

Landscape Conservation Plan Queen's Gardens Nelson



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te kaunihera o whakatū
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Cover illustration: Queen's Gardens as viewed from the Normanby Bridge
A chromolithographic picture of a water colour by Henry William Kirkwood, published in
The Colonist 21 December 1895, Christmas Illustrated Supplement p. 1, supplied by NPM

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Section 1. Introduction

1.1 Executive summary

Early tangata whenua association with the Queen's Gardens, then known as part of the greater Whakatu landscape, is understood to have been primarily resource focused and through time a succession of iwi asserted seasonal take (use rights) to the bird and fish life in and around the Eel Pond. Post contact, the Queen's Gardens site was reserved within the newly established town boundary for use as a Meat Market. Despite never fulfilling its intended purpose it remained an important land holding, first for the Provincial Government who leased it as a revenue generating exercise and then for the Municipal Council who determined to make the most of its amenity for Nelson residents.

From the early 1860s the site was a valued recreational and social landscape for much of the community and over the past 145+ years it has functioned as:

- the town's first gymnasium
- the setting for an early public bath and hydropathic treatment centre
- the challenging outdoor pitch and competition grounds for Nelson's first Quoits Club
- the Acclimatisation Society's 'field' for many bird and fish introductions
- a civilising and educational Victorian-era Pleasure Ground
- a favoured fly-casting site and regular event ground for Nelson Anglers
- a locus of memory, site of commemoration and military trophy ground
- a horticultural role model and exemplar of good taste
- a record of community milestones, attachment and voluntary endeavour

Today, Queen's Gardens is valued for its Victorian-era character and the planted and fixed feature elements which have survived from its late-nineteenth century design. Other features added in the early twentieth century have complemented this style and contribute to the Garden's significant heritage value. These include:

- mature exotic plantings which continue to illustrate the somewhat idiosyncratic nineteenth-century plant palette
- a number of inherited qualities and designed experiences that reflect Victorian-era design practices and sensibilities
- a unique collection of important, and in the case of the Trask Gates nationally significant, memorial, commemorative and ornamental fabric. These objects have direct and significant associations with the Gardens in addition to their aesthetic values and time-depth

To ensure that the Garden's significant heritage value is retained a Landscape Conservation Plan has been prepared and specific conservation policies and recommendations have been formulated to:

- protect, retain and conserve the Gardens' character defining qualities, spirit, setting and heritage fabric
- reconnect and unify it with other historically associated sites
- provide a document which can be used as an appraisal measure for assessment of present and future care

1.2 Background

1.2.1 Brief

In September 2011 Debbie Daniell-Smith, Arts and Heritage Advisor, Nelson City Council commissioned the preparation of a Landscape Conservation Plan for the Queen's Gardens, Nelson City. It was understood that the Plan would be informed by physical site assessment and relevant primary and secondary historical research which would guide the identification and assessment of the heritage values of the place, its fabric, character and setting.

The resultant findings, policy and recommendations which flow from the Landscape Conservation Plan are required to help guide decisions concerning the ongoing management of the Gardens and its setting and surroundings.

1.3 Methodology

The approach used in the preparation of this Conservation Plan follows the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value 2010, and is shaped to reflect J. Semple Kerr's internationally recognised methodology for the *Preparation of Conservation Plans for Places of European Cultural Significance (2004)* and more recent Australian Landscape Conservation Studies. Preparation of this Conservation Plan has involved a two-staged process as follows:

1. Historical Investigation

The evolution of the place from its inception to the present was investigated through:

- a review of primary documents, photographic data, historic land maps and land titles
- a review of relevant secondary source material held by NZHPT, public archives, libraries etc
- an examination of the biographies of the individuals associated with the place
- a study of the cultural influences which have affected the form, fabric and development of the place

2. Physical Survey

An above ground survey of the place including the identification and documentation of significant extant site fabric.

Findings from this research are detailed in Section 3 of this Plan and copies of relevant documents are included in the appendices.

The assessment of heritage significance of the site and its component parts is shaped in terms of the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value 2010*. Criteria used in the Assessment followed the seven values system adopted by Nelson City Council in the *Nelson Resource Management Plan 2010*. These heritage values are; Historical and Social Significance, Cultural and Spiritual Significance, Architectural Significance, Group and Setting Significance, Landmark Significance, Archaeological Significance and Technological and Scientific Significance. The definition of these terms is explained fully in Section 4.1 of this report. The nature of the place and its idiosyncratic attributes lead to the summary statement of significance provided in Section 4.4.

Conservation policies, including recommendations and implementation guides are documented in Section 6. Of special relevance in the determination of conservation policy for the Queen's Gardens is the *Nelson Resource Management Plan 2010* as previously noted.

1.4 Scope and Limitations

This Conservation Plan makes no attempt to identify or assess any tangible or intangible heritage values that the Queen's Gardens may hold for the six iwi who hold mana whenua in the Nelson region. It is however noted that New Zealand Historic Places Trust Guidelines direct that “*the assessment and criteria used to determine significance values for any place connected with pre-European activity should be carried out in association with iwi/hapu.*”¹ Accordingly, this information should be sought as part of the Conservation Plan consultation process.

Detailed mapping of the site through time and full vegetation mapping was outside of the brief of this Conservation Plan.

1.5 Qualification

The historical investigation prepared for this Conservation Plan (Section 2) is more extensive than required by the Brief. However, it was considered important that all aspects of the development of the Gardens, its component parts and setting were documented to enable as comprehensive an understanding of the place as possible in light of potential changes on the margins of the place.

1.6 Terminology

This report uses terms which are widely accepted to those preparing conservation studies. These terms are defined here and then used throughout the report without further explanation.

- *Place* means site, area, building or other work, group of buildings or other works together with associated contents and surroundings.
- *Cultural significance* means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other tangible or intangible values, associated with human activity
- *Fabric* means all the physical material of a *place*.
- *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*. It includes *maintenance* and may according to circumstance include *preservation*, *restoration*, *reconstruction* and *adaptation* and will be commonly a combination of more than one of these.
- *Maintenance* means the continuous protective care of the *fabric* and setting of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction*.
- *Preservation* means maintaining the *fabric* of a *place* and retarding deterioration.
- *Restoration* means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- *Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material into the *fabric*.
- *Re-creation* means the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.
- *Adaptation* means modifying a place to suit proposed *compatible uses*.

1 New Zealand Historic Places Trust (1994) *Guidelines for Preparing a Conservation Plan*, p. 6.

- *Compatible use* means a use that involves no change to the *culturally significant fabric*, changes that are substantially reversible, or changes which require minimum impact.

These definitions do not necessarily treat scientific or botanical significance in the same light as a scientist or botanist may approach the subject, but reflect the emphasis of this report on an assessment of cultural significance.

1.7 Acknowledgments

Special thanks are due to staff at Nelson City Council and others who have supplied historical information, time, resources and other forms of assistance in respect of this research.

In particular, acknowledgment is due to:

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Don C. Bell, Past Superintendent Nelson Parks, Christchurch

Helen Pannett, Manager, Library and Archives Collection, The Nelson Provincial Museum

Jillian Jary, Records Administrator, Nelson City Council

Julie Catchpole, Director, The Suter, Nelson

Ian Bowman, Architect and Conservator, Nelson

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Robyn Gallagher, Wellington

1.8 Acronyms used in the body of the Plan

AL- Auckland Libraries

ATL – Alexander Turnbull Library, Wellington

ANZ – Archives New Zealand, Wellington

HLPC – Hocken Library Pictorial Collection, Dunedin

NPL – Nelson Public Library

NPM – Nelson Provincial Museum, Isel Park

NCCA – Nelson City Council Archives

BSGL – Bishop Suter Art Gallery Library

Section 2. Describing the place

2. 1 Summary description

Property:	Queen's Gardens / Queens Gardens
Historically known as:	Eel Pond Reserve, Eel Pond Reserve Gardens, The Queen's Gardens, Queen Victoria Gardens, Queens Gardens
Controlling Local Body:	Nelson City Council
Administered under:	Nelson Resource Management Plan (NRMP) Operative in part
Physical Address of Site:	210 Bridge Street, Nelson
Landscape Description:	Designed ornamental public park
Landscape Typology ² :	Victorian-era Public Park / Pleasure Ground
Legal Description:	Sec 1156 & 1157 City of Nelson, Pt Sec 202 & 204 City of Nelson, Pt Res M of H, City of Nelson, Pt Sec M City of Nelson
Ownership:	Local Government / Crown
Land Area:	1.7939 hectares
Summary History of Land Ownership / Management:	Set aside by the New Zealand Company in 1842 for a Meat Market Reserve. Vested in the Nelson Council in 1880 as a Public Recreation Ground. ³
Designation:	Horticultural Park
Zoning:	Open Space and Recreation Zone with scheduled objects / trees
NZHP Act 1993:	Registered as a Category 2 Historic Place. Registration No: 7689, Registered 30-3-2007
Heritage Buildings / Structures in NRMP:	Bridge Street Gates – Category A Mill Race Remains – Category C
Archaeological Site:	It is a landscape associated with pre-1900 human activity which means that the site is protected under the archaeological provisions of the Historic Places Act.
Scheduled Trees: NRMP update 01/1/10	28 Woodland (numbers & species not defined) heritage trees 18 heritage trees ⁴ 4 landscape trees 3 local interest trees
Other:	3 trees are listed under the RNZIH Notable Tree Scheme; <i>Abies grandis x homolepis</i> ⁵ , <i>Metasequoia glytostroboides</i> and <i>Cycas revoluta</i> ⁶

2 Based on Juliette Ramsey's widely adopted methodology for the identification and assessment of heritage landscapes. Ramsey, J. (1991) *Parks, Gardens and Special Trees: A Classification and Assessment Method for the Register of the National Estate*, Australian Heritage Commission.

