

Fabric: Magnetic Observatory Workshop/Museum	Also discussed in: Volume 1:3.6.1, 3.9.1, 3.14.1
Location plan reference: 5	Historical images: Volume 3:1.75
<p>Description: The former Magnetic Observatory site is located south of the former Tea Kiosk. The remaining building is the Workshop which now functions as an Observatory Museum. It has an entrance facing north. A climatological station operates within the small fenced area adjoining the building. The Observatory Museum is surrounded by grounds planted with shrubbery and trees. To the south east of the area is Cunningham House and its associated buildings.</p> <p>Provenance /Design:</p> <ul style="list-style-type: none"> • Unknown designer and builder. <p>Modifications:</p> <ul style="list-style-type: none"> • The current building was probably constructed around 1940. It was recorded as being on the site in 1941. • The site itself has undergone many changes since the Magnetic Observatory was first constructed in 1901 with the erection and destruction of various observatory buildings. 	
<p>History: In April 1873 a paper by a Mr A H Ross entitled “On the Variation of the Declination of the Magnetic Needle in the Southern Portion of the Middle Island, and Remarks on the Desirability of Establishing Magnetic Observatories in New Zealand” was read before the Otago Institute. This is the first known reference made regarding the desire to establish a Magnetic Observatory in New Zealand.¹²¹</p> <p>In 1897 a paper was delivered on the global distribution of magnetic observatories by a German scientist, Dr Adolf Schmidt. At the time there were only three observatories in the southern hemisphere located in Indonesia, Mauritius and Melbourne, Australia. This compared with 50 observatories in the northern hemisphere.</p> <p>The following year recommendations were made by the newly formed Australasian Society for the Advancement of Science that a magnetic observatory should be constructed in New Zealand. At that time the origin of the earth's magnetic field was still one of the unsolved problems of science. It was expected that valuable information would be gained in this direction by the establishment of a number of linked observatories across the Southern Hemisphere.¹²²</p> <p>Through his involvement in the Australian magnetic survey, Dr C. Coleridge Farr was asked to select a suitable New Zealand location. He scoped a number of locations between May and August 1900, eventually choosing Hagley Park/Botanic Gardens as the most appropriate. The specific site chosen was the old Armstrong Pinetum, known by that time as “The Wilderness.”¹²³ From a magnetic point of view Farr considered the site eminently suitable as it was not devoted to amusements, it was free from unnecessary movement, was uncultivated and covered with tussock and lupins and the greater site was locked every evening after inspection. The site was also comparatively elevated and capable of excavation for a 10' cellar without any anticipated water egress.¹²⁴</p>	

¹²¹ Information from the timeline in the Workshop.

¹²² Farr, C. C. (1901) The Antarctic Expeditions: their objects and spheres of work quoted in *The Star*, 18 October 1901, p. 1

¹²³ Information from the Observatory Museum in the Botanic Gardens, 2011

¹²⁴ Extracts from Observatory establishment discussions 30 May 1900, AANS 6095 W5491 Box 170 R1/310, ANZ

Farr considered that three buildings were necessary to complete the observatory. These were a magnetograph cellar 10'x12'x8', an absolute house measuring approximately 10' x 12' and an office. They were not to be near one another but spread over a distance of not more than 2 acres. Positions were selected for the three buildings, each at the apex of a triangle, and plans for the first building were prepared by the Public Works Department. The buildings and locations were approved by the Domains Board in May 1901 on the basis that there would be no alienation of land and that an annual subsidy would be payable to settle the expenses of a gardener who would be used as caretaker.¹²⁵

The initial building was to be used as a base station for a magnetic survey of New Zealand and it was erected in time to be able to be used by Captain Robert Scott's Antarctic expedition. Constructed under the authority of the Hon. Minister of Lands the building was described by Farr as doing "*magnetic work, seismological records and observations of atmospheric electricity.*"¹²⁶

In July 1901 Cabinet approved the erection of two additional buildings. These were the Magnetographic House with associated earthquake cellar and an Absolute (Magnetic) House.¹²⁷ At this stage an area of approximately two acres was utilised. Lands and Survey records document the ongoing control exercised by the Domains Board in respect of both the site and the buildings. This included the stipulation of colour schemes for structures and the necessity for fences.



Figure 1.70. Absolute Magnetic House (left) and Magnetographic House and cellar (right).

Source: (Left) ABWN 23196 Box 3/16 Record 311, ANZ; (Right) Postcard Early NZ Photographers website (clipped)

Visitors were prevented from going near the magnetographic cellar because of the potential for the metal objects that they may have carried, such as keys, belt buckles and the like, to affect the delicate adjustments of the seismographs.¹²⁸

In its first ten years of operation the station was often used by visiting scientists who calibrated their instruments before heading to Antarctica. One of these scientists, Lieutenant Armitage, Navigating Officer of the *Discovery*, described how pleased members of his expedition were to find a magnetic observatory established "*more beautiful and in every way better even than that at Kew.*"¹²⁹ Other well known visitors during this time included Captain Robert Scott in 1901 and again in 1910, and Sir Ernest Shackleton who visited in 1907. Members of the Carnegie Institute also visited on a number

¹²⁵ Legal Status of Magnetic Observatory, 2 October 1951, AANS 6095 W5491 Box 170 R1/310, ANZ

¹²⁶ Annual Report of the Lands & Survey Department, quoted in AANS 6095 W5491 Box 170 R1/310, ANZ

¹²⁷ *Wanganui Chronicle*, 10 July 1900 p. 2; For a description of the buildings refer *The Press*, 10 May 1904, p. 8

¹²⁸ Information from the Observatory Museum in the Botanic Gardens

¹²⁹ *The Star*, 11 December 1901, p. 1

of occasions including Louis Bauer, the Director of the Department of Terrestrial Magnetism of the Carnegie Institution of Washington, who visited in 1901.

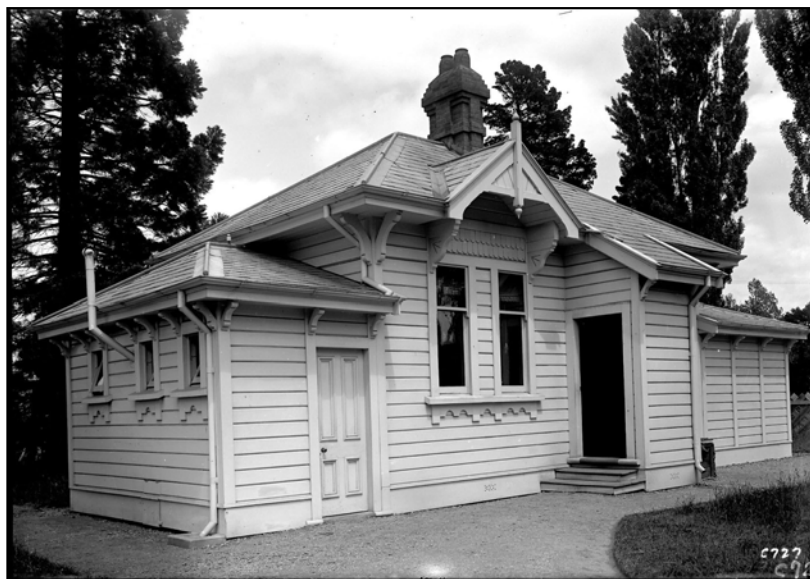


Figure 1.71. Magnetic Observatory Office, also called the Administration Building, 1915.
Source: C727, Carnegie Institution of Washington, Dept of Terrestrial Magnetism

The introduction of the electric tram system affected some of the observatories instrumentation making it difficult to obtain accurate records and in 1913 a new magnetograph was acquired and located offsite in the Amberley Domain, North Canterbury.¹³⁰ The following year further changes in the operations saw the Magnetic Observatory complex reduced to ½ an acre.



Figure 1.72. Jarrah Peg, Brass Pipe, Office and Kiosk(right), November 1915.
The tents belonged to visiting American scientists from the Carnegie Institution.
Source: C725, Carnegie Institution of Washington, Dept of Terrestrial Magnetism

¹³⁰ *Evening Post*, 7 January 1913, p. 9



Figure 1.73. Magnetographic House, also called the Variation Observatory (right) and Orchid House (centre) Source: C722, Carnegie Institution of Washington,

