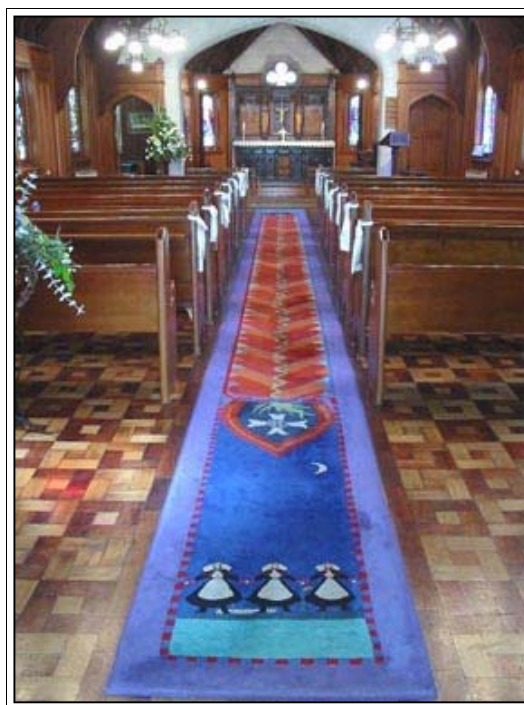


Figure 1.70. The runner  
Source: [www.cnmc.org.nz](http://www.cnmc.org.nz)

### The Memorial Plaques

On the liturgical west wall there are several plaques in memory of Christchurch Hospital nurses and doctors who have since died, including the *Marquette* victims. Since 1967 names have been listed in a Book of Remembrance due to insufficient space.

<sup>98</sup> Christchurch Nurses Memorial Chapel, [www.cnmc.org.nz/Chapelcarvings.htm](http://www.cnmc.org.nz/Chapelcarvings.htm)

<sup>99</sup> Christchurch Nurses Memorial Chapel, [www.cnmc.org.nz/Chapelrunner.htm](http://www.cnmc.org.nz/Chapelrunner.htm)

<sup>100</sup> *ibid*

**Architectural Influences:**

The simple style of the church is derived from the Arts and Crafts Movement influenced by the Gothic Revival architecture. The fine hand carvings of Frederick Gurnsey and the detailed brickwork on the exterior, along with the handmade stained glass windows are significant examples of Arts and Crafts architecture and design.

**• The Arts and Crafts Movement**

The Arts and Crafts Movement evolved from the Gothic style and had its beginnings in 1861 when William Morris founded the firm of Morris, Marshall and Faulker, Fine Art Workmen in Painting, Carving, Furniture and the Metals. The Movement was concerned with keeping the tradition of handcrafts alive in the face of what was seen as the intrusion of machinery into people's lives. It was to profoundly influence tastes over the whole of Europe. Morris was inspired by the skills of medieval craftsmen and sought to restore genuine creativity to the decorative arts and, indirectly, architecture. He had a deep loathing of the machine and fought against the increasing availability of mass-produced goods which he believed brought ugliness, rather than beauty, into everyday life.

Arts and Crafts architecture was inspired by the craftsmanship and character of humble local building types. Buildings were designed to give an impression of solidity and permanence. Materials used were natural and rustic and included stone, brick, timber and tiles to give an impression of a building growing out of the ground. In an Arts and Crafts house, the structural system was honestly expressed with dark stained beams being used to support roofs and other loads. The beams often had a hand-adzed finish as befitting a hand-made building.

The abhorrence of anything made by machine eventually led to the demise of the Arts and Crafts Movement. With an insistence that everything had to be hand-made, the cost of such a building soared out of the reach of those it was aimed at - the ordinary homeowners. Arts and Crafts houses had also tended to become picturesque and deviated from what Pevsner called the "puritan honesty" of the original style.

**• Arts and Crafts In New Zealand**

In New Zealand, the Arts and Crafts Movement found fertile ground and, by the early 1900s, its influences began to be seen in domestic architecture. The solidness and down-to-earth nature of the Arts and Crafts style, along with the use of natural materials, immediately struck a chord with New Zealanders who felt uncomfortable with European styles.