3 For a fuller land ownership history refer appendices

4 May require updating

5 Currently tagged and formerly listed in many historical records as *Abies spectabilis*

6 Not an authentic planting- relocated from a Hardy Street address to the Haungshi Chinese Gardens in 2004



Figure 2.1 Aerial view of Queen's Gardens, setting and surroundings 2011
Source: Nelson City Council

2. 2 Development of the place

Preamble

The early developmental sequence of the Queen's Gardens and its wider context has been documented by Brinkman (2005) in *A Study of The Queens Gardens Nelson's Heritage*, Butterworth (1999) *The Suter: One Hundred Years in Nelson* and in a number of articles published in both the *Journal of the Nelson and Marlborough Historical Societies (JNMHS)* and the *Nelson Historical Society Journal (NHSJ)*.⁷ This landscape conservation plan builds on these earlier publications and draws extensively on the comprehensive photographic record of the place, early land information plans and survey records, Council archives and newspaper coverage of the day.

Material has been organised into periods based on key changes in the overarching use/management periods of the Gardens as these have typically signalled changes in the Gardens' development.

2.2.1 Pre-European landscape

The greater primeval landscape which aproned the Queen's Gardens to the north and east was known as the Great Wood of Whakatu. Described by Broad (1892) this was a dark and dense forest made up of large and valuable matai, pukatere, tikotea, totara, white and red pine, several kinds of birch, and milk tree [*Paratrophis smithii*]⁸.

Closer to the river margins and the associated alluvial terrace and flood plains, damp-loving species including cabbage trees, flax, swamp maire, ribbonwood, nikau palms ferns and shrubs were common with tussocks and sedges ribboning the water's edge. This landscape extended across what is known today as the Queen's Gardens and encircled the ox bow, a remnant or detached residual bend of the original flow path of the Maitai River.

Despite the habitat richness of these swampy and forested ecosystems Whakatu was not a long term habitation or cultivation site. It was, as Mitchell Associates (2001) have noted treasured as an extremely rich mahinga kai (food gathering areas) for seasonal harvests of shellfish, fish, eels, birds, eggs, aruhe (fern root), harakeke (flax) tutu berries and other resources. Whakatu was also an important junction for many of the trails to and from Westland, Buller and Karamea where resources of pounamu (greenstone), pahau flints⁹ and kakara taramea¹⁰ were gathered.

Because of these valued resources and locational factors, Whakatu, the Waimea estuary and neighbouring districts were much coveted and Māori tribal history depicts many changes of dominant iwi in the region as various tribes strove for the rights to the district.¹¹

By the early 1840s the newly dominant iwi were occupying areas like Rangitoto, Whakapuka,

7 Smith, D. 'Forget not the Bath', *JNMHS*, Vol 1, Issue 6, September 1986; Sowman, W. 'The Fish Hatchery at the Eel Pond - (Queens Gardens)', *NHSJ*, Vol 3, Issue 6, October 1980; 'Albion Square', *NHSJ*, Vol 3, Issue 6, October 1980; Wright, K. 'Nelson's Turkish Pontoon' *NHSJ*, Volume 6, Issue 6, 2008

8 Broad, L. (1892) *The Jubilee History of Nelson: From 1842 to 1892*, p. 28

9 Flints used to drill ponamu

10 Extract from Spaniard spear-grass

11 This history has been well documented Mitchell, H. & Mitchell, M. J. (1992) *A History of Maori of Nelson and Marlborough*

Motueka, and the Abel Tasman Coast as their permanent settlement sites, while still continuing to utilise Whatatu as a seasonal resource area for fish and birds.

Evidence given by Ngati Rarua witnesses during the Native Land Court hearing into the ownership of Nelson and Motueka Tenth's Reserves asserted that their tribe had mahinga (food-gathering places) which were identified as being "at Maritai and other parts of the locality". Other submitters noted that the Chief of Ngati Tama of Wakapuaka had a take (right) to Nelson and the mahinga there.

No evidence of any pre-European Māori settlement was noted in the 2008 Nelson Courthouse Archaeological Monitoring Report.¹²

2.2.2 New Zealand Company

Following their negotiation with certain Māori right holders, the New Zealand Company secured a vague and undetermined area of land as the first stage in their planned settlement programme for the Nelson, Waimea, Motueka, Riwaka and Whakapuaka areas.

The survey of the Nelson township began in November 1841 under Frederick Tuckett's supervision and by April 1842 an area of 1100 acres had been apportioned into one acre lots to be assigned by ballot.

As part of the New Zealand Company's policy Native Reserves were to be provided and the selection of these was made by the Government appointed agent and police magistrate, Henry Thompson. In choosing 100 town sections for Native Reserves (referred to as the Tenth's Reserves Trust), Thompson is generally agreed to have taken considerable pains to ensure that his choices reflected Māori interests in Nelson, both in terms of their traditional uses of various sites around the town, and in terms of potential strategic benefits connected with the future commercial estate¹³. While no papers are known to have survived which explain his decision making process Thompson's selection of a cluster of sections bordering the Maitai River, (205,303,344,417¹⁴) and the lot adjoining the Eel Pond (203) are believed to have been chosen because they were "important mahinga kai for Maori visiting or living in the Town."¹⁵

The New Zealand Company entered into the same ballot process as Thompson and selected fourteen sections for colonial purposes, namely civic and public amenities. Plans drawn to document the land selection on April 11, 1842 show that these Reserves were earmarked for; a combination Church Court, Session House, Police Lockup and other Corporate Buildings; Jail and Cemetery; Houses of Correction; Military Stations, Custom House & Police Lockup; a further cemetery; Forts; Fish market; Cattle market and a Meat market and the Serpentine. This last reserve was an almost rectangular block bounded on the north by Bridge Street and the east by Tasman Street. On its west it abutted the boundary now known as Albion Square and its southern boundary was defined by the internal

12 Opus International Consultants Limited (2008) *Nelson Courthouse Archaeological Monitoring Report*, prepared for the Ministry of Justice

13 Mitchell Research (2001) *The Suter: Some Maori Perspectives*, p.29

14 205 – Tasman Street school site; 303 – Corner of Shakespeare Walk and Grove Street; 344 – the north side of Hardy Street and both sides of the Maitai River; 417 – South side of Hardy Street between Tasman St and the Maitai River

15 Mitchell Research (2001) *The Suter: Some Maori Perspectives*, p. 30

meander of the Eel Pond.

Subsequent 'updates' of Tuckett's 1842 plan and various 'Index Plans of the Native Reserves' document an ongoing refinement and reapportioning of the initial allocation of town reserves. By 1843 Reserve H "Meat Market and the Serpentine" had been renamed Reserve I "Meat Market" and the section adjacent to the west arm of the Eel Pond had been redesignated as "School – public not Sectarian' Reserve".¹⁶

In 1856 the Eel Pond area was renamed 'Reserve M' and the whole was designated for 'Meat, Fish, Cattle and other markets'.¹⁷ By 1874 the area delimited as 'Reserve M' had been reduced with the apportioning of an area on the north-east corner as a Public Utility Reserve. This was used as a Public Pound and a narrow strip of land running parallel with Bridge Street was used for the Pound Keeper's house and garden.¹⁸ (Refer figures 2.2, 2.3 & 2.4.) Five years later the status of 'Reserve M' was changed to a Public Recreation Ground although the status of the smaller Public Utility Reserve remained unchanged. (Refer Appendices for fuller land information history)

As well as the redesignation of the Meat Market Reserve a number of the Native Reserves had undergone revision with several sections or part sections near the Eel Pond either alienated or swapped for alternative sites. The Native Reserve status originally conferred on Section 203, was transferred to another section and this section was incorporated into a cluster of Crown Land which eventually became Albion Square.

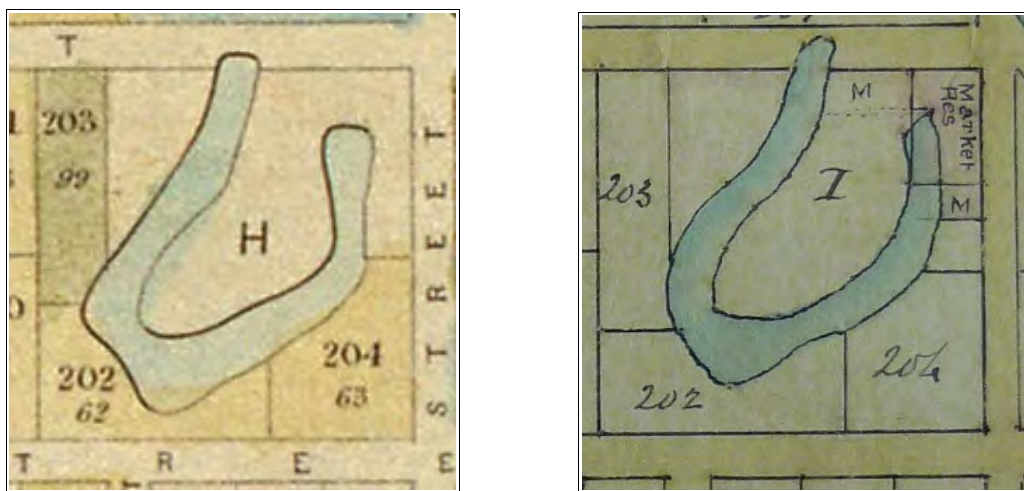


Figure 2.2 Planning evolution of the Eel Pond Reserves between 1842 and 1879

Left. Part plan showing reserves approved in April 1842. 'H' is described as Meat Market and Serpentine and Lot 203 is a Māori Reserve. Source: AAFV 997 Box 94, Record NT4, ANZ

Right. Part plan dated September 12 1879 showing revised reserves. The Meat Market Reserve is much reduced in size and located on the corner of Bridge and Tasman streets and two Pound Reserves annotated 'M' have been added. Source: AAFV 997 Box 94, Record N5, ANZ