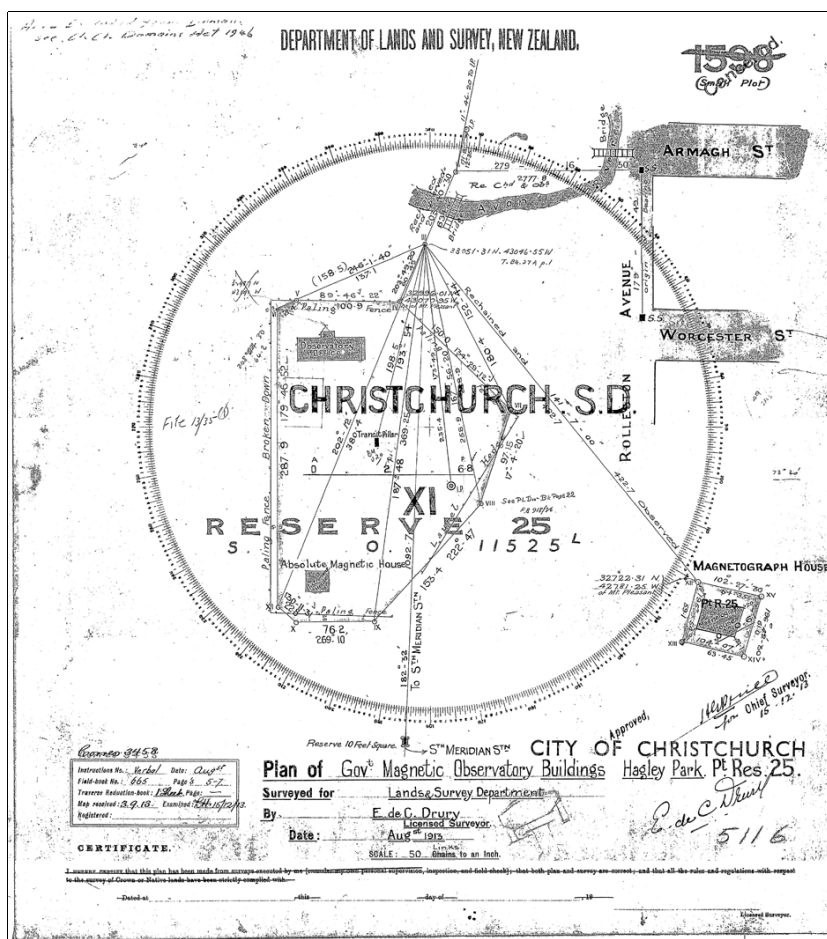


Figure 1.74. Deposit plan showing the layout of the Magnetic Observatory Buildings, 1913. Source: Cancelled DP1958, LINZ

Reports from the Christchurch Magnetic Observatory document the changing use of the buildings and the addition of new structures and equipment which appeared across the site between 1928 and 1936. These included a seismograph cellar occupying 6.1 perches, a South Meridian Station 10 feet square, and an Electrograph House which was erected in 1930 at a location approximately 10 chains to the north-east of the main buildings in North Hagley Park.

Also recorded in 1936 was a Cosmic Ray House which was one of a world-wide chain of recording stations established by the eminent American physicist, Professor J A H Compton, to study cosmic rays. This involved a coordinated regime of observations taken simultaneously at each of the stations with data then being sent back to America. The purpose of the data collected was to assist scientists in trying to determine whether the universe was re-establishing and maintaining itself or heading towards self-destruction.¹³¹

In 1941 a small weatherboard building was placed on the observatory grounds for use as a workshop. This building is the only structure to still survive. By 1949 one section of this building was being used for mechanical work and the other for electrical and radio work. This building remains in the gardens today and until recently, the equipment inside included a seismograph networked to the Institute of Geological and Nuclear Sciences Ltd in Wellington.

In 1942 it was discovered that the navigation charts drawn for the whole of New Zealand were incorrect. A scientist had wrongly assumed that the rate of change in magnetic direction was the same all over New Zealand. This created problems with navigation for pilots as by this time it had become necessary to mount magnetic recorders in aeroplanes for the detection of submarines and mines during World War Two.

During 1947 and 1948 a framework of gravity reference stations was established in New Zealand. Stations were chosen to give a uniform distribution of pendulum measurements throughout New Zealand.¹³² The Workshop building was chosen as the site for one of these world network 'First Order Gravity Stations' and was referred to as 'Christchurch (new)' or 'Christchurch A' in scientific reports of the time. Another part of the building was used for mechanical work. By 1949, the Department of Scientific Research (DSIR) was encouraged to reorganise its observatories around the country as a result of an increased need for geophysical data, particularly in the fields of aviation, defence, and radio communication. The Magnetic Observatory became the Magnetic Survey base in partnership with the Christchurch Geophysical Observatory.

In 1950 it was noted that 16 officers of the Magnetic Survey base and Geophysical Observatory were domiciled in the administration building. However, the lack of space caused the Director of the Geophysical Observatory and the majority of his staff to move to the Express Co. Building (the M.L.C Building on the corner of Manchester and Hereford Street which was recently demolished due to earthquake damage). Back at the gardens, further increases in staffing numbers necessitated the extension of the old office building to accommodate a total of 32 staff.

In 1956 the seismographic cellar was demolished and its concrete walls were buried in the hole and topped with 2 feet of soil.

¹³¹ *Evening Post*, 5 November 1935, p. 10

¹³² Robertson H. W. & Garrick R. A. 'Gravity Measurements in New Zealand with the Cambridge Pendulum Apparatus, *NZ Journal of Geology and Geophysics*, November 1960 p. 626



Figure 1.75. Aerial view of the Magnetic Observatory showing the extent of the operation and the setting in 1962. Source: Whites Aviation, WA-61184-F, ATL

In 1957 Dr E. I. Robertson, Director of the Geophysical Division, DSIR designated the workshop site as the New Zealand National Gravity Base Station. This was based on the following considerations:

- the importance of Christchurch as an international terminal, with its airport and direct link to Antarctica
- the suitability of the site for gravity observations, being free from traffic vibrations
- the site being located at a scientific institution, and one with a long history of related geophysical measurements

In 1970 the Magnetic Observatory grounds (as per the original 1901 agreement) were handed back to the Christchurch City Council. With the exception of the Workshop and portions of the office buildings, all other buildings related to the observatory were demolished and the boundary hedge was removed. The former observatory grounds were then levelled and replanted. Botanic Gardens staff took over the daily observations at the Climatological Station which measures air, grass and earth temperatures, wind direction and force, visibility, rainfall and evaporation. These are downloaded to NIWA in Wellington.

Staff from the DSIR were relocated and the workshop became a base for Gardens two rangers. At this time it was known as the Rangers Hut.

By the 1990s the building was the base for Te Puna Ora, a Ngai Tahu venture which funded a storyteller to take plant, Maori myth and legend focused tours through the gardens as well as the last remaining ranger. Both eventually relocated and in 2010 the workshop was turned into a museum to mark the 100th year anniversary of the erection of the first Observatory building. The furniture used in the display is not authentic to the building however some of the equipment was gifted from the families of staff who had worked at the Magnetic Observatory.

Interpretation signage for this building has been prepared by Sue Molloy, Botanical Resources Office and the person responsible for setting the Workshop up as a small museum. This reads as follows, *The Magnetic Observatory 1901 – 1969. "The Workshop" is the sole remaining building of the*

Christchurch Magnetic Survey. Scientists and technicians undertook magnetic surveys of New Zealand and were later involved in geophysical research programmes. Magnetometers and seismographs were located on this site.



Figure 1.76 The Workshop, 2012.

Source: L. Beaumont

Historic Markers:

At the time of the staffs' relocation from the site in 1970 the DSIR expressed a desire that four historic site markers associated with the presence of the Magnetic Survey were recognised and preserved. These were:

- the International Gravity point marked by a cross on the workshop floor (extant see photograph)
- a benchmark in the cellar beneath the Observation Office¹³³
- a subsidiary benchmark out in the lawn
- a mark by the old rear gateway used by Capt. Robert F. Scott discovery officers for their magnetic observations¹³⁴

The international gravity point was described by the DSIR as the *“fundamental reference point for all gravity measurements and for all gravity anomaly maps in New Zealand”*. At that time it was noted that *“all of measurements of the force of gravity in the country are made in terms of the difference from the value of gravity at this station. The station has international recognition and forms a vital link in the world-wide system.”*¹³⁵

The Observatory Museum as it is now known is the only surviving entire remnant of the Magnetic Observatory which operated in the Botanic Gardens from 1901. Today it houses a seismograph which is networked to the Institute of Geological and Nuclear Sciences, Wellington and remains part of the NS Primary Gravity Network.

¹³³ Former staff report that this benchmark was in the Observatory Office beneath the director's desk, pers. com. L. Beaumont/S. Molloy, 16 September 2011

¹³⁴ According to Lawrie Metcalf (Assistant Curator 1955-1968, Assistant Director 1968-1977) there was never a mark for Scott in his time however he believes it to have been by an old gateway associated with a small driveway for Observatory staff which ran from the path by the Kiosk Lake and along the north side of the Climatological Station to the workshop, pers. com. L. Beaumont / S. Molloy, 16 September 2011

¹³⁵ W. I. Reilly, Geophysics Division, DSIR 29 June 1970, AANS 7613 W5491 Box 568, Res 11/2/34, ANZ



Figure 1.77. The cross in the floor of the Workshop marks the fundamental reference point. The small number plate on the floor was given to the Gardens by the Institute of Geophysical and Nuclear Sciences (GNS) - formally DSIR - to be glued next to the cross.

Source: L. Beaumont 2012



Figure 1.78. DSIR plaque mounted in the floor of the Workshop.

Source: L. Beaumont, 2012

Associated with:**Captain Robert Falcon Scott (1868-1912)**

Captain Scott led two expeditions to the Antarctic. Having been a Royal Naval Officer, Scott turned to Antarctic exploration at the turn of the century. On his first exploration, "The Discovery Expedition" he arrived at Lyttelton on the yacht "Discovery" in 1901. The expedition was originally to go to Melbourne but arrived in Christchurch to visit the newly constructed magnetic observatory. On his second "Terra Nova Expedition" to the Antarctic in 1912, Scott and his team of five men died as a result of exhaustion, starvation and extreme cold.¹³⁶

Sir Ernest Henry Shackleton (1874-1922)

Ernest Shackleton was a member of the "Discovery" team which stopped at the Magnetic Observatory in 1901. In 1907 he led his own expedition to the Antarctic, the "Nimrod Expedition" which visited the Observatory on the way. Shackleton received a knighthood for establishing a record Farthest South latitude from the South Pole on this expedition. He died en route to the Antarctic in 1921 while leading the Shackleton-Rowell scientific survey expedition.¹³⁷

Dr. C. Coleridge Farr (1866-1943)

Born in Adelaide, Dr Farr was an engineer who lectured in mathematics and physics at Sydney University from 1891 to 1895 and then electrical engineering at Adelaide in 1896. The same year, he recommended that a magnetic survey in southern latitudes be established and that a comprehensive survey should be undertaken in New Zealand. The survey was undertaken over a period of ten years and the Magnetic Observatory was built for this purpose. It was Dr Farr who suggested the appropriate location. The results of the survey were analysed and written up by Dr. Farr and published by the Lands and Survey Department as "*A Magnetic Survey of the Dominion of New Zealand.*" In 1904 Dr Farr took up a position of lecturer in physics and civil engineering at Canterbury College and was appointed professor in 1910. He was associated with several expeditions to the sub Antarctic.