The Movement in New Zealand was championed by James Chapman Taylor. Chapman Taylor was both architect and builder. Like his English counterparts, his ideas and philosophies had their roots in both the English Gothic and Arts and Crafts movements. He believed that hand-crafted work was a living and beautiful thing, unlike meaningless dull repetition, such as would be produced by a machine. He believed in honesty of design, permanence, simplicity and beauty. Between the years 1906 and 1953, Chapman Taylor constructed over 80 distinctive houses, many of which featured darkened hand-adzed natural timber which contrasted with white-washed plaster walls.

**Construction:****Structure**

The Chapel is positioned above a reinforced concrete basement. Reinforced concrete columns in the basement support the church floor above. Reinforced concrete has also been used in the suspended floor and supporting columns. The concrete continues up into the buttresses on the side of the nave, and then around the ring beam to form part of the roof support.<sup>101</sup>

**Roof and Roof Structure**

The roof is clad in slate probably attached to battens by nails which in turn are attached to sarking. Large curved trusses support the roof in the nave. Rafters are positioned between the trusses meeting a beam at the central apex. The chancel roof is supported by rafters meeting a central apex beam with small trusses as added support.



Figure 1.71. Basement with supporting reinforced concrete columns.  
Source: DPAL, 2012

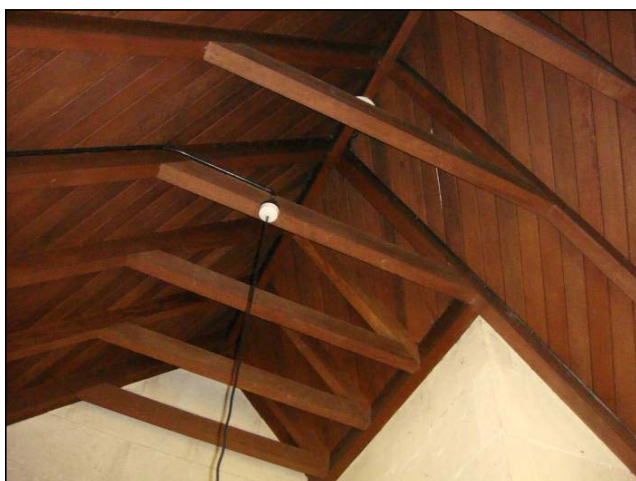


Figure 1.72. Sarking and rafters.  
Source: DPAL, 2012

**Exterior Walls**

The walls are a cavity brick construction. Splayed terracotta bricks have been used over the window heads and herringbone patterned bricks have been used on the gable ends and are above two of the window heads. A moulded brick cornice runs beneath the eaves and a moulded brick string course runs below the windows. Solid brick buttresses have a curved slope of gauged brick.

<sup>101</sup> Nurses' Memorial Chapel Leaflet – Architectural Features

**External Trim, Window Joinery and External Doors**

The window jambs are of scotia brick and arches of gauged scotia. The door and window joinery is constructed in matai, also known as black pine timber.

**Internal Finishes****Floor**

The Chapel floor has a parquet finish made up from blackwood and oak and set in mastic on a reinforced concrete base.

**Walls**

The interior walls are clad in Oregon timber panels. Above the panelling the walls at each end of the nave and chancel are of Oamaru stone. Oamaru stone has also been used on the chancel arch, corbels, bed moulds and the crosses on the gables.

**Ceiling**

The ceiling is of exposed stained timber with large decorative roof trusses.

**Condition Report:**

The Nurses' Memorial Chapel suffered moderate damage as a result of the 2010 and 2011 earthquakes. The following condition report reveals general observations of the damage and general deterioration:

**Portico Area**

- The front wall is propped up with steel bracing.
- Cracks are apparent in the walls of the toilets.



Figure 1.73. (left) Substantial cracks in outer toilet wall around the window and loss of plaster, 2012.  
Figure 1.74. (right) Steel bracing against the wall inside the portico entry, 2012. Source: DPAL

**Main Interior Body of Chapel**

- There is evidence of movement in the limestone arch to the sanctuary.
- There is some movement in the gable end above the entrance doors.

**Basement**

- The basement beams are propped by steel.
- Water is evident on the floor.
- The concrete walls feature extensive efflorescence.
- There is evidence of rising damp in the columns.
- Minor cracks in the staircase to basement are apparent but are probably due to deterioration.