16 'Plan of the Town of Nelson' approved by Frederick Tuckett, 10 November 1843, AAFV 997 Box 94, Record NT4, ANZ

17 Crown Grant, Public Reserves Act 1854, 1G, 244

18 'Plan of the Town of Nelson' showing native reserves dated September 12 1879, AAFV 997 Box 94, Record NT4, ANZ

2.2.3 The Provincial Council

The first wave of New Zealand Company settlers arrived in Nelson prior to the completion of the town survey and land ballot. Because of this they were permitted to squat on any convenient piece of land they chose. When ownership of the town sections had been determined through the ballot process, they were then expected to make arrangements with the land owner to either remove their houses or pay rent. These early houses were raupo whares or small clay cottages and were well spread across the town including land which was subsequently selected for reserve purposes.¹⁹ A number of families were drawn to the Eel Pond, or lagoon as it was originally referred to because of its water supply. One of these early residents, reflecting upon his first years in the settlement recalled

“there may be a few yet living in Nelson who can remember this lagoon [eel pond] and its surroundings when in its primitive freshness, when by contrast with the ever prevailing dull russet fern it was the prettiest spot in Nelson. It was at this spot that I erected my first habitation in 1842, and I well remember we preferred the water from the pond for all culinary purposes to that of the river”²⁰

Other temporary occupants included Richard and Abraham Hart and Abraham's wife Lucy, who following their arrival on the *Lord Auckland* in 1842, built their raupo hut on what would become the Eel Pond Reserve.²¹ It is unclear how long any of these families remained living on the Reserve however 'squatter's rights' allowed them to occupy their chosen site undisturbed for two years before they were required to pay rent.²² It is however noted that quite large numbers of squatters were still concentrated across Government Reserves in 1845 and in 1847, 139 were still tenaciously occupying land in the town as documented in a statistical return compiled by the *Nelson Examiner and New Zealand Chronicle*.²³

Despite this, the settlement quickly expanded and on the periphery of the Eel Pond and Meat Market Reserves essential businesses and infrastructure were established. These included Matthew Campbell's brick flour mill to the south-west of the Eel Pond which, together with its impressive elevated water race, had been erected by early 1845.²⁴ A somewhat ephemeral United Christians Chapel had been established in 1842 on Tasman Street and Hooper and Co. Brewery had opened on the south-eastern corner of Tasman and Hardy Streets in December 1843.²⁵ The Nelson School Society were given the land originally reserved for non-sectarian education adjoining the Eel Ponds' western arm and had established a Day and Sunday School (more commonly known as Campbell's School) by 1844.

By 1857, and probably before, the Provincial Council was leasing the lands which had been reserved for markets in the town.²⁶ It was noted at this time that the Government did not have the necessary funds to develop these markets (meat, fish and cattle) and if they did, in the opinion of the Provincial

19 'Alton Street' *NHSJ*, Vol.3, Issue 4, September 1978, p.23; Broad. L. (1892) *The Jubilee History of Nelson: From 1842 to 1892*, p. 35

20 *The Colonist*, 30 June 1887, p. 3

21 Farnell, N. 'Beneath the Spreading Chestnut Tree', *NHSJ*, Vol. 6, Issue 5, 2002, p. 55

22 *Nelson Examiner and New Zealand Chronicle*, 30 April 1842, p. 30

23 *Nelson Examiner and New Zealand Chronicle*, 27 March 1847, p. 14

24 *Nelson Examiner and New Zealand Chronicle*, 15 February 1845, p. 198

25 *Nelson Examiner and New Zealand Chronicle*, 6 January 1844, p. 1

26 1857/4 Tender for leasing the Reserve in Bridge and Tasman Streets, 1856 (J. McCartney, Nelson), 1857 Nelson; 1857/126 Feb 20 Application to lease Government Reserve Town of Nelson (Dr Renwick, Nelson)... Superintendent's Inwards Correspondence Register, ANZ

Secretary, the sites were ill-suited for market places.²⁷ Revenue derived from their leases was used by the Provincial Council for roading improvements and other public works.

From the 1860s there were reports that the Eel Pond had become much degraded, and despite regular complaints concerning unpleasant odours emanating from the pond and an accumulation of rubbish around its margins little appears to have been done to counter this.²⁸ Notwithstanding this less than ideal environment part of the Meat Market was chosen as the location for the town's first athletic facility in 1864.

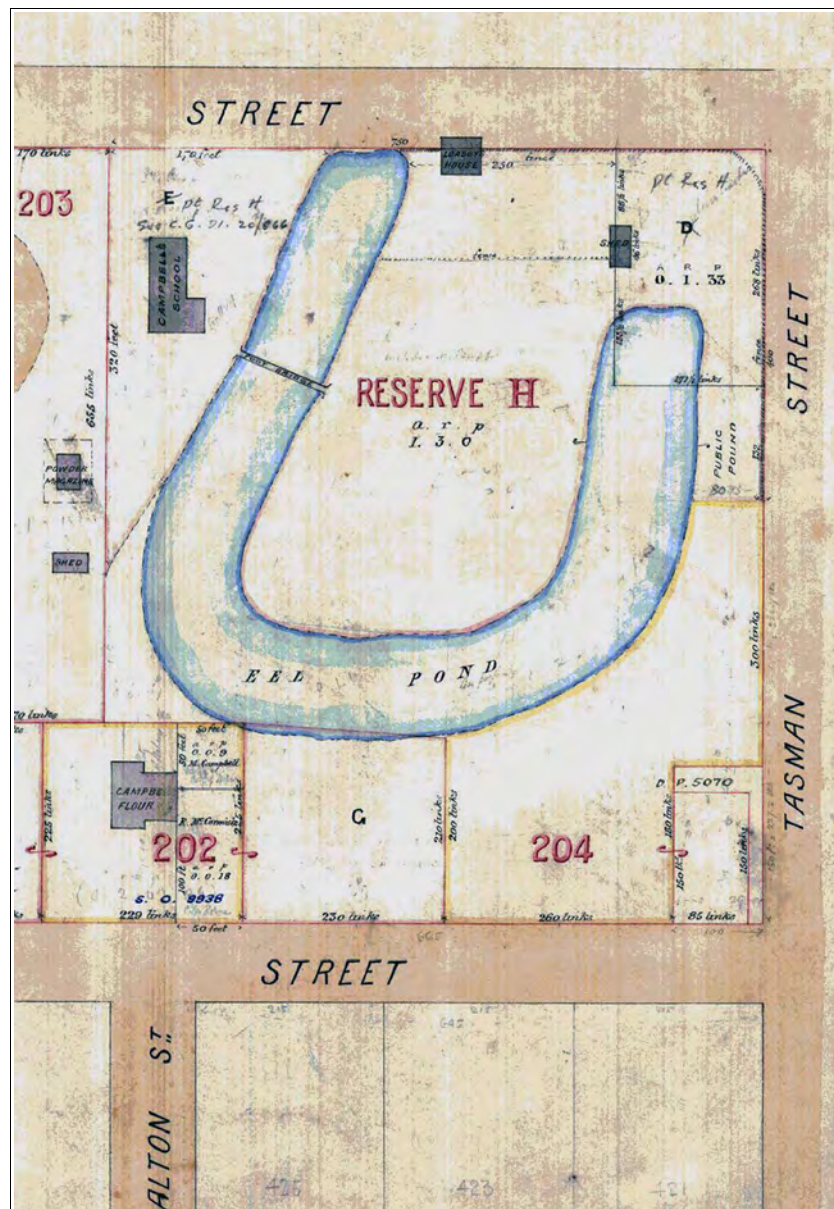


Figure 2.3. Part of SO1929 'Government Reserves City of Nelson', undated but recomplied in May 1911 by surveyors to show Reserves and Sections 178,179,180,181,200,202,201 & 206. The original form of the Eel Pond, boundaries between the School Reserve and the Eel Pond and early structures across the site including the Eel Pond footbridge are plotted.

Source: SO1929, LINZ

²⁷ *Nelson Examiner and New Zealand Chronicle*, 10 March 1858, p. 2

²⁸ Nelson Board of Works Inward Correspondence 1857-1872, quoted in Brinkman, E. (2005)

Public Gymnasium

As early as 1863 members of the community had begun agitating for a public gymnasium in the town. Gymnastic exercise was thought to be the best way of counteracting Nelson's enervating summer heat and the Meat Market Reserve was considered to be an eminently suitable site for 'manly exercise' because of its proximity to the centre of town and the Government School. Having secured the Provincial Superintendent's agreement to utilise an area on the south of the Meat Market for an initial three year period public subscriptions were sought to finance the purchase of a large swing, climbing poles, parallel bars, a roundabout and other apparatus. Long term, it was proposed that swimming baths would be erected on the site and the gymnasium would be accessible from both Bridge and Hardy Streets.²⁹

By early January 1864 the gymnasium was operational and was described as an excellent place of amusement for all classes. Well patronised, particularly by local youth, it was soon the target of complaint for its popularity on a Sunday. If this was not stopped, one correspondent to *The Colonist* noted "it will be [the] production of much evil".³⁰ Descriptions and photographs confirm that it was located on the east of the Pond to the rear of Mr Lousby, the Pound Keeper's house and garden. (Refer figure 2.4).



Figure 2.4 View of gymnastic equipment on the Reserve between 1864 and 1866.

(Date established using the Fire Engine House, constructed in April 1866, as a guide).