Construction:***Foundations***

The building is founded on a concrete slab. A concrete foundation wall can be seen at the front of the building.

Roof Structure

The roof is flat with a slight incline on either side of the steel. It is clad in trough steel with metal spouting and drainpipes. Wide timber fascia boards encase the eaves. The eaves soffit is finished in tongue and groove veed timber.

Exterior Walls

The walls are sheathed in bevel backed weatherboards with timber corner boxes.

External Trim, Window Joinery and External Doors

All joinery is painted timber.

Internal Finishes - Walls and Ceiling and floor

The interior walls and ceilings are finished in plaster board. Narrow flat timber architraves and high timber skirting boards feature in the interior. The floor is polished concrete.

¹³⁶ http://en.wikipedia.org/wiki/Robert_Falcon_Scott

¹³⁷ Ibid

Assessment of significance values: Magnetic Observatory and markers

Historic and Social significance:

- The site has substantial historical significance for its part in such activities as assisting expeditions and wartime navigation and it was instrumental in inducing expeditions from different parts of the world to come to Christchurch.
- The Climatological Station has been used since 1881 to collate observations.
- The early Antarctic expeditions visited the Magnetic Observatory including those lead by Captain Robert Scott and Sir Ernest Shackleton. Both made visits to the Observatory with the Discovery Expedition and then later on separately. Ernest Shackleton was knighted after his 1907 Nimrod Expedition. Captain Scott's last visit was before the ill fated Terra Nova Expedition.
- The Workshop is the last remaining structure associated with the Magnetic Observatory, an operation which occupied the site for approximately 70 years.

Cultural and Spiritual significance:

- The site reflects the culture of science and discovery. The original buildings were part of an important international survey of the southern latitudes.
- The site, as part of the greater Magnetic Observatory operation has historic significance for the role it played in Captain Scott's Terra Nova expedition when C. S. Wright calibrated the ships navigational instruments in the old seismograph cellar, now the site of the Cuninghame House. It is also associated with numerous other overseas observers, including a pendulum gravity determination by J. C. Rose of the University of Wisconsin and a team from the Geographical Survey Institute of Japan.

Architectural, Landscape and Aesthetic significance:

- The building's design is typical of a government style building constructed at that time for technical purposes or field work.
- The simplicity of the building's design is similar to a small cottage in style blending in with the park-like surroundings of the Botanic Gardens.

Contextual significance:

- The Workshop and associated equipment is located close to the Tea Kiosk and is surrounded by trees. Small in scale, it sits well with the landscape of the Botanic Gardens.

Archaeological significance:

- Refer section 1.14.

Technological and Craftsmanship significance:

- The Observatory Museum is an example of the type of construction techniques of the day.

Scientific significance:

- The Magnetic Observatory was a significant group of buildings studying the earth's magnetic field and monitoring climatological information. In conjunction with other sites in Hagley Park it was part of lengthy programme of advancing and communicating scientific information

concerning the magnetic survey and the cosmic ray sun-spot observation project. It has been the base for meteorological station reports since 1876 and continues this tradition of providing daily readings for the national meteorological service from the climatological station within the meteorological observatory grounds.

- The remaining building has a high degree of scientific and historic significance by virtue of the fundamental reference point which sits in the concrete floor. This is a fundamental reference
- point for all gravity measurements and for all gravity anomaly maps in New Zealand. Because of
- this the station historically had international recognition and formed a vital link in the world-wide
- system. The wider setting of the Workshop has significance as the site for a number of benchmarks associated with the historic role of the observatory.

Significance of elements: Magnetic Observatory


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

Original fabric (OF) This fabric dates from the time the building was first constructed around 1940.

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

Recent fabric (RF) This is fabric which has been added since the Workshop became a museum

Interior of the building

<p>Interior Room:</p> <p>Present Rating: Some Significance</p>	
<p>Some Significance</p> <p>Ceiling and walls (OF)</p> <p>Concrete Floor (OF)</p> <p>Architraves and skirting (OF)</p>	

Setting of the building**The Setting:**

The setting has significance as the original location of the workshop. Although the previous observatory buildings have been removed the significance of the setting is underscored by a number of benchmarks which were placed as part of the observatory's historic role. These were both physical markers (presence to be confirmed) and were also mapped.

Present rating: High significance

High Significance

Original Location (OF)

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

The Workshop/Museum has retained its original form and possibly one of the few changes would be the replacement of the roof.

Present Rating: High Significance.

High Significance

Bevel backed Timber weatherboards (OF)

Entry door and facing (OF)

Fascia Board (OF)

Casement windows and facing (OF)

Fascia Board (OF)

Form of roof (OF)

Non- Contributory

Trough steel roofing (RF)

Digital lock pad (RF)



Assessment summary: The Workshop

Heritage Significance Assessment: The Workshop	
Degree of significance: Building	Moderate
Degree of significance: Setting which includes benchmarks	High
Ranking of significance:	Of regional and local significance with some scientific international and national significance

1.10.4 Tea Kiosk

Fabric: Tea Kiosk	Also discussed in: Volume 1:3.6.1
Location plan reference: 6	Historical images: Volume 3:1.79 -1.82
<p>Description: The Tea Kiosk is located in the north western side of the Botanic Gardens. The front elevation faces north east towards the Avon River over which spans the Tea Kiosk Footbridge.</p> <p>In front of the café is a small raised planter while the remainder of the area surrounding the café is paved with asphalt. Beyond the paved areas are well established gardens. The children's playground is located a short distance to the north west.</p> <p>Provenance/Designer:</p> <ul style="list-style-type: none"> • Not known. <p>Modifications:</p> <ul style="list-style-type: none"> • The current building, constructed in 1923, replaced an earlier tea kiosk built around 1910. When the structure was first constructed it had the octagonal shape visible today but without the additions and without windows. At some time after the original construction date, the walls of the building were enclosed. • In 1931 a rectangular addition with a hipped roof was made to the building to provide space for a kitchen. Storage areas were subsequently added to the southern end of the kitchen. In 1971, part of the storage area was converted into a shop and a staffroom and staff toilets were added to the eastern side of the kitchen block. • Some time after 1973, a flat roofed extension was made to the southern side of the building to accommodate toilet facilities. • In 1979, as a result of a fire the kiosk underwent a substantial restoration. New joinery was installed and a new roof and lantern replaced elements that had been damaged. The lantern roof was changed and the hipped roof to the kitchen was reconstructed as a gabled roof. • Following the rebuild in 1979 the kiosk remained largely unchanged until it became the Christchurch Botanic Gardens Café in 1999. At that time the kiosk underwent a major refurbishment. Alterations known to have taken place at this time include the addition of the conservatory on the northern side of the building. The kitchen is likely to have been updated and possibly enlarged at this stage to accommodate the new café's requirements. • At the same a canopy was added above the entrance to the café and the entrance joinery was changed to multi-paned doors and glazing. In recent times, flood lights have been added to the side of the lantern. <p>History: In 1908 suggestions were made to expand the potential use of the gardens by providing tea and entertainment on a Sunday. The proposal aimed to emulate what was, at that time, a fashionable pastime in Regent's and Hyde Parks, London. There, as one writer explained, "a band plays on Sundays and afternoon tea is dispensed, with the result that the more respectable portion of the community takes a walk in those parks..."¹³⁸</p> <p>It was generally agreed that a similar concept would prove popular in Christchurch and a tea kiosk operating on contract under the supervision of the Domain Board, would be well patronised. The</p>	

¹³⁸ *The Star*, 24 November 1908, p. 1

Domain Board by-laws of 1888 prevented patrons from having bottles, glasses, crockery or paper, remnants of food and the like within the limits of the Domain of Hagley Park. A tea kiosk would compensate by providing light refreshments to the public. By 1910 a kiosk had been erected in the grounds near the lake. Built for £300 it was a partially enclosed building with a tiled roof.