Figures 1.75.- 1.78. (Top left) Steel props in basement, 2012; (Top right) water in basement, 2012. Lower left) signs of efflorescence on wall, 2012; (Lower right) rising damp in columns, 2012. Source: DPAL

### **Exterior Walls**

- Walls are all propped up by steel frame buttresses. The basement beams are propped by steel.
- Pointing is missing from the capping stones on the east elevation. This could be deterioration prior to the earthquakes. Water is evident on the floor.
- Cracks are apparent in the south gable.
- Cracks are evident in recessed walls.
- Pointing is missing from the west gable but again this could be a result of deterioration prior to the earthquakes.
- Minor movement around the brick arch in the gable end.



Figure 1.79. Cracks in exterior brickwork of Chapel, 2012. Source: DPAL

## Assessment of significance values: Nurses' Memorial Chapel

### Historic and Social significance:

- The sinking of the *Marquette* on 23 October 1915 in the Aegean Sea provided the impetus for the building of the Chapel and is an important event in the history of World War.
- It has an important association with Christchurch Hospital and the former Nurses' Home having been used as a Hospital Chapel and a place of worship for former nursing trainees.
- It is also associated with the architect who designed the Chapel, John Goddard Collins of Collins & Harman and those who produced the more decorative features of the Chapel such as Veronica Whall, a famed English stained glass designer, and the carver Frederick Gurnsey and his apprentice Jake Vivian.
- The Chapel also remembers the influenza epidemic of 1918 that claimed the lives of Christchurch Hospital nurses and a doctor. These individuals are also commemorated in the Chapel.
- The first service was held on Christmas Day in 1927 and over the succeeding years the Chapel became part of the life of the hospital staff and many of the patients. It was used as a regular place of worship as well as a venue for weddings, funerals, baptisms, plays, reunion services and Sunday School. Much of this use pattern continues today.
- The Nurses' Chapel Memorial Reserve is significant for its association with Christchurch's medical fraternity who have used the Chapel, protested against its demolition, advocated for its protection or are commemorated in the Chapel's gardens.

### Cultural and Spiritual significance:

- As an inter-denominational Chapel it was an integral part of hospital life. Services were held every Sunday for trainee nurses playing a part in meeting their social, emotional and educational needs. As such the Chapel became part of the nursing culture.
- The Nurses' Memorial Chapel is recognised under the New Zealand Historic Places Act as a category I building, place or object of historical or cultural heritage. It is also recognised under the Christchurch City Plan as a Group 2 heritage item.
- Spiritually the Chapel was a place of worship for hospital patients and their relatives as well as the nurses. In addition the Chapel Reserve gardens are an extension of the Chapel environment and the landscape continues the sense of respite and calm associated with the building. Although the garden has no historical authenticity it is still considered to embody some of the earliest wishes of Hospital Staff for a place set apart for prayer or silence.

### Architectural, Landscape and Aesthetic significance:

- The Chapel is associated with the prominent Christchurch architect John Goddard Collins. He designed many Christchurch buildings including the Sign of the Takahe.
- The style of the Chapel is influenced by the Arts and Crafts movement. This is demonstrated in the building's detailed brickwork and fine interior carving and stained glass windows.
- Aesthetic value is provided in the interior of the Chapel with the use of warm timbers and Oamaru stone along with the detailed carved furniture in the chancel and the finely crafted stained glass windows.
- Since 1994 the grounds have been sympathetically developed using rose species as a form of living

memorial. In this respect the grounds can be considered to be a living 'Book of Remembrance' to numerous nurses and other individuals associated with the Christchurch Hospital.

#### Contextual significance:

- The context is significant in that the Chapel is on the edge of Hagley Park and the hospital grounds. Immediately surrounded by a flourishing garden the Chapel has its own intimate Reserve setting within a larger garden context.
- Standing in its own small reserve on the edge of Hagley Park, the Chapel has become a landmark feature on Riccarton Avenue, associated with both the hospital buildings and the Daffodil Woodland.

#### Archaeological Significance:

- Refer Section 1.13

#### Technological and Craftsmanship significance:

- The Chapel demonstrates the methods of building technology used at the time of its construction.
- The building is notable for its superb craftsmanship, observable in the varying patterns of brick work.
- Stained glass windows have been crafted by well known, and in some cases international renowned stained glass artists such as Veronica Whall who was an expert in the use of the uneven texture of Prior's Slab glass
- Fine craftsmanship is also evident in the carved furniture in the Chapel executed by Frederick Gurnsey and his apprentice Jake Vivian.