A- Pound shed, B- Exercise equipment including swings and bars, C-Powder magazine, D-Campbell's School, E- Provincial Chambers, F- House and garden of Mr Lousby, the Pound Keeper, G- Eel Pond
Source: Exploded detail from 'Nelson looking west over Albion Square', Copy Collection C941, NPL

²⁹ *The Colonist*, 29 August 1863, p. 2; *The Colonist*, 1 September 1863, p. 2; *Wellington Independent*, 7 January 1864, p. 2; *The Colonist* 12 January 1864, p. 6

³⁰ *The Colonist*, 15 January 1864, p. 2

The Public Baths

Two years after the establishment of the gymnasium, the Nelson Public Baths were opened by Mr H. Barraclough on land leased to him by the Provincial Council. Erected near Matthew Campbell's Flour Mill on reclaimed swampland, the Baths utilised what was described as a “never failing supply of water from the Brook-street Valley stream obtained via Mr Campbell's mill-lead”.³¹

Mr Barraclough was a medical herbalist and a staunch advocate of the benefits of water, claiming that when properly used, it was the best single medicinal agent in the world. To this end he offered a range of hydropathic and herbal treatments in addition to twelve bath-rooms for the use of gentlemen and eight for ladies. These were each equipped with hot and cold running water and a shower-bath. At the rear of these another building intended as a 'patient bath-room' offered Sitz, Douche, Steam and shallow baths. Wet sheets and packing treatment were also available.³² (Refer figure 2.6) The footprint of this building was 40 feet in length and approximately the same in width.³³

There is no indication that Mr Barraclough cultivated herbs or other plants on the site for his medicinal treatments, however a very productive peach tree was noted to have stood in front of the Bath.³⁴ The provenance of this tree is not known and although it may have been associated with a squatter site or planted by a previous leasee, the possibility that it predated the European occupation of the site cannot be discounted.

The following year, and with financial assistance from the Provincial Council, Mr Barraclough extended his operation by adding a swimming bath to the list of facilities on offer.³⁵ A portion of the Eel Pond was cleared of bull rushes and the swimming bath was formed within its basin.



Figure 2.5 Advertisement for the Nelson Public Baths
Source: *Nelson Evening Mail*, 7 November 1866, p. 3

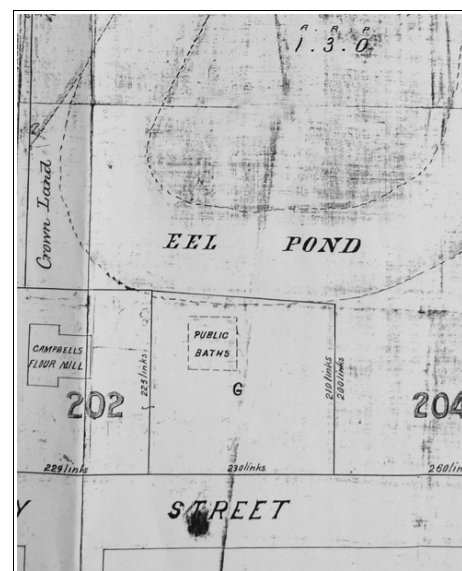


Figure 2.6 Location of the Baths in relation to the Eel Pond, 1866
Source: Part Plan of the Government Reserves, M226, NPM

31 *Nelson Examiner and New Zealand Chronicle*, 3 November 1866, p. 2

32 *Nelson Examiner and New Zealand Chronicle*, 6 November 1866, p. 3

33 Plan of Government Reserves, City of Nelson, c. 1886, NPM 994.43.1

34 Antice, A. Hardy Street frontages, MS quoted in Smith, D. 'Forget not the Bath', *JNMHS* Vol 1. Issue 6, Sept. 1986

35 Provincial Council Votes and Proceedings 1867 clarify that while Barraclough leased the land for the Public Baths and owned the buildings, the Swimming Baths were the property of the Government

Prior to its erection, plans for the structure were reviewed by the Provincial Engineer who reported that “care had been taken to have all the woodwork strong and of durable character, with a view to maintaining at a small cost so very useful an institution.”³⁶

The swimming bath significantly extended the footprint of Barraclough's operation adding a sheet of water 77 feet in length by 42 feet wide with a depth ranging between two to six feet. Twenty dressing boxes were arranged on one side of the bath and a platform capable of accommodating 200 people was also noted in accounts of the newly completed structure. The whole bath was enclosed by an eight foot high fence and the water was reached via three flights of steps. A springboard was recorded as one of the bath's attractions at this time.³⁷ Access to the swimming bath was via both Hardy and Bridge Streets and newspaper reports made much of the fact that there was a direct communication between this facility and the gymnasium in the public reserve. Bathers it was noted “... may go direct from the bath to exercise at the ropes and poles”.³⁸

The Bath proved popular with members of the public. However Mr Barraclough was forced to discontinue his 'unqualified' medical treatments on the site following pressure from the Nelson medical fraternity.³⁹ It is unclear what became of the outdoor gymnasium but its popularity may have waned following the establishment of an indoor venue in 1868. The Baths were forced to close in early 1887 having been rendered useless by the Council who had cut off the mill race water supply in the latter part of 1886. This was to facilitate the draining of the Eel Pond in preparation for the development of the Reserve.

NELSON PUBLIC BATHS.
Vapour, Hot, Cold, and Shower Baths.
PACKING and General Hydropathic Treatment, and Herbal Medicines, as practised by Dr. A. L. Coffin, of London.
H. BARRACLOUGH, Medical Herbalist,
Hardy-street (near the Government Buildings),
Nelson. 1868

THE NELSON PUBLIC BATHS are NOW OPEN.

	s.	d.
Vapour Bath, with Douche, Shower, or Cold Shallow Baths	5	0
Wet Sheet Packing	7	6
Douche Bath	2	0
Hot Baths (including Shower Bath)	1	6
Cold Baths (including Shower Bath)	0	9
Swimming Bath, Adults	0	6
" " Boys	0	3

Or,
Twelve HOT and Twelve COLD BATHS for £1.

SEASON TICKETS, £2, and £1 each for every additional ticket in the same family. No additional charge will be made to Season Ticket Holders for the Douche Bath.

All the children under 10 years of age in the family of any Season Ticket Holder, will be admitted for the additional ticket (charge £1), provided they are under the care of some responsible person.

Open Daily, from 6 a.m. to 8 p.m.; Sundays, from 9 to 8 a.m., to Ticket Holders only.

H. BARRACLOUGH,
Proprietor.
The Baths, Hardy-street. 1809

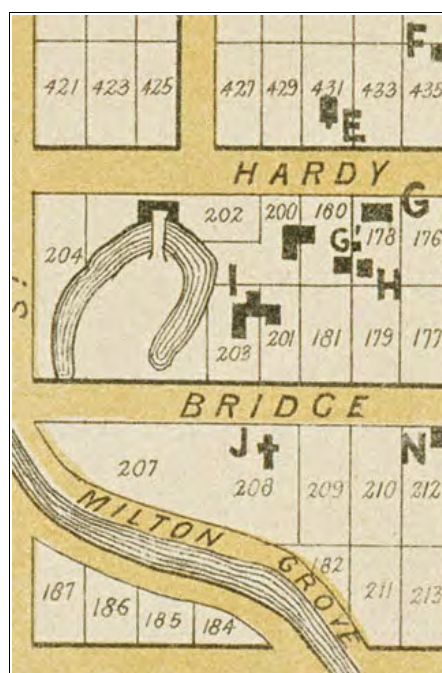


Figure 2.7 Advertisement for the Nelson Public Baths
Source: *Nelson Evening Mail*, 5 January 1867, p. 1

Figure 2.8 Part plan NZ Post Office Directory Plan of Nelson,
showing the form of the Bath. Source: NZMap:6618b, c.1867 AL

36 *The Colonist*, 18 June 1867, p. 4

37 *Nelson Examiner and New Zealand Chronicle*, 8 December 1866, p. 2; *Nelson Evening Mail*, 12 January 1867, p. 2

38 *Nelson Evening Mail*, 12 January 1867, p. 2

39 *Nelson Examiner and New Zealand Chronicle*, 15 June 1867, p. 3; *Nelson Examiner and New Zealand Chronicle*, 20 June 1867, p. 3

2.2.4 Nelson Municipal Council

The Provincial Council continued leasing the Reserves and deriving revenue from the rents until the Board of Works successfully gained, first the revenue from the leases in 1873, and then their sole charge and control in June 1879 following the devolution of the Provincial Government.⁴⁰ This was after a number of years of petitioning by the Board, who by 1874 had evolved into the first Nelson Municipal (City) Council.⁴¹

In December 1879 and with intervention by Col. Alfred Pitt, the status of Reserve M (the Eel Pond Reserve) was changed from Meat Market Reserve to Public Recreation Ground enabling its future development as an amenity landscape. This was formerly gazetted in March 1880.⁴² Council continued to lease a small portion of it to a neighbouring resident, Mr Green (who owned Section 204 beside the Brewery on Hardy Street) and used the central part of the Eel Pond to graze and house the Corporation's horses. Stables and a Stable Keeper's house were erected on the Public Utility Reserve (corner of Bridge and Tasman Streets) for this purpose in July 1880 and remained on the site until 1891.⁴³ There is no evidence to suggest that a true meat market ever operated on the site.