Figure 1.79. First Tea Kiosk ca. 1911.
Source: CCL Photo CD 22 IMG01427

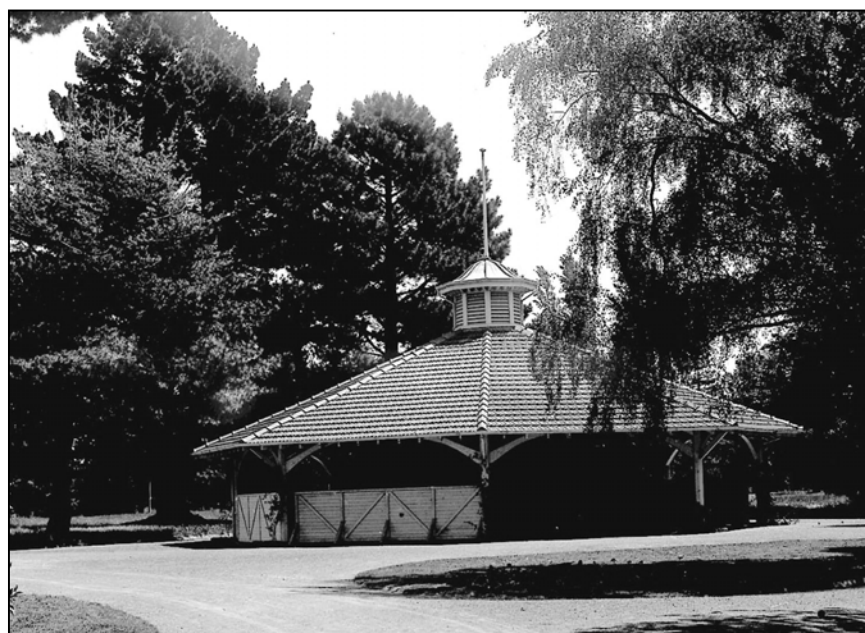


Figure 1.80. Tea Kiosk, 1915.
Source: C728, Carnegie Institution of Washington, Department of Terrestrial Magnetism

In September 1922 the Tea Kiosk was destroyed by a fire thought to have been started by burglars. A temporary tea tent was set up as construction of a new kiosk began immediately on the same site. A local building company, Moore and Sons, completed the new kiosk for a fee of £1436. The replacement building was a larger octagonal fully enclosed brick structure which seated 100 patrons and was completed in 1923.

Originally the new Tea Kiosk was an open structure without windows. However draughty conditions eventually lead to windows being installed. In 1931 the kiosk was extended. This disturbed the original octagonal form of the building.¹³⁹



Figure 1.81. Second Tea Kiosk photographed in 1963.
Source: *A Garden Century*



Figure 1.82. Second Kiosk with the rear addition ca.1973.
Source: CCC Heritage Files

¹³⁹ Unprovenanced clipping dated 3 October 1931, Clippings Book, BGA

Another fire in April 1979 damaged the building substantially and little remained apart from the brick work.

In 1999 a change of management prompted a major refurbishment. A conservatory and outdoor dining area were added and the Tea Kiosk became known as the Christchurch Botanical Gardens Café.

The Tea Kiosk Bridge

On the northern side of the former Tea Kiosk is a footbridge crossing the Avon allowing direct access to the café from North Hagley Park. This footbridge is believed to have been in existence in 1881 as, at that time, records indicate the Domains Board agreed the river path be extended from this bridge to the Armagh Street Bridge.¹⁴⁰



Figure 1.83 Tea Kiosk Footbridge at the time of the original Kiosk. Source: G- 40980-1/2 , ATL

The bridge is also known as North Bridge, Tearooms Bridge and Domain Bridge. In 1966 the bridge was replaced with a contemporary concrete bridge.¹⁴¹ This was replaced again in 2003 with the extant structure.



Figure 1.84 Extant bridge, now known as North Bridge, 2011
Source: L. Beaumont

¹⁴⁰ Unprovenanced clipping dated 03 October 1931, Clippings Book, BGA

¹⁴¹ Ince, J. A. (1998) *A City of Bridges*, p. 95

Architectural

The Tea Kiosk is a red brick octagonal building braced at the corners by curved brick buttresses. The roof form follows the octagonal shape of the walls and culminates in a lantern at the central apex.

The front of the kiosk faces north east. On this side of the building, located beneath a canopy, are three sets of multi-panelled double doors, each with a fan light above. Four of the remaining sides of the octagonal section comprise a low wall of brickwork with windows above.



Figure 1.85. The front elevation to the café with multi-paned doors, 2011.

Source: DPAL

The other three bays towards the rear of the building now adjoin the kitchen with its separate gable roof and the later rectangular additions comprising the conservatory and the toilets.

The conservatory is a flat roofed appendage that was added in 1999. External wall comprises five sets of double doors, with low timber panels which open out to the surrounding courtyard area making up a wall. The return wall so also glazed.

Recessed back from the conservatory is the flat roofed shop referred to as the Garden Kiosk. This has walls of painted brickwork with two metal roller doors that can be opened up. A separate entry is provided on the south western side. On the other side of the entry the brick work is painted black. High windows with steel bars protecting them are provided along this elevation.

From the south west, the staff and toilet areas are visible. These areas have high level sash windows. The lower walls of the toilet block are sheathed with stained horizontal boarding and the staff area is screened by a wall sheathed with similar boarding.



Figure 1.86. The conservatory and kiosk on the north western side of the building.
Source: DPAL, 2011

From the south west, the staff and toilet areas are visible. These areas have high level sash windows. The lower walls of the toilet block are sheathed with stained horizontal boarding and the staff area is screened by a wall sheathed with similar boarding.

The main space of the building is octagonal in plan and measures 13 metres across the widest point with each side of the octagonal shape being approximately 5 metres in length. The main entry in the form of double doors is located on the eastern side of the building. A food counter is located opposite the main entry doors. Behind the counter, a door leads through to the kitchen while another door on the north western side opens into the conservatory. A third door on the southern of the café all leads through to the public toilets.

The kitchen is a rectangular space with a cool store and a serving hatch. Beyond the kitchen is a staff toilet and dry store areas while an office is located at the rear of the storage area. On the northern side of the kitchen is a conservatory area also used for dining. The outer walls of this room are predominantly glazed with two sets of double doors leading out to a northern courtyard.

The toilet area opens off the main café space and comprises three compartments, being one male, one female and one disabled toilet. The last space is a small shop which is located adjacent to the conservatory. This area has an entry door on the western side of the building and sells ice creams and the like from a hatch.

Architectural Influences:

Like the Band Rotunda in South Hagley Park, the Tea Kiosk has been influenced by the design of follies that were often placed in gardens and parks frequented by the European aristocracy. Tea Kiosks became a common feature in parks at the turn of the 19th century in Europe and elsewhere and originated from earlier pavilions or follies that adorned large private gardens.



Figure 1.87. The Chinoiserie Tea Pavilion in Potsdam, Germany.

Source: <http://demystifyingdesign.com/WD-content/uploads/2011/12/Tea-House.jpg>

One celebrated example in Potsdam, Germany is the Chinese Tea Pavilion in the grounds of the Sansoucci Palace, designed by architect Johann Gottfried Buring and completed in 1764. The pavilion is trefoil shaped in a rococo design with large arched windows and a cupola crowning the roof.¹⁴² The pavilion was designed in the Chinoiserie style which was popular at the time.

The octagonal plan shape was widespread and commonly used in kiosks and numerous other small buildings such as cafes.

A closer example is the Riccarton Park Tea House which was built in 1903 as part of a programme of improvements to mark the Golden Jubilee of the Canterbury Jockey Club in 1904. It was designed by local architects, the Luttrell Brothers, who also designed the Band Rotunda in the Botanic Gardens. This particular tea house is an Edwardian pavilion with wide verandahs. The octagonal plan shape can be seen in elements such as the turrets.



Figure 1.88. Riccarton Park Tea House, Riccarton. Source: www.teamarchitects.co.nz

¹⁴² [http://en.wikipedia.org/wiki/Chinese_House_\(Potsdam\)](http://en.wikipedia.org/wiki/Chinese_House_(Potsdam))

Construction:***Foundations and floors***

The building has concrete strip foundations and a concrete floor slab. The floors within the octagon structure are finished with a mixture of carpet and tiles. The floor in the conservatory is also tiled. The kitchen and toilet areas have vinyl floors.

Roof Structure

Proprietary pre-finished corrugated steel roofing on the octagonal roof over the café area and the gabled roof to the kitchen. The spouting is formed from the same material. The flat roofs over the toilets, conservatory and the garden kiosk are sheathed with a proprietary membrane. The sides of the roof lantern are finished with timber shutters.

Exterior Walls

The walls to the original section are clad with red brick. The buttresses at each external corner are made from similar bricks. Bricks have also been used on later parts of the building including the garden kiosk and the addition to the south western side.

External Trim, Window Joinery and External Doors

The external windows and doors throughout the building are timber with a paint finish. The walls to the conservatory comprise timber joinery units, either fixed or as doors. The upper sections of the joinery units are glazed while below the glazing are solid timber panels. The exception to the timber joinery is the garden kiosk which has metal roller door shutters.

Internal Finishes

Within the café area, the roof is supported by eight exposed rafters which spring from the corners of the octagon and meet in the centre, below the lantern. Fixed to the rafters is a series of purlins which span horizontally across each section of the octagon from the walls to the centre of the roof. Fixed over the purlins is the sarking comprising painted tongue and groove boarding to form a ceiling.



Figure 1.89. Octagonal timber ceiling with timber rafters splayed to each corner supporting the roof.

Source: DPAL

The walls below the windows consist of rimu wall panelling. The window sills, pelmets and moulded architraves are also made of rimu.



Figure 1.90. Rimu finish to interior of octagonal café
Source: DPAL

A timber counter with timber shelving is located at the rear of the café. The floor is a combination of carpet and tiles.

From the café, a timber four panelled door leads through to the toilets while multi-paned timber framed doors open into the conservatory. Within the conservatory, the ceiling consists of grooved plywood sarking over exposed beams. The inner walls are exposed brick and the outer walls have timber panelling below the glazing. All joinery is timber and the floor is tiled.