#### Scientific significance:

- N/A



Figure 1.80. Chapel foregrounding the hospital, October 2009.

Source: L. Beaumont

## Significance of elements: Nurses' Memorial Chapel

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

**Original fabric (OF)** This fabric dates from the time the building was first constructed in 1927

**Later fabric (LF)** This is fabric that was added after the original construction, up until the restoration which took place in 1990 and the stained glass windows added over a period of time.

**Recent fabric (RF)** This will include fabric that has been added since the restoration took place in 1990.

### *Setting of the Nurses' Memorial Chapel*

#### **Setting:**

The setting has high significance as the building is in its original location. The Chapel is located next to the hospital and Hagley Park which forms part of the historic context. In the immediate context the Chapel is surrounded by a garden of heritage roses donated to commemorate friends or relatives associated with the Chapel.

Present rating: High significance

#### **High Significance**

Original location (OF)

Rose gardens (RF)

Pergola (RF)



### *Building Exterior*

#### **Exterior:**

The exterior has retained its original appearance. A later entry porch has been added to the north façade of the Chapel. The gabled roof on the later porch has used slate from the old hospital.

Present Rating: High Significance

#### **High Significance**

Slate tiles to roof (OF)

Finial crosses (OF)

Red brick walls (OF)

Brick patterns above windows (OF)

Brick corbelled cornice (OF)

Brick moulded stringcourse (OF)

Oamaru Stone corner stones and corbels (OF)


Timber joinery on Tudor arched windows (OF)

#### **Moderate Significance**


Slate roof of new porch (RF)






<p>New entry porch (RF) External entry to basement with timber tongue and groove door. (OF)</p>	
---	--

**Chapel Interior**

<p><b>Basement:</b> Below the church a concrete basement extends across the entire footprint of the Chapel. Present Rating: Moderate Significance</p>	
<p><b>Moderate Significance</b> Reinforced concrete columns (OF) Concrete walls (OF) Concrete floor (OF) Concrete ceiling (OF) Concrete stairs (OF)</p> <p><b>Non Contributory</b> Conduits and cabling(LF) Light fittings (LF) Steel propping reinforcement (LF)</p>	

<p><b>Vestries:</b> The west vestry now exhibits various items connected to the nursing history at Christchurch hospital such as historical photographs and nursing memorabilia. Present Rating: Moderate Significance</p>	
<p><b>Moderate Significance</b> Oamaru stone on upper walls (OF) Parquet floor (OF) Diagonal sarked timber ceiling(OF) Timber panelled door (OF)</p> <p><b>Non contributory</b> Timber panelled walls (RF) Storage cupboards (RF) Display shelving (RF) Light fittings (RF)</p>	
<p><b>Chancel:</b></p>	

The chancel has elaborately carved furnishings. It is substantially the same as when the Chapel was first constructed.

Present Rating: High Significance

**High Significance**

Carved altar & reredos (LF)  
 Riddel posts (LF)  
 Diagonally sarked timber ceiling (OF)  
 Stained glass windows (LF)  
 Oamaru stone on south wall (OF)  
 Timber rafters (OF)  
 Timber panelled walls (OF)  
 Memorial plaques (LF)  
 Parquet floors (OF)  
 Font(LF)  
 Chair and kneeler (LF)  
 Carved altar rail (OF)



**Non Contributory**

Light fittings(RF)  
 Heaters (RF)

**Nave:**

From the porch, doors lead into the nave of the chapel. The original timber is exposed on the ceiling. Stained glass windows have been added over the years to commemorate individuals associated with the hospital.

Present Rating: High Significance

**High Significance**

Diagonally sarked timber ceiling (OF)  
 Timber trusses (OF)  
 Stained glass windows (LF)  
 Oamaru stone arch to chancel (OF)  
 Timber rafters (OF)  
 Timber panelled walls (OF)  
 Memorial plaques (LF)  
 Oak lectern (LF)  
 Timber pews (OF)  
 Parquet floors (OF)  
 Baptism font (LF)  
 Double timber panelled doors to lobby (OF)  
 Library cupboard (OF)



**Non Contributory**

Light fittings(RF)  
 Heaters (RF)

**Some Significance**

Carpet runner (RF)

Assessment summary: Nurses' Memorial Chapel

**Heritage Significance Assessment: Nurses' Memorial Chapel**

Degree of significance:

High

Ranking of significance:

Of national, regional and local significance