In April 1880 after numerous protestations by members of the public, the Public Works Committee and Council members visited the Eel Pond and agreed that local residents had cause for complaint. It was agreed that a portion of the pond should be filled in near Bridge Street, some of the earlier willow plantings and raupo removed from around the pond's margins and its sides trimmed up to "form a serpentine water."⁴⁴ These willows and others across the Reserve are believed to have been planted in the late 1860s / early 1870s based on their size in late-nineteenth century photographs and illustrations of the Gardens. The species was frequently associated with moving bodies of water for picturesque effect and would have also improved the habitat for the carp, tench and other species which had been placed in the pond by the Acclimatisation Society from 1873.⁴⁵

In August 1880 further trees were noted to have been planted. These may have been Eucalyptus which were frequently planted for sanitary reasons⁴⁶ and / or the pine belt on the Hardy Street side of the Gardens. The following month a whitewashed, timber obelisk was erected in the Reserve in commemoration of Robert Raikes,⁴⁷ and as part of the celebration marking the centenary of the Raikes Sunday Schools movement.⁴⁸

2.2.5 Mayor Charles Fell 1882 to 1887

Ongoing complaints about the state of the Eel Pond continued through the early and mid 1880s and the Inspector of Nuisances was regularly dispatched by the Public Works Committee to investigate the situation. Slops and general rubbish were noted to be regularly thrown into the pond and it was

40 *The Colonist*, 24 July 1873, p. 20; *The Abolition of the Provinces Act 1876*; *Nelson Evening Mail*, 21 June 1879, p. 2

41 But referred to as City Council

42 Gazette notice, 23 March 1880, p. 377

43 Minute July p. 433 Minute Book 1877-1880, NCCA

44 Minute 13 April 1880, p. 403, Minute Book 1877-1880, NCCA

45 In 1873 the Acclimatisation Society reported that young carp were abounding in the Eel Pond while a fine body of Egyptian geese were sporting themselves on the surface

46 Considered invaluable at this time in lessening the dangers of epidemics, combating miasmas and purifying a range of 'noxious exhalations' from swampy and lowlying sites

47 Raikes was a English pioneer in the Sunday School's movement at the end of the eighteenth century

48 *The Colonist*, 23 October 1880, p. 3; *The Colonist*, 20 June 1887, p. 3

discovered that the Matthew Campbell School outhouse drains emptied into the pond, compounding the stagnant and malodorous water.

By mid 1886 the Reserve was described as “as a sepulchre of broken bottles, old tins, worn out boots and dead cats... a garden of eels not Eden” which was not only a threat to the health of the town but an eyesore.⁴⁹ Towards the end of the year complaints were such that Council were prompted to finally agree that some kind of radical treatment was needed in the Reserve. A fine public school it was noted was about to be erected adjacent to the Reserve and considerable improvement would have to be affected for sanitary as well as safety reasons. Councillor (Dr) Coleman proposed that the Reserve be converted into a charming little garden, explaining that every little town in England and the Continent had its private gardens which added much to the appearance of the towns.⁵⁰ After much discussion it was agreed that the best course of action would be to convert the Reserve into an ornamental ground. This was not a new idea. A stillborn scheme had been proposed by Councillor Charles Fell on behalf of the Horticulture Society as far back as 1873.⁵¹

Council Minutes in October 1886 document plans by the Mayor and Councillors to acquire the adjoining Campbell's School site so that the Reserve and the grounds connected with the Provincial Buildings could be united. In so doing it was felt the whole landscape could be “beautified to an almost unlimited extent and no better domain would exist in New Zealand.”⁵² The School Society Board were amenable to the proposal as only part of their building was being used for Sunday school, their day school operation having been absorbed into the public system some time earlier. However, before much could be done to progress the idea Council were offered the Campbell's Mill site together with the building and machinery for £400 pounds.⁵³ This was seen as a valuable opportunity to further extend the footprint of the Eel Pond Reserve and the old mill property was purchased in January 1887. The building and machinery were auctioned the following month and by March the 42 year old building had been dismantled and removed from the site leaving only the mill lead which had been undergrounded in 1862.⁵⁴

Jubilee celebrations

As part of the Jubilee celebrations associated with Queen Victoria's fifty year reign, the colonies were encouraged to recognise the occasion with some form of commemorative event. Nelson City Council, after considering a number of possible projects, decided to convert the Eel Pond Reserve into gardens that would be called after Her Majesty. Initial discussions favoured “The Victoria Gardens” or “The Queen's Gardens” with this appellation displayed on an arch over the entrance to the Gardens or on a monument inside. However the amount of funds raised through public subscriptions appear to have limited the scale of the proposals and plans to acquire and incorporate adjoining sections (including the general Government Buildings and the School Reserve) into the Gardens were never realised.⁵⁵ Never the less, it was felt by the Jubilee Committee that with the site's plentiful supply of water a very picturesque pleasure ground could be formed with walks and plantations and a rotunda

49 *Nelson Evening Mail*, 3 June 1886, p. 2

50 *Nelson Evening Mail*, 7 August 1886, p. 2; *The Colonist*, 7 August 1886, p. 3; *Nelson Evening Mail*, 30 March 1887, p. 2

51 *The Colonist*, 5 September 1874, p. 3

52 Minutes 29 October 1886 pp. 391-392, Minute Book 1884-1887, NCC Archives; *The Colonist*, 4 November 1886, p. 3

53 *Nelson Evening Mail*, 11 December 1886, p. 2;

54 Alton Street, *NHSJ*, Volume 3, Issue 4, September 1978, p. 22

55 *Nelson Evening Mail*, 30 March 1887, p. 2 & 1 April 1887, p. 3

for a band. Artificial attractions, it was generally agreed, were sadly deficient in Nelson and a well planted ground would prove a great attraction for both residents and visitors.⁵⁶

Ground works commenced in May 1887 with tenders advertised for the removal of soil from the site, the pond having already been drained, cleared of raupo and its banks cut to a smooth line in March.⁵⁷ A cottage on the site believed to have been located beside the Mill was removed and the Raikes Memorial, which was described as having almost rotted away by this time was also removed. By July a set of survey plans of the Reserve and surrounds had been provided gratuitously by a member of the Jubilee Committee and it had been decided to invite designs for the layout of the Reserve from members of the public.⁵⁸

Initial designs were not deemed acceptable by the Council and the competitive process was re-advertised a fortnight later in an effort to attract more professional submissions. Council Minutes record that from this second round plans were shortlisted to those of Mr Antequil Somerville, a local architect and Mr Akersten⁵⁹ under the pseudonym "Wakatu". Mr Somerville's plan was accepted by 5 votes to 3.⁶⁰

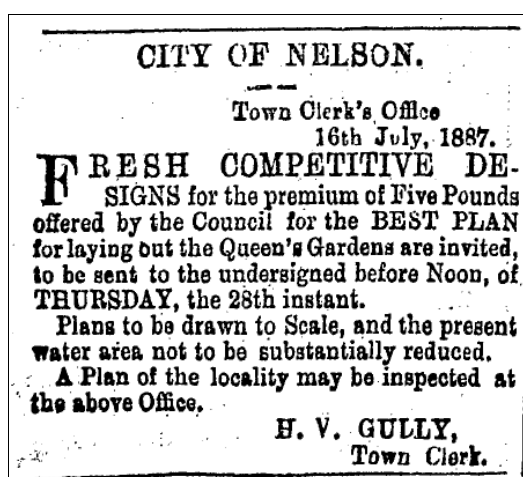


Figure 2.9 Advertisement for the competitive design process
Source: *The Colonist* 22 July 1887, p. 2

Somerville's layout plan for the Queen's Gardens has not been located to date⁶¹ and the only information that sheds any light on his design intentions for the site are recorded in a brief report published by *The Colonist* in July 1887.

Mr Somerville's plan provides for retaining the shape of the Pond much as it has been, save that on the northern side next to Campbell's School he provides for sufficient reclamation for the planting of shrubs along the street boundary

⁵⁶ *Nelson Evening Mail*, 28 March 1887, p. 2

⁵⁷ *The Colonist*, 2 March 1887, p. 3

⁵⁸ *Nelson Evening Mail*, 9 July 1887, p. 3

⁵⁹ A City Councillor at that time

⁶⁰ Minutes; July 1887, p. 521 & 5 August 1887 p. 528, Minute Book 1884-1887, NCC Archives

⁶¹ Not accessioned in any collections at the Nelson Provincial Library, Alexander Turnbull Library, Architecture Archive Auckland University or held by Nelson City Council Archives

with a pathway inside of these giving access to the portion of the reserve partially enclosed by the Pond. On this part there is to be a rotunda for the Band, and some flower beds are shown cut out of the turf. Across from the Pond, from the western side, there is to be a rustic bridge and in addition to the walks positions for shrubberies are shown. Another noticeable feature is that the excavations where the foundations of the mill were are able to be made available for a fernery.⁶²

This suggests that Somerville was adhering to the style conventions of the period in his design, particularly with his use of rustic-work⁶³ and the association of the fernery with the ruin of the Mill structure. Certainly his use of shrubberies, incised flower beds, walks and band rotunda were features common to public pleasure grounds at this time. He may also have incorporated an existing footbridge, or the foundations of the old footbridge into his scheme. This crossed the pond on its western arm, near the corner of the Matthew Campbell School and appears in early plans of the Reserve. (Refer figure 2.3)

Somerville's layout plan is unlikely to have included any planting specifications, materials or working drawings for site fabric and this detailed design work would have been determined by the City Surveyor and the City Engineer with input from various Council Sub-committees. Accordingly, it is difficult to determine how much of the realised layout was a reflection of his plan. Certainly there is evidence that the City Engineer and the Queen's Gardens Committee refined, altered and added some key site features however their adherence to his spatial organisation of the site remains unclear. It is noted that his plan included the Campbell's Mill site as well as much of the Nelson School Society grounds⁶⁴ so the subsequent reduction in the Gardens' footprint with the loss of the Mill site are likely to have impacted upon his overall scheme.⁶⁵

Programme of work

Having secured a layout plan for the Gardens ground works began under the direction of Mayor Fell, the Works Committee and the City Engineer. Engineering plans of the Eel Pond which had already been prepared by the City Engineer, Mr Littlejohn, were amended to agree with Somerville's scheme and tenders for the levelling and re-figuring of the pond were let.⁶⁶

A case of young trees was received from [Sir] James Hector and these were planted in the Gardens in September.⁶⁷ These are likely to have been the forest trees which were planted around the pond margins as noted by Tritenbach (1987). It is reasonable to assume that these trees were a selection of conifers of either *Pinus*, *Abies*, *Cupressus*, *Tsuga*, *Thuya*, *Sequoia*, *Cedrus*, *Taxus*, *Thujopsis*, *Araucaria*, *Picea* species and *Sequoiadendron giganteum*. Between the years 1870 and 1885 the New Zealand Government had introduced 48 species of conifer seed to determine which was the most suitable