The walls in the kitchen are solid plaster and the ceiling is fibrous plaster or plasterboard. The floors are in vinyl over the concrete foundation slab. The kitchen fittings include a cool store and benches with stainless steel tops. A dry store area has hardboard walls, a flush door and 20mm bevelled trim.

Within the toilet areas, the walls and ceiling are lined with hardboard. The floors are covered in vinyl and the doors are flush type with rebated frames. The office to the rear has a similar flush door and similar finishes.

The ice cream kiosk has solid plaster walls and a plasterboard ceiling. Cupboards are made from proprietary plastic-covered fibreboard. The kiosk has a flush door and bevelled skirting and architraves. The store room next door has the same wall and ceiling lining.

Condition Report

The former Tea Kiosk is generally in good condition. However the building suffered minor damage as a result of the 2010 and 2011 earthquakes.

A Detailed Engineering Evaluation (DEE) dated 9 May 2012¹⁴³ was undertaken by GHD following the earthquakes. The following condition report is compiled both from the DEE and general observations made by Dave Pearson Architects Ltd.

Roof Interior

- Bending to one of the steel roof ties was noted.

Exterior

- On the eastern wall a minor crack is apparent along the brick course and in the fascia.
- Cracking is evident in the brickwork buttresses.
- Cracking is apparent in the perimeter strip footing in several locations.
- Shear cracking can be seen in the brickwork walls in several locations.
- Minor movement has occurred between the bricks and the window joinery. Some holes are apparent where mortar has fallen out.
- Decay is evident in the timber facings to the windows. Some paintwork to the joinery is flaking.

Interior

- On the south wall of the café the cedar wall lining is stained.
- Some cracking has occurred to the internal masonry walls.
- Cracking is evident on the lintel above the door to the 1971 extension.
- The plasterboard is cracked in several locations.



Figure 1.91. Tea Kiosk and setting, 2013
Source: L. Beaumont

¹⁴³ Botanic Gardens- Tea Kiosk Detailed Engineering Evaluation Qualitative Report, GHD.

Assessment of significance values: Tea Kiosk

Historic and Social significance:

- The Tea Kiosk has a historical value dating from the 1920s. It was a traditional venue for tea and entertainment in the Botanic Gardens emulating the English concept in Hyde and Regent's Parks in London.

Cultural and Spiritual significance

- The culture of taking tea with entertainment is associated with gardens world-wide. The Botanic Gardens' Kiosk provided the venue for people to come and enjoy this experience. From the earliest times the Tea Kiosk was a popular and well patronised venue which notably attracted over 1,000 people in one month of 1911 as indicated in Domains Board reports.

Architectural, Landscape and Aesthetic significance:

- The style of the Kiosk is consistent with the architectural style of earlier pavilions or follies elsewhere. The octagonal roof detail is one of the features that exemplifies the garden pavilion architectural style.
- The building has aesthetic appeal deriving from its octagonal form and use of materials such as brick with white painted joinery. Its location in the Gardens contributes to its aesthetic values.

Contextual significance:

- The Tea Kiosk is part of a group of structures in the Christchurch Botanic Gardens. Other structures of note include the Cuninghame House and other glasshouses. The Kiosk also relates to its setting within the Gardens, with the Avon River and Hagley Park beyond to the north, the children's play area to the west and the duck pond to the east.
- The Tea Kiosk is a landmark structure in the north eastern corner of the gardens and bordering Hagley Park.

Archaeological significance:

- Refer Archaeological Section 1.14

Technological and Craftsmanship significance:

- Although the Tea Kiosk was substantially reconstructed following a fire in 1979, it is still able to provide evidence of earlier 20th century construction techniques such as the brickwork which survived the fire.

Significance of elements: Tea Kiosk

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

Original fabric (OF) This fabric dates from the time the building was first constructed around 1923.

Later fabric (LF) This is fabric that was added after the original construction. This includes fabric used in the rebuild following the fire in 1979.

Recent fabric (RF) This is fabric that has been added since the Tea Kiosk was refurbished in 1999

Exterior of the Tea Kiosk

Building Exterior:

The current café was built in 1923. The building was severely damaged in a fire in 1979, however, some original features remain. The most recent major refurbishment and alterations took place in 1999.

The original octagonal form of the café can readily be discerned. Various additions have taken place including the kitchen to the rear with its gabled roof and later additions which have flat roofs. The additions have generally detracted from the building's original character.

High Significance

Octagonal shape of original roof (OF)
Lower bricks walls and brick buttresses to café area (OF)

Some Significance

Timber windows to café area (LF)
New entry doors and glazing (RF)
Conservatory addition to northwest (RF)

Non-Contributory

Pre-finished corrugated steel roofing (RF)
Flat membrane roofs (RF)
Timber joinery to southeast and southwest additions (RF)
Timber screens and boarding to southeast additions (RF)

Intrusive

Canopy at entry (RF)
Garden kiosk addition (RF)
Steel roller doors to garden kiosk (RF)
Bars on windows and canopy over doors to southwest elevation (RF)



Setting of the Tea Kiosk**Setting:**

The setting has high significance as part of the Christchurch Botanic Gardens. The current cafe is also on the original site of the first tea kiosk built around 1910.

Present rating: High significance

High Significance

Original Location (OF)

Refer Figure 1.85 & 1.91

Non- Contributory

Paved areas, raised planters (RF)

Interior of the Tea Kiosk**Building Interior :**

The interior of the building comprises the original café space, together with subsequent additions

High Significance

Original café space with octagonal roof shape and lantern form (OF)

Exposed brick walls within conservatory (OF)

Some significance

Rimu panelling to walls in main space (LF)

Sarking to ceiling, supporting rafters and tie rods (LF)

Door to toilets from café interior (LF)

Multi-paned double doors to conservatory (LF)

Solid plaster walls in kitchen area (LF)

Serving hatch (LF)

Non contributory

Café counter and fittings(RF)

Flooring including floor tiles and carpeted areas (RF)

Light fittings (RF)

Timber panelling in conservatory (RF)

Plywood sarking and exposed beams in conservatory (RF)

Kitchen fittings (RF)

Fittings in toilets (RF)

Fittings in garden kiosk (RF)

Intrusive

Heating units in café (RF)

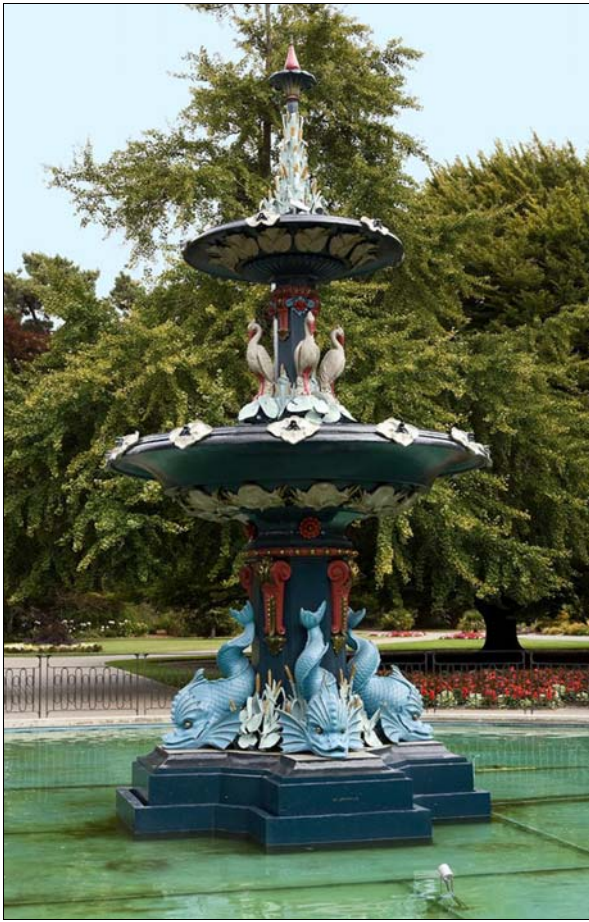
Speakers (RF)

**Assessment summary: Tea Kiosk**

Heritage Significance Assessment: Tea Kiosk	
Degree of significance:	Moderate
Overall nature of significance:	Of regional and local significance

1.11 Furnishings

1.11.1 Peacock Fountain

Fabric: Peacock Fountain	Also discussed in: Volume 1:3.6.1, 3.11.2
Location plan reference: 12	Historical images: Volume 1:3.47, 3.56
<p>Description: An elaborate three-tier, cast iron structure decorated with dolphins, herons, lily leaves and foliage. Approximately 7.6 metres in height and 3.65 metres in diameter, the fountain was originally coloured to imitate bronze. Following its restoration it was painted an exuberant scheme of white, turquoise, red, pale green and gold.</p> <p>Provenance /Design:</p> <ul style="list-style-type: none"> • Iron Fountain Design No: 38. Produced by Coalbrookdale Foundry, Shropshire, England, and designed for Coalbrookdale by the eminent Victorian sculptor John Bell. The Christchurch firm of Andersons Ltd acted as agents for its purchase and original installation. <p>Modifications:</p> <ul style="list-style-type: none"> • Paint finish – originally coloured to imitate bronze. • No longer in original location and sits within a ca. 1995 / 1996 bowl. • Replacement of 159 missing and badly damaged cast iron components as well as mild steel fastening, and all internal pipe work. • Fencing around bowl not historically associated with the fountain 	 <p>Figure 1.92. Peacock Fountain, 2010. Source: L. Beaumont</p>
<p>History: The Peacock Fountain was erected in the Botanic Gardens in 1911 in recognition of the Hon. John Thomas Peacock's support of the aims of the Beautifying Society. The fountain was funded by a generous bequest that Peacock had made in his will to the Christchurch Beautifying Society "<i>for the purpose of beautifying the reserves and gardens in the City... and improving the Avon.</i>"</p> <p>Designs were called for the proposed fountain and the sum of ten pounds was offered for the successful submission. Although a design from a Mr Hunter was selected in August 1910, members of the Beautifying Society Executive decided to import a fountain from England. The design was chosen from the catalogue of the well-known Shropshire firm, Coalbrookdale Foundry. This according to newspaper reports was Iron Fountain No: 38, a style they had previously considered in May 1910.¹⁴⁴</p>	

By mid-June 1911 the fountain had been erected by Andersons Ltd within a concrete bowl. This was sited at the junction of a path leading from the Museum entrance to the Gardens and the path branching from it towards the river (opposite the site of today's McDougall Art Gallery), where it could be seen from all entrances to the Garden from Rolleston Avenue. In this location the fountain was seen from “one point of view against a background of trees including a fine specimen of the Chilean Monkey Puzzle and pines from the Canary Islands and Australia, [and] from another view the background was the Archery Lawn”. This location had been jointly chosen by representatives of the Domains Board and the Beautifying Society soon after the order for the fountain had been placed with Coalbrookdale Foundry.¹⁴⁵

At their first inspection of the fountain in situ, members of the Domains Board were unanimous in their approval of the design and the working of the fountain. *The Press* was similarly complimentary, reporting “*The Peacock Memorial Fountain... has arrived from England and is being erected... The workmanship is perfect, and the design a fine one. The fountain was designed by Mr John Bell, R.A. The storks, dolphins, and leafage, etc., are made from models made by him, and the accessory parts were made under his personal direction by well-known modellers, Mr Bell frequently visiting the works for this purpose. Mr Bell is one of the best known sculptors of his time, and has produced some very important works. Among others, he was entrusted to design and execute one of the four groups representing Europe, Asia, Africa, and America, which are placed at the corners of the Albert Memorial erected in London... The fountain is about 20ft 4in high, consisting of a large four-way base, upon which are four dolphins (with water jets in each nostril, eight jets in all), water lilies, bullrushes, etc., from the centre of which rises an ornamental octagonal shaft, carrying a dish 10ft in diameter, around which are twelve water jets, and four storks are placed around a smaller octagonal shaft carrying another basin of 5ft 9in in diameter, having eight water jets. Above this is rockery, leaves, and bullrushes in a pyramid shape, and one large central jet, the whole forming a design of good proportions and effect, and the jets of water when in full play will be most effective.*”¹⁴⁶



Figure 1.93. The Peacock Fountain, photograph published in June 1913.
Source: *Canterbury Times* photograph, Bishop Collection, Ref 1923.53.255, CMDRC

¹⁴⁴ Strongman, T. (1999) *City Beautiful: The first hundred years of the Christchurch Beautifying Society*, p. 18

¹⁴⁵ *The Press*, 12 October 1910, p. 11

¹⁴⁶ *The Press*, 31 May 1911, p. 1

Despite this glowing report from *The Press* many members of Christchurch's arts community were vocally opposed to the fountain, believing that the authoritative opinion of those trained in the arts field should have been sought, both to select the style of the fountain and to determine its place in the city. This included the Director of the School of Art who described the fountain as "*exhibiting no more taste than the gaudy decorations used by travelling showmen to embellish their merry-go-rounds.*"¹⁴⁷ Others thought the fountain was a fine piece of design work but considered its backdrop of conical trees an impediment, their sombre form being far too formal.¹⁴⁸

In 1915, the fountain was relocated to a position on the south-east corner of the Archery Lawn and positioned in a small water body, possibly still in its bowl but level with the surface of the water. This was seen as an improvement by both the curator who had proposed the move, and a number of Board members, who felt that the fountain's high concrete basin marred the effect of the fountain. Problems with the fountain's level and the management of its overflow water were also contributing factors in the decision to relocate it.

In 1931 the fountain was moved again to a site west of the Archery Lawn. It was similarly positioned in a small pond, level with the surface of the water without its bowl. Two rocky islets provided additional spray, and water lilies and goldfish added interest.

Following the construction of the Eveleyn Couzins Memorial Gateway in 1949 and the necessary re-design of the paths, the fountain was dismantled. This was also partly due to recurring maintenance problems. At this time it was noted that the fountain had not functioned for several years and that the appropriate scale between the fountain and its site no longer existed because of tree growth. Its removal was greeted by the public with mixed emotions as voiced in the newspapers of the day. Some considered the fountain as much a part of Christchurch as Scott's statue or the Bridge of Remembrance¹⁴⁹ and decried its planned removal, with one member of the public noting, "*Many Christchurch citizens played round this fountain as children. It belongs to them and they should form a cordon round it and prevent this high-handed act of destruction.*"¹⁵⁰

Others wholeheartedly supported its removal, as expressed by one Christchurch resident who wrote "*I think the gardens would be well rid of this exotic plant (ferrum horrible), a fine example of an over-blown Edwardian bloom... The pool, with its chewed edge, muddied runways for ducks and murky shallows, can best be described as a running sore of the Archery Lawn.*"¹⁵¹

The fountain was consigned to storage until ca.1980/81 when it was handed over to Ferrymead which had long-term plans to restore it. Both prior to and following its transfer, there had been a number of calls from the public, the Civic Trust and the Beautifying Society to have the fountain restored and returned to the Botanic Gardens. However, it was not until 1993 when, as a result of a public meeting initiated by Ferrymead, the Canterbury Branch Committee of NZHPT, the National Engineering Heritage Committee of IPENZ and the Christchurch Beautifying Society formed a united group to lobby for the fountain's restoration.

Following a preliminary investigation of the fountain's remaining parts, it was decided that

¹⁴⁷ *The Press*, 17 June 1911, p. 5

¹⁴⁸ *The Press*, 20 June 1911, p. 9

¹⁴⁹ *The Press*, 4 October 1949, p. 8

¹⁵⁰ *The Press*, 23 September 1949, p. 10

¹⁵¹ *The Press*, 7 October 1949, p. 10

restoration would be possible. In November 1993 Council support for the project was received subject to interest groups, namely the NZHPT and the Beautifying Society, giving an undertaking to organise a public fundraising campaign. Ferrymead handed back ownership of the fountain to Christchurch City Council and a new site (extant) was selected within the Botanic Garden for the fountain's return. This new location was considered to provide a good backdrop for both the fountain and its water display, with large conifers and the Museum stone work acting as background. It was also felt that the fountain would act as a strong focal point for a proposed new entrance which was planned to breach the Rolleston Avenue wall midway between the Museum and Hereford Street entrances.¹⁵²

Restoration commenced in 1994 and involved the recasting of missing parts, abrasive blast cleaning, earthquake strengthening and painting. A new concrete bowl was constructed to contain the fountain, and associated ornamental fencing was installed. At the time of its restoration it was noted that there was no clear indication of the fountain's original colour and a new scheme was designed by W.A. (Bill) Sutton. Drawing on his assessment of the fountain as “*a celebration object, exuberant, baroque*”, Sutton selected a palette of three colours – white with faint touch of green, turquoise and yellow for accents.¹⁵³

The fountain was officially re-opened on 26 May 1996 by Mayor Vicki Buck. The total cost of the restoration project was \$270,000. This included the paving encircling the bowl as well as an associated pump house (extant) and night lighting. Press reports of the refurbished fountain described it as “*a splendid piece of Edwardian ebullience over 6 metres tall, gloriously embellished with cast iron dolphins and herons, reflecting the confidence of the era in which it was commissioned.*” However, others were less impressed and once again the fountain was the object of controversy, both for its bright colours and its prominent position near the Rolleston Avenue entrance.

Further restoration work was undertaken in early 2007.¹⁵⁴

Associated with the fabric:

Hon. John Thomas Peacock 1829-1906

A noted figure both nationally and in Christchurch, John Peacock had traded to Akaroa in the 1840s and managed the merchant house of Peacock & Co. in Lyttelton and Christchurch from the mid 1850s. Described as an astute and progressive businessman, he entered local Canterbury politics as the first Mayor of St Albans before rising to become the member of Parliament for Lyttelton and a member of the Legislative Council.

Coalbrookdale Foundry

In the nineteenth century, Coalbrookdale was known all over the world for manufacturing everyday utilitarian objects in cast iron as well as decorative objects including fountains, gates, garden furniture, railings, fire surrounds, lamps and art castings. By the middle of the nineteenth century the Coalbrookdale Foundry was the largest in the world. In approximately 1834 the foundry began to produce ornamental cast iron which over the succeeding decades became one of its specialities.

John A. Bell 1811-1895

Bell, an eminent Victorian sculptor was employed by the Coalbrookdale company on a regular

¹⁵² This did not proceed due to public opposition

¹⁵³ Lucking, G. (1995) *Conservation Plan for the Peacock Fountain*, p. 32

¹⁵⁴ *Christchurch Botanic Gardens Management Plan*, August 2007, p. 43

basis. He designed many of their principal works including the elaborate Deerhound Table for the Paris Exhibition in 1855, the statue of Andromeda purchased by Queen Victoria and the Eagle Slayer. He was also responsible for the design of the Peacock Fountain for Coalbrookdale foundry. Bell was known for his use of highly naturalistic motifs, flowers, leaves etc on cast ironwork.¹⁵⁵

W. A. Sutton 1917-2000

Well known and respected Christchurch painter and former long time senior lecturer in painting at the School of Fine Arts, University of Canterbury.