62 *The Colonist*, 29 July 1887, p. 3

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

64 Council had acquired the right to throw the school reserve into the Queen's Gardens prior to the design phase of the Gardens as documented in *Nelson Evening Mail*, 7 February 1896, p. 2

65 The Mill site was transferred to the Education Board for the Technical School in 1905

66 *Nelson Evening Mail*, 6 August 1887, p. 2

67 *The Colonist*, 17 September 1887, p. 2; Minutes 16 September 1887 p. 548, Minute Book 1884-1887

species for forestry in this country. This seed came directly to Hector who was Director of the New Zealand Geological Survey and was overseeing the development of the Colonial Botanic Garden. In these roles he was actively distributing this conifer seed across New Zealand, as well as trees grown from the seed.⁶⁸

Numerous other infrastructural demands across the town and ongoing problems sealing the bottom and sides of the Eel Pond occupied the City Engineer for some time and appear to have put the grounds development work on hold despite petitions from members of the public. Never the less, on 21 June 1887, in a ceremony to mark the 50th Jubilee of the coronation of Queen Victoria, Mayor Fell turned the first sod in the Reserve and proclaimed the name of the Reserve to be the Queen's Gardens.⁶⁹

2.2.6 Mayor John Sharp 1887 to 1890

Difficulties sealing the Eel Pond were finally resolved in January 1889 when the interior of the pond was sealed with tar during a period of drought. Tenders were called for ploughing and sowing the grounds and additional trees were received from [Sir] James Hector and planted.⁷⁰ These too are likely to have been conifers. Further fencing was undertaken and this is believed to have been on the Bridge Street boundary.



Figure 2.10 View of the Eel Pond in 1890. The Provincial Chambers' Fire Engine House (with distinctive gable ends), trout hatchery and other buildings are visible on the left. Early plantings of willows, c.1860s/ 1870s, and a c.1870s pine belt can be seen to the rear of the pond. Conifers visible on the left midground and 1860s gums on Hardy Street. The boundary between Albion Square has been kept open to enable easy passage between the two spaces. Source: G-10324-1/2, ATL

68 Annual Reports [Wellington] Botanic Garden Board various; Beaumont, L. (2012) *Conservation Plan for the Christchurch Botanic Gardens and Hagely Park*

69 *The Colonist*, 22 June, 1887, p. 3

70 As recollected by John Sharp in *The Colonist*, 19 April 1913, p. 8

2.2.7 Mayor Francis Trask and Councillor Jesse Piper 1890 to 1904

One of the first improvements carried out under Trask's mayoralty was the rationalisation of buildings on the Reserve. The Stable Keeper's cottage, which was no longer required for staff accommodation following the relocation of the Council's horses, was pulled down in 1891 and its timber used to construct a shed at the Gasworks.⁷¹ The Pound was also relocated to the Gasworks and three months later the Pound Keeper's cottage was moved to the area previously occupied by the Pound. This was used to accommodate the newly appointed Reserves Caretaker, Mr Campbell, whose duties in addition to working on all of the town's public grounds included making improvements to Queen's Gardens. The repositioning of this cottage was said to greatly improve the appearance of the grounds, making them 'more sightly'. At the same time the boundary fence, a portion of which had been started by Mayor Sharp, was continued and the first trees around the outside of the Reserve were planted. These were the gift of Mrs Trask and were planted by Councillor Piper.⁷²

The Quoits Club, which had begun to use the Reserve in 1886, continued their use of the Gardens holding a four club tournament in the grounds in 1892. However, the first large-scale public use of the Queen's Gardens was as a venue for the first show of the newly formed Horticultural Society in 1889. On this occasion the Reserve was illuminated by coloured fairy lights and lanterns were hung from some of the trees. The Garrison band was in attendance and played throughout the afternoon and evening entertaining considerable numbers of the public.⁷³

Ceremonial marking of place

In February 1892 the Queen's Gardens were officially opened as part of Nelson's Jubilee celebrations with the first of two tree planting ceremonies. The first, on February 1st involved the planting of what was formally known as the Jubilee Tree by the wife of the Mayor, Mrs E. O. Trask. The tree, a *Sequoiadendron gigantea* (known then as a *Pinus Wellingtonia*) had been presented for the occasion by the Nelson nurseryman John Hale.⁷⁴ Reports of the event note "Mr Fell, in an appropriate little speech, asked Mrs Trask to perform the ceremony, and presented her with a nicely finished lady's spade with which to do so; this bore a suitable inscription, and was the gift of Mr Hale.⁷⁵ Mrs Trask then stepped forward, and throwing in a spadeful or two of earth named the Jubilee Tree".⁷⁶ The commemorative planting was marked with a bronze plaque.⁷⁷

Twelve days later a further commemorative planting in the Gardens was carried out with trees once again donated by John Hale. Newspaper reports of the event noted that His Worship the Mayor and Mr Hale each planted an Oak, Mrs Seddon a Rimu, and Miss Trask an English Elm. As with other trees donated by Hale for Trafalgar Park at this time, these four specimens were also intended to mark the

71 Minutes February 1891 p. 12, Minute Book 1891- 1894, NCC Archives

72 *The Colonist*, 23 May 1891, p.3; Minutes May 1891, p. 48, Minute Book 1891- 1894, NCC Archives, *The Colonist*, 30 May 1900, p. 3

73 *The Colonist*, 30 November 1889, p. 2

74 In 1874 Hale had been given eighty-six packages of seeds of European, Asiatic, and American trees and shrubs which had come from James Hector via the Nelson Association for the Promotion of Science and Industry. These were for his propagation and local distribution and it is likely that that the *Sequoiadendron gigantea* was from this source

75 The spade has not been located to date. Nelson Provincial Museum confirm that it is not held on their database, Perscom L. Beaumont / P. Haines-Bellamy, September 2010

76 *The Colonist*, 2 February 1892, p. 2

77 The bronze plaque is currently stored offsite by Council following the removal of the tree

Jubilee.⁷⁸ Mr Jickell, the City Surveyor was responsible for selecting the sites for these trees⁷⁹ and, while their exact planting locations remain unconfirmed, the 'Mayor's Oak' was planted somewhere on the School Reserve (Suter Gallery site).⁸⁰

No plaques are understood to have been placed with the trees. However, a record of their planting may have been placed in a bottle and buried in the root zone as this was a relatively common practice. The choice of forest tree species that were deployed as commemorative markers also reflected common practice, and drew on historic emblematic associations. Oaks are traditionally linked with Royalty, and their planting on the occasion of a Royal milestone was a common convention used to express loyalty, ongoing allegiance to the Crown and to also reinforce the connection between the colonies and England. The English Elm could be read in much the same way and these were often used as referents to English landscapes or used as symbols of High Victorian culture. Although speculative, it is possible that the Rimu may have been planted to reflect the Māori association with the site or to represent New Zealand. A similar occasion in 1876 at the opening of Pukekura Park involved the planting of “a British Oak... a Norfolk Island Pine representing the South Pacific... a Pinus Insignis (sic) representing America... and a Puriri representing New Zealand”.⁸¹

Development of the Grounds

Following the levelling and cultivation of the ground, planting began in earnest under the direction of the Tree Planting Committee. This was a 2-3 person sub-committee of the Queen's Gardens Committee. Councillor Jesse Piper, an enthusiastic member of this small committee played a prominent role in the development of the Gardens, having what he described as the general oversight of the Gardens with the tacit consent of the Council. In this position he appears to have had a significant influence on both the landscape aesthetic and the popularity of the Gardens, moving them to a point which he described as “virtually botanical gardens” by 1893.⁸²

In July 1892, Piper began collecting subscriptions from local residents and the Council matched these with proceeds available from the Jubilee funds.⁸³ Having raised the necessary funds he engaged John Hale to plant the whole of the Gardens. This was not unusual, many English and Scots Nurserymen had trained on large estates and were familiar with the laying out and planting of pleasure grounds and plantations and Hale had previously advertised his services for garden laying out.⁸⁴ The following month, Hale, Piper and two of Hale's employees began planting the Gardens. It remains unclear whether Hale was working to Somerville's layout plan or a more developed design drawn up by the City Surveyor, Mr Jickell.⁸⁵

⁷⁸ *The Colonist*, 15 February 1892, p. 3

⁷⁹ *Nelson Evening Mail*, 13 February 1892, p. 3 records that John Hale initially offered two trees for this planting however on the day he presented four. It seems likely that Jickell would have chosen the planting positions for all four trees

⁸⁰ A court case concerning trespass in 1896 records a horse eating the top off the 'Mayor's Oak' while grazing on the School Reserve. At the time of developing the Queen's Gardens Council had, by arrangement with the Trustees of the School Reserve, acquired the right to “throw the reserve into the Queen's Gardens” and the reserve had been planted by the Council accordingly and the “land thrown open to the public”. 'Disputed Territory' *The Colonist*, 1 February 1896, p. 2 & 'The Educated Horse and the Queen's Gardens' *The Colonist*, 8 February 1896, p. 2

⁸¹ *The Taranaki Herald*, 31 May 1876, p. 2

⁸² *The Colonist*, 30 May 1900, p. 3; *The Colonist*, 9 September 1893, p. 3

⁸³ *The Colonist*, 30 July 1892, p. 3

⁸⁴ *Nelson Examiner and New Zealand Chronicle*, 16 April 1862, p. 2

⁸⁵ Samuel Jickell was also an engineer but was engaged by Council as the City Surveyor

Based on Piper's comments, it seems most likely that John Hale was responsible for the selection and position of trees and shrubs within predetermined areas, and he is noted to have continued providing planting suggestions and pruning advice during the Gardens' ongoing development.

The large scale planting took place on August 4th 1892, Nelson's inaugural Arbor Day, and over 170 trees and shrubs, were planted.⁸⁶ The plant palette was a blend of fashionable exotics, rare indigenous species and numerous Cabbage trees and Nikau palms, which were planted around the edge of the pond. Documenting this event *The Colonist* reported,

In this city private subscriptions were supplemented by a grant from the fund available really the proceeds of the Jubilee celebrations, and with contributions of shrubs, and trees, the Queen's Gardens were planted, Cr Piper, Mr John Hale, and a few others performing a labour of love. In the centre of the gardens was planted a flowering tree, Paulownia Imperialis [now *Paulownia tomentosa*], presented by Mr Woolford, and the tree having nearly attained its full growth, will shortly bloom. As this tree is a beautiful one, it alone is an acquisition. Then in addition to other shrubs and trees, there were planted Japanese fan palms, [*Trachycarpus fortunei*] nikau palms, cabbage trees, rhododendrons, azaleas, magnolias, &c. With the improvements recently made in these gardens they will very shortly become a favourite place of resort.⁸⁷

Common bamboo species and the first of what would become an impressive chrysanthemum collection came from Councillor Piper's own garden and a Morton Bay Fig, dutifully protected from frosts, was noted to be growing in the Gardens in June 1895, as well as roses. Members of the public donated funds for seats and also gave rare shrubs and trees, as well as bundles of native species and their planting was supervised by John Hale. A collection of shrubs from the garden of the late Bishop Suter were also noted to have been donated to the Gardens at this time.

Piper continued his hands on involvement with the Gardens replacing dead trees when this was necessary and monitoring its popularity, reporting to Council in September 1893 that he had seen seventy people sitting on the seats and walking around the gardens one afternoon "showing that it was getting (sic) a popular place of resort".⁸⁸

Planting extended across the whole of the gazetted reserve as well as the adjoining school grounds – an agreement having been previously struck with the School Board to allow this to occur. At this time it was noted that fences between the two Reserves had been "purposely avoided in order that the public might have the advantage of strolling about the grounds, which added to the size of the Gardens, and to its attractiveness".⁸⁹ The grounds surrounding the Provincial Buildings were also part of this expansive landscape as described by *The Colonist* which noted "These gardens extend from Hardy to Bridge Streets, and they are not divided from those which surround the Government Buildings."⁹⁰

In September 1893 Piper reported to Council that the garden was "well filled with plants", noting that "they had plants from all nations which would be growing up presently, and would be a study in

⁸⁶ *The Colonist*, 13 August 1892, pp. 3-4

⁸⁷ *The Colonist*, 5 August 1892, p. 3

⁸⁸ *Nelson Evening Mail*, 9 September 1893, p. 2

⁸⁹ *The Colonist*, 6 April 1896, p. 2

⁹⁰ *The Colonist*, 21 December 1895, p. 2

botany to a great many people".⁹¹ This initial planting was purely for ornamental effect however the Gardens' role as a worthy landscape for commemorative plantings was quickly embraced and trees were deployed across the site to mark various occasions. In 1897 Councillor Piper and John Hale, on behalf of the Mayor and Council, commemorated the Queen's Diamond Jubilee by planting what was described as a "somewhat rare indigenous tree" and cabbage trees. Other reports noted that it was so rare that it was only found in Collingwood, suggesting that it may have been *Metrosideros fulgens 'Aurata'*, however this remains speculative. This species is not growing in the Gardens today. The tree was selected and presented by Hale for the event.⁹²

To mark Arbor Day in 1894 a row of *Plantus acerifolia* (London Plane) was planted on the Government Buildings side of the water to provide shade. This was at the suggestion of John Hale.⁹³ Three of these trees are extant. Three years later Arbor Day was honoured with the planting of a large Nikau Palm near the aviary. This was planted by the Receiver of Land Revenue, Mr J. T. Catley who was described as Nelson's senior public officer.⁹⁴

Clearly the Queen's Gardens benefited greatly from the largess of John Hale but members of the Nelson Scenery Preservation Society were also generous in their donations of plants. This group had formed in 1894 and had Councillor Piper as one of its founding members and it was perhaps this association which encouraged their ongoing offers of native trees and shrubs for the Gardens. Particularly noteworthy donations were documented in *The Colonist* including a gift of *Dracophyllum traversii* from the Upper Wangapeka, a number of specimens of *Todea superba* (Prince of Wales feathers)⁹⁵ as well as regular gifts of Nikau palms and cabbage trees from Percy Adams.⁹⁶



Figure 2.11 Postcard view of the Gardens. Undated but post 1906 showing many of the early Jesse Piper and John Hale plantings including Mr Woolford's Paulownia, Rhododendrons, *Tracycarpus fortunei*.

Source: Louise Beaumont private collection

91 *Nelson Evening Mail*, 9 September 1893, p. 2

92 *Nelson Evening Mail*, 30 June 1897, p. 2; *The Colonist*, 5 July 1897, p. 2

93 *The Colonist*, 21 April 1894, p. 3; *The Colonist*, 2 August 1894, p. 3

94 *The Colonist*, 7 July 1897, p. 2

95 *The Colonist*, 2 May 1898, p. 2

96 Prominent Nelson lawyer, garden enthusiast and owner of 'Melrose' on Brougham Street



Figure 2.12 View of the shrubbery walk near the corner of Tasman and Bridge Streets. A dedicated bed of chrysanthemums is displayed in a prominent location near the entrance to the Gardens. Turf ribbon borders edge the garden beds and bamboo, hydrangeas, nasturtium and various conifer species form part of the mixed shrubbery. This planting is likely to have been the work of John Hale and Jesse Piper in 1892.

Source: FNG 31180, NPL

New landscape features

This initial focus on horticulture was gradually balanced with hard landscape features and the Gardens were progressively layered with the fashionable components and amusements common to a Victorian-era pleasure ground. One of the most significant of these was the Priapus fountain which replaced the rotunda proposed in Somerville's plan. This amendment was the result of Councillor Piper's advocacy. Fearing for the Gardens' valuable plant collection and concerned with the potential damage large crowds would inflict upon the landscape, he argued that the site was better adapted for a fountain. This was accepted by members of the Finance Committee and it was agreed that efforts should be made to acquire an appropriate fountain to complete the work in the Gardens.⁹⁷

A common dictum of park design at this time was that public gardens required a certain distinction to be conferred on them by buildings or other monuments, to show that they belonged to an energetic and civic minded community. In this spirit, it was suggested that members of the public be given the privilege of erecting a memorial fountain in the Gardens, provided the design was acceptable to the Queen's Gardens Committee.⁹⁸ Although this proposal was not taken up, a fountain was subsequently purchased with the assistance of Emily Trask the Mayor's public spirited wife, who collected donations for three quarters of its cost. The balance was donated by Councillor Graham and by early October 1893, a fountain had been purchased from Charles Blecher for £16.⁹⁹

⁹⁷ *The Colonist*, 9 September 1893, p. 3

⁹⁸ Minutes, 22 September 1893. p 453, Minute Book 1891-1894, NCC Archives

⁹⁹ *The Colonist*, 7 October 1893, p. 3

Blecher,¹⁰⁰ who had a reputation for eccentricity, was an advocate for the erection of artificial fountains to improve the health of the city.¹⁰¹ He had written to the Council offering to sell them a fountain soon after Councillor Piper's successful motion was passed. It is possible that he was prompted to do so by Piper who had indicated that a fountain could be obtained “very cheap in the town”.

By the end of October 1893 the fountain and its plinth and basin had been installed at a central point within the pond meander.¹⁰² Concurrent with this installation, a fine mesh and cast iron fence had been erected around the basin and turf-bordered walks were formed to encircle the fountain.¹⁰³ Early the following year one dozen gold fish were ordered to further ornament the fountain.



Figure 2.13. Panorama showing Priapus fountain and arrangement of paths and concrete-edged garden beds ca.1910
Source: G-11296[1] & G-11297[2], ATL

A second fountain was constructed in February 1897 inside the Hardy Street entrance to the Gardens.¹⁰⁴ Two years earlier Councillor Akersten had proposed the idea of an ornamental fountain between the footbridge and Hardy Street as a way of “improving the spot”.¹⁰⁵

The fountain was subsequently constructed under the supervision of the City Engineer and the Works Committee. Its form, construction and materials were simple, and in contrast with the Priapus Fountain it sat in a circular basin which was almost level with the groundplane. It spouted water from a vertical pipe which emerged from a rock-work base, which was a popular rustic adornment for fountains at this time¹⁰⁶ and was encircled by a low wire mesh fence of a similar but less ornamental construction to that which surrounded the Priapus Fountain's basin. (Refer figure 2.14.)