Andersons Ltd (The Canterbury Foundry)

Large Christchurch business which grew out of the family firm started by John Anderson. Anderson's Ltd undertook foundry work, engineering, millwrighting, boiler making etc and were responsible for manufacturing many of Christchurch's ornamental gates and fences as well as ornate cast iron garden seats, tables, fire grates and surrounds etc.

Christchurch Beautifying Society 1897- present

Founded in 1897, one of the objectives of the Society was *“to plant and otherwise beautify the uncultivated public places in the city and to take such other steps for the beautifying of Christchurch generally...”* Many of the city's leading citizens were founding and early members of the society and a number were also members of the Domains Board at various times. At the time of the Peacock Fountain's purchase members included the architect Samuel Hurst Seager, Dr Charles Chilton, Frederick Waymouth, Harry Wigram and Harry Beswick.

Physical condition:

Fountain:

No structural damage sustained in Canterbury earthquakes and physical condition appears good.

However, it is noted that the Fountain's associated pump house sustained light damage in the earthquakes. It is open but is deemed a low priority risk as at November 2012. *Facilities Rebuild Programme: Non Residential Facilities report* (DEE Assessment Prioritisation Programme).



Figure 1.94. Detail, Peacock Fountain 2010.

Source: L. Beaumont

Assessment of significance values: Peacock Fountain

Historic and Social significance:

- The fountain is of historic significance as both a product of the famous Coalbrookdale Foundry and as a design produced for the company by the eminent Victorian sculptor John Bell. It is a rare surviving example of the Coalbrookdale Foundry's production of Bell's Victorian-era design and is only one of two known Coalbrookdale fountains in New Zealand, the second, a much less elaborate and commanding fountain is part of the Monavale landscape.

¹⁵⁵ <http://www.pmsa.org.uk/pmsa-database/4982/>; [http://en.wikisource.org/wiki/Bell,_John_\(1811-1895\)_DNB01](http://en.wikisource.org/wiki/Bell,_John_(1811-1895)_DNB01)

- It is closely associated with the Honourable John Peacock, an early and prominent Canterbury settler, and was purchased as a permanent memorial in recognition of his support of the aims of the Christchurch Beautifying Society. This group continued their association with the fountain lobbying for its restoration and reinstatement in the Botanic Gardens.
- The fountain has been an intermittent presence in the Botanic Gardens for 55 years.

Cultural and Spiritual significance:

- As a memorial to a public figure it demonstrates period practices of esteem marking through the the commissioning and high-profile positioning of ornamental commemorative structures.
- The act of placing the fountain in the Botanic Gardens historically conferred a certain distinction on both the Gardens and the city, and served to show that the landscape was valued by an energetic and civic-minded community.
- For some sectors of the community the fountain has a high cultural value and was historically seen by some as being as much a part of Christchurch as Scott's statue or the Bridge of Remembrance. This was evidenced by the many efforts between 1949 and 1996 to have it restored and re-erected.
- Its 1994-1996 restoration was supported by members of the public who contributed funds to see it returned to working order and repatriated to the Botanic Gardens.

Architectural, Landscape and Aesthetic significance:

- The design of the fountain exemplifies the Victorian approach to the ornamentation of parks and gardens and illustrates the Victorian fascination with the natural world. The use of plants and animals in elaborate and ornate park fabric was seen as an appropriate additional adornment (nature ennobled by art) but also provided and encouraged another opportunity to contemplate nature.
- Previous assessment has noted that there is a high level of fine detail particularly in the leaves and other foliage.

Contextual significance:

- The current placement, although not the original, has a high landmark significance providing a focal point from what is now regarded as the primary entrance into the Botanic Gardens.

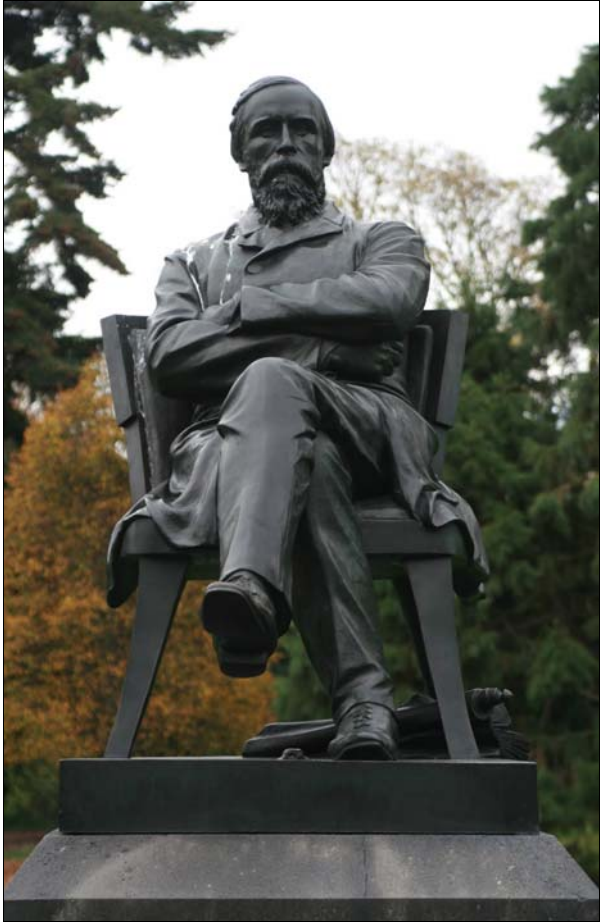

Technological and Craftsmanship significance:

- Considered to demonstrate a very high standard of ornamental cast iron work from the period when this type of work was at its height. The comparative thinness of much of the original casting was made possible only by the high quality fine grain cast iron. Assessed as having considerable to exceptional technical heritage values in the 1995 Conservation Plan.

Assessment summary: Peacock Fountain

Heritage Significance Assessment: Peacock Fountain	
Ranking of significance:	Moderate
Overall nature of significance:	Of regional and local significance

1.11.2 Moorhouse Statue

<p>Fabric: Moorhouse Statue</p>	<p>Also discussed in: Volume 1:3.3.1</p>
<p>Location plan reference: 13</p>	<p>Historical images: Volume 1:3.11, 3.12, 3.23</p>
<p>Description: Cast bronze statue 1.75 metres in height and weighing approximately 750kg. Mounted on a bluestone pedestal resting on a concrete pad which is flush with ground level. Moorhouse is represented sitting, the left leg crossed over the other and arms folded. This was a characteristic pose when he sat down to talk.¹⁵⁶ Under his chair are two books sitting on top of each other and resting against a partly unrolled plan or map. These items identify him as a man of learning, intellect and travel. The front of the pedestal (originally in deep gilt letters) records the inscription <i>WILLIAM SEFTON MOORHOUSE, To whose energy and perseverance Canterbury owes the tunnel between the port and the plains.</i> The inscription on the south side reads <i>Born 1825 - Died 1881</i> and on the north <i>Superintendent 1858-62 - 1866-68.</i> The sculptor's name is worked into the rear of the plinth as <i>G. A. Lawson Sc. 1885.</i></p> <p>Provenance /Design:</p> <ul style="list-style-type: none"> • The sculptor was George Anderson Lawson A.R.A. who produced the work using the lost-wax process. The stonemason responsible for the pedestal and inscription work was W. Stocks. <p>Modifications:</p> <ul style="list-style-type: none"> • Plinth – cracked by 1900¹⁵⁷ • Incremental reduction in bluestone steps on base from 2 (1885) to 1 (noted pre 2004) to 0. • Immediate setting has altered - the layout of the path was changed from the original perpendicular axial arrangement to its present form post 1962. 	 <p>Figure 1.95. Moorhouse Statue, 2011. Source: L. Beaumont</p>  <p>Figure 1.96. Sculptor's inscription in plinth. Source: L Beaumont 2011</p>
<p>History: Soon after the death of William Sefton Moorhouse in September 1881, Christchurch Mayor James Gapes proposed the idea of erecting a statue in his honour. A Statue Fund Committee was</p>	

¹⁵⁶ *The Press*, 29 December 1885, p. 2

¹⁵⁷ This is clearly visible in a 1905 Muir and Moody postcard entitled 'In the Gardens, Christchurch (Moorhouse Statue)'

formed to raise subscriptions for the statue which was intended as “*an imperishable memorial to the man*” who had been such a prominent figure in the administration of the settlement.¹⁵⁸

Having received promises of nearly £1000, a London Committee, including Sir E.W. Stafford, Sir Frederick Leighton, Hugh Murray-Aynsley and others was charged with the task of making enquiries, visiting different studios, and deciding upon a sculptor to model the statue. By May 1884 Murray-Aynsley advised the Christchurch-based Chairman that George Lawson A.R.A. had been recommended to him as a person exactly suited to execute the work. Lawson was formally engaged and was given a photograph of Moorhouse to use as a likeness.

An agreement was secured from the Domains Board to allow the statue to be placed in the Domain, and a site was chosen with the help of John Armstrong (Head Gardener). This was ten feet behind the Rolleston sundial and aligned with the Hereford entrance into the Domain. To increase space around the statue it was decided that the turfed corners of the lawn edging the walks would be slightly rounded off.¹⁵⁹ A location in the Domain was considered most suitable and it was noted by the Committee that the Domain had been “*a spot Mr Moorhouse had dearly loved*” and “*one of Mr Moorhouse's creations,*¹⁶⁰ and close to another of his creations, the Museum. It was in the most beautiful public gardens of New Zealand, where all classes of the people, and all visitors to the city, would be sure to take notice.”¹⁶¹

As part of his design for the statue Lawson provided sketches for his option of the pedestal which he believed would best show off the artistic beauty of the statue. The sketches were worked out by Christchurch architect Joseph Maddison who was of the opinion that the pedestal was too low at only six feet six inches high. After some debate it was decided to follow the sculptor's instructions to the letter. The nurseryman William Wilson offered to supply all the white stone which might be required for the pedestal free of charge,¹⁶² although at some point the decision was made to use bluestone. It is unclear whether this cost was met by Wilson. The monumental mason Mr W. Stocks supplied the engraved bluestone pedestal, prepared a concrete foundation and erected the statue for the sum of £65.0.0.

The statue was shipped to New Zealand free of charge by the New Zealand Shipping Company and arrived in Christchurch in early August. Newspaper reports of the first viewing by the Committee and other members of the public document an initial disappointment with the statues' face. The Chairman was reported as saying “*No one looking at the statue from a full face view could say it was a likeness in any way of their friend Mr Moorhouse.*” The situation was saved somewhat by Mr Moorhouse's daughter who considered that when viewed from the side, the “*profile on both sides of his face was most strikingly like, the features being correct...and the attitude being a favourite one when he was interested and excited in debating some scheme or project.*”¹⁶³ Despite misgivings concerning the full-face view of the statue it was unanimously agreed that it was a worthy work of art and would be an ornament to the Domain, although it was felt but some that a position 'en profile' to the museum, with the hospital to the rear, would show the statue to best advantage. However, the initial plan prevailed and the statue was

¹⁵⁸ *The Press*, 6 June 1883, p. 3

¹⁵⁹ *The Press*, 1 December 1885, p. 3

¹⁶⁰ Moorhouse had sent some of the earliest propagating stock to the Government Gardener Enoch Barker from Nelson

¹⁶¹ *The Star* 19 January 1884, p. 4

¹⁶² *The Press*, 6 June 1883, p. 3

¹⁶³ *The Press*, 15 August 1885, p.3

positioned to present its full face to visitors entering the Gardens' via the main gates opposite Hereford Street.

The statue was unveiled by the Governor, Sir William Jervois, on December 22 1885, and the day was declared a public holiday. The City Guards formed a guard of honour and a detachment of police were in attendance. The historic occasion was recorded by a photographic artist from an elevated cage-like structure, and two stands were erected for paying members of the public. Exhaustive speeches by John Olliver, Chairman of the Statue Fund Committee; the Governor; William Moorhouse (son); and Leonard Harper Chairman of the Domain Board, were punctuated by music from the Garrison Band, and the statue was formally handed over to the care of the Domains Board.



Figure 1.97. Postcard view of the Moorhouse Statue showing its location in relation to the Riccarton Avenue entrance gates and the (now erased path) to the west, undated
Source: Tanner Bros. Ltd postcard, Early New Zealand Photographers website

Several proposals to relocate the statue were voiced over the ensuing years. The first of these, in 1901, was to enable a memorial statue of Queen Victoria to be erected in the Gardens and the second, in 1937 involved a scheme to incorporate the statue into the design for a new railway station in the city.¹⁶⁴

Associated with the fabric:

George Anderson Lawson A.R.A. 1832-1904

The sculptor G. A. Lawson is described as a reputable artist but one of the less well-known members of the New Sculpture movement. He was born in Edinburgh and trained in Glasgow, but settled in London in 1866. He exhibited regularly at the Royal and Scottish Academies but was not a member of either. His main statues include the Burns Memorial in Ayr, 1892 (versions also in Dublin, Melbourne and elsewhere), James Arthur in Glasgow, Joseph Pease for Darlington, John Vaughan for Middlesborough, the Duke of Wellington atop a high pillar in Liverpool and John Biggs in Leicester. The Moorhouse Statue was Lawson's only New Zealand commission.

W. Stocks (Messrs. W. Stocks & Co.)

Monumental mason with premises in Madras Street. W. Stocks were responsible for producing

¹⁶⁴ *The Press*, 20 February 1901, p. 8; *Evening Post*, 16 April 1937, p. 6

many of the gravestones in Christchurch's early cemeteries. The firm was awarded the contract for the completion of the Christ Church Cathedral nave, great arch, clerestory and roof in 1880. They also produced carved marble mantelpieces, table tops and undertook decorative carving.

The firm received a certificate of commendation at the 1872/73 Inter-provincial and Vienna Exhibition for its stonework.

Statue Fund Committee 1881-1885

Members of this Committee were led by Chairman John Olliver. Others closely associated with the project included Julius von Haast, the Dean of Christchurch, Leonard Harper, Dr Frankish and Daniel Reese.

William Sefton Moorhouse 1825 (date of baptism)-1881

Lawyer, politician, provincial superintendent.

William Sefton Moorhouse was born in Yorkshire, England. A qualified lawyer, he immigrated to New Zealand with his two brothers in 1851. Moorhouse's involvement in Canterbury politics began with his appointment as the province's first superintendent, in July 1853, and he continued to be active in local and regional politics until his death in 1881. During his time as the region's second Superintendent, he was responsible for the Lyttelton to Christchurch rail project, and the commencement of the Great South Railway. His name is perpetuated in Moorhouse Avenue Christchurch, and in the Moorhouse Range and Sefton Peak in the Southern Alps, both names having been bestowed by Julius von Haast, whom Moorhouse brought to Canterbury as Provincial Geologist. In Wellington his name is perpetuated in Moorhouse and Sefton Streets, Wadestown.

Physical condition:

No obvious serious structural damage was noted post February 2011 to the statue and pedestal. Also no noted reports of liquefaction in this area which would prompt stability concerns.

Pre-earthquake assessment noted surface cracking running the full height of stone pedestal from top to bottom on rear and front sections. The statue was also noted to have a fair degree of deterioration evident. These are predominantly streaks on the underside of the chair, the body of sculpture hand and legs but also include small scratches on the face.¹⁶⁵

Other:

The statue is a scheduled Group 2 item in the Heritage Buildings/Structures in District Plan.



Figure 1.98. Profile view of Moorhouse Statue, 2011.
Source: L. Beaumont

¹⁶⁵ CCC Statue Conservation Survey

Assessment of significance values: Moorhouse statue

Historic and Social significance:

- The statue has a high degree of historic and social significance by virtue of its direct association with numerous members of the Christchurch public, as well as other ex-Cantabrians. These individuals variously subscribed funds for the statue, organised its selection, purchase and delivery, and superintended its inscription. There is a particular association with James Gapes, who first promoted the idea, and members of the Fund Committee who were instrumental in raising funds and commissioning the statue.
- The statue has a high degree of local significance as a memorial to William Moorhouse, Canterbury's twice elected Provincial Superintendent.
- It is closely associated with the Glasgow trained sculptor George Anderson Lawson and is the only representative work of his in New Zealand.
- The statue has been a commanding presence in the Botanic Gardens for 127 years and has been a feature of the Hereford Street entrance experience since 1885.

Cultural and Spiritual significance:

- The materiality of the statue, its elevated placement, and its position in relation to the main entrance to the Botanic Gardens, demonstrates period practices of esteem marking. It also illustrates a widely understood nineteenth-century sculptural and artistic language which employed sculptural works to emphasise the dominant ethos, remind members of the public of their moral and intellectual inheritance and celebrate particular virtues and qualities deserving of emulation by the public. These virtues are communicated through Moorhouse's pose, garments, the symbols of his life's work (books, plan, map), high-profile location and the plinth engraving which speaks of energy and perseverance.
- The statue has a high cultural value as part of the Botanic Gardens' collection of heritage fabric and was seen as a fitting and appropriate form of ornamentation for the Domain when the memorial project was first proposed.
- The statue is listed in the City Plan as a Group 2 heritage item.

Architectural, Landscape and Aesthetic significance:

- Its considered placement within the Gardens references Moorhouse's association with the Museum, the Hospital and the Domain. This is a symbolic as well as an aesthetic relationship.
- The style, solidity, materiality and informality of the pose reflect the greater naturalistic interests of late nineteenth century sculpture. This is further highlighted in the textural treatment of the his clothing and beard.

Contextual significance:

- The statue's location makes it a distinctive feature particularly when framed by, and viewed from, the Hereford Street entrance.
- The statue was the second publicly commissioned sculptural work in Christchurch and now forms part of a quartet of statues which help inform the narrative of Christchurch's provincial government and contribute much to the city's distinctive identity. Together with the Rolleston

statue and the James Fitzgerald statue the three form an important part of the historical townscape around the Museum and the Christchurch Arts Centre.

- The statue contributes to the special historic character and perceptible time depth of the Armstrong Lawn

Archaeological significance:

- There is potential for archaeological finds in the form of a time capsule however there has been ground disturbance associated with the removal of the pedestal steps and associated groundplane works on a number of occasions.
- Refer Archaeological Section 1.14

Technological and Craftsmanship significance:

- The statue demonstrates technical accomplishment by virtue of its casting quality which is free from detrimental casting flow. It also has an educational value which is linked to the observable period processes used to produce the work.

Scientific significance:

N/A.

Assessment summary: Moorhouse Statue

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