100 Also known as Johann Ernest Christian Blecher, refer Section 2.3.2

101 Refer Section 2.3.2 for advertisement

102 *The Colonist*, 7 October 1893, p. 3

103 Minutes 26 January 1894, p. 501, Minute Book 1891-1894, NCC Archives

104 *The Colonist*, 13 February 1897, p. 2

105 *The Colonist*, 24 August 1895, p. 2

106 Also seen in the Sunnyside Hospital fountain, Christchurch; the Peacock fountain, Christchurch Botanic Gardens; the Masterton Park fountain; Oamaru Gardens fountain in the late C19th and early C20th (all since modified)



Figure 2.14. Exploded detail of the Hardy Street fountain, undated
Source: FNJ 311079, NPM



Figure 2.15 View of footbridge showing the reflective effects which would have been much admired by visitors
Source: G-19892-½, ATL

A footbridge was constructed across the Eel Pond in 1895. Its design and the construction of the foundations and piers was the work of the Council who also supplied the timber.¹⁰⁷ Somerville's plan had included a rustic bridge on the western arm of the Pond linking the Gardens with the School Reserve and Provincial Buildings. The footbridge which was eventually constructed was clearly a departure from Somerville's plan in form as well as position. Of a more refined style it was designed with three timber spans and a decorative timber detail on the facing boards. It was painted white to enhance its reflective effect in the pond and had a contrasting handrail and detailing, possibly of royal blue to match the aviary. The footbridge offered elevated views across the Gardens and the physical crossing of water added variety to the perambulatory experience of the Garden. However, it also encouraged the Gardens to be used as a direct route between Hardy and Bridge Streets which was initially frowned upon by Councillor Piper and other members of the Queen's Gardens' Sub-committee. (Refer figure 2.15)

Aviaries and water fowl

In September 1896 aviaries were erected in the Gardens to the rear of the fountain near the pine belt. Resembling summer houses, these were described as being painted royal blue and white – this description is thought to relate to the roof treatment of the aviary, which, in line with popular domestic trends, was painted with contrasting colours on each alternate sheet of iron. Soon after the erection of the aviary a monkey house was constructed and a resident monkey was added two months later. The monkey was followed by a gift of two 'lively and attractive' rare Antipodes Island parakeets that were taught to talk and dance by the Caretaker's wife.¹⁰⁸

Regular donations from the public quickly swelled the number and variety of birds on display and by March the following year there were complaints that the Queen's Gardens had become a sort of menagerie with 39 birds on the pond and 13 kinds of the birds in the aviary. The monkey, although prone to escape and considered to be “a dangerous brute” by some, was an extremely popular attraction with children and other frequenters of the Gardens.¹⁰⁹ It is unclear what became of it but regular donations of birds and other small animals ensured the public's ongoing interest in the attraction and, like the labelling of trees and shrubs, boosted the perceived educational value of the Gardens.

Donations included a cockatoo and 5 parrots from Australia in 1897, 2 mandarin ducks in 1900, a kea and a kakapo in 1902, a hedgehog in 1904, another 'handsome' pink parrot and kiwi in 1907, pheasants in 1908, 3 kea in 1909 and an opossum in 1912. The aviary structures increased to accommodate these new additions and by 1904 had become a row of three single and a double enclosure.¹¹⁰ Although discretion in accepting any additional wildlife was emphasised by the Council by 1909, it became necessary to engage an honorary curator to oversee the birds' care.

Other entertainment was provided by waterfowl on the Pond. These included six white swans which had been gifted to the Acclimatisation Society by the London Vintners Company. Released onto the Eel Pond in 1893 they were considered a pleasing contrast to the Garden's black swans, an earlier gift

107 *The Colonist*, 6 April 1897, p. 2

108 *Nelson Evening Mail*, 13 June 1896, p. 2

109 *Nelson Evening Mail*, 15 March 1897, p. 2 & 1 May 1897, p. 2

110 Photograph of the aviary by A. B. Hurst published in the *New Zealand Illustrated Magazine*, 1 November 1904, p. 137

from the Sydney Acclimatisation Society.¹¹¹The construction of mesh swan pens soon followed this introduction and these became a permanent feature within the Pond. (Refer figure 2.17.)



Figure 2.16 Priapus fountain and aviary area between 1902 and 1917
Source: 35-R859, George Grey Collection, Radcliffe image, AL



Figure 2.17 Postcard view of white swan pen ca. early 1900s
Source: Louise Beaumont private collection

111 *Nelson Evening Mail*, 9 February 1893, p. 2

The popularity of the Gardens was born out by Councillor Piper's observations in 1900 when he counted no less than 150 visitors at one time on a Sunday in early January. These individuals, he noted "appeared to be, most of them, of what is termed the working class, and a more orderly, well-behaved lot of people it has been my lot to see."¹¹² Never the less, the Gardens still suffered the consequences of an alarming litany of vandalism which was attributed in the main to schoolboys who used the grounds as a thoroughfare on their way to and from the Government School. Their actions included scribbling on fences, scratching seats, stone throwing, breaking the legs of the young swans, kicking holes in the netting around the fountain, cutting bamboo, shanghai-ing fish, trampling young plants and trees and breaking down the edges of the pond. The Caretaker and the monkey were not immune to their actions with the worst incident involving the monkey, lit matches and cigarettes.

In seeking to address this antisocial behaviour the Council, spearheaded by Piper, updated the by-laws for the Gardens, noting that any transgressions would be associated with severe penalties, the 'least' of which was described as a "birching of boys at the police station".¹¹³ While standard park protocol ensured that visitors kept off the grass, the newly formulated by-laws were aimed at the 'boy nuisance' and directed;

...no person shall throw any rubbish, stones, sticks, etc. about the gardens; use the gardens as a thoroughfare from one street to another; use offensive language to the caretaker, or refuse to leave the grounds when requested to do so by him. No child under 12 will be allowed in the Gardens unless in charge of an older person. The caretaker will have power to order any person to leave by the same gate by which they enter.¹¹⁴

These by-laws were denounced by many members of the public who argued that the Queen's Gardens were not intended to be merely looked at but were for general enjoyment and there was altogether far too much "keep off the grass".¹¹⁵ Despite this a particularly adamant Councillor Piper argued that the Gardens were a 'resort' and not a thoroughfare and the by-laws remained in force.

Nelson's Diamond Jubilee

As part of the preparations for Nelson's Diamond Jubilee the walks through the Gardens were edged with concrete curbing and tarred in 1902 at the direction of Councillor Piper. Four garden beds are believed to have been laid out in the grass plat around the fountain at this time. These are visible in photographs between 1904 and 1923. Geometric in shape and somewhat out of scale they were edged with concrete nib walls and further protected with staked netting wire. This was certainly a departure from Somerville's plan which was described as having beds cut into the turf in line with period fashion. The beds were planted for seasonal effect, the bedding pattern less important than their riotous displays of colour as photographs and visitor commentary suggest. (Refer figure 2.13.)

These improvements for the Jubilee appear to have been one of Councillor Piper's last direct interventions in the maintenance and ongoing development of the grounds, however it is possible that he orchestrated some form of commemorative planting in the Gardens to mark Jubilee Day.¹¹⁶

112 *The Colonist*, 30 May 1900, p. 3

113 *Nelson Evening Mail*, 24 January 1906, p. 2

114 *Nelson Evening Mail*, 12 October 1899, p. 2

115 *Nelson Evening Mail*, 26 April 1900, p. 2

116 This requires further research

Soon after this he was elected Mayor, and other than his involvement in the Fallen Troopers' Memorial and the early planning for the Trask Memorial Gates, the Gardens' horticultural and developmental progress appears to have been spread between the City Engineer, the Works Committee, the City Surveyor and the Council as a whole - the Queen's Gardens Committee and the Tree Planting Committee having been disbanded some time earlier.

By 1905 the long planned fernery is understood to have been planted on the western side of the Reserve. This incorporated the mill race which was referred to in postcard views as the 'waterfall'. (Refer Section 3.6 Mill Race fabric.) Repairs to the walks and the laying of a concrete edging strip around the pond in early 1906 improved the Gardens from a functional point of view and the Gardens' Caretaker, Edward Christian was regularly praised for his diligence in managing the flower beds and lawns. Although Nelson residents and visitors alike were quick to point out shortfalls in the Gardens, particularly in the state of the walks, they were equally complementary of Christian's horticultural display, with one visitor to the city in 1909 writing of their visit;

I rested for a while, and then took a stroll through the Queen's Gardens. The flower beds are a blaze of beauty, and trees and shrubs afford a refreshing shade, the gold and silver fish disport themselves, among the water lilies, the stately swans float majestically on the rippling water— and I revel in it all, and think of the Blenheim people and their one reserve, Seymour Square, with all its bare unloveliness.¹¹⁷

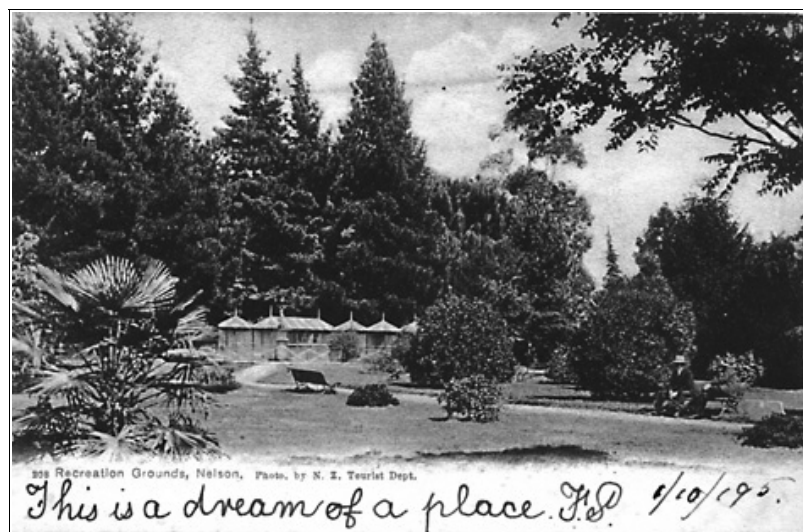


Figure 2.18 Postcard view of aviary and pines with postal message dated 1905
Source: Adrienne Richards, private collection

Perimeter works

While ornamental improvements and new landscape fabric was being added to the central area of the Gardens, other development activity was occurring on the periphery of the site. The first of these changes involved the construction of the Bishop Suter Art Gallery on the School Reserve adjoining the Eel Pond on its western edge. These grounds had been incorporated into the Queen's Gardens,

¹¹⁷ *The Colonist*, 3 March 1909, p. 4

initially conceptually as part of Somerville's layout plan and then physically when the site was planted in 1892 as part of the Gardens. The ongoing stewardship of the site was confirmed by the Bishop Suter Art Gallery Trustees in 1898 when they agreed that the land surrounding Campbell's School stay under the control of the City Council.¹¹⁸

In 1896 the Nelson School Society offered their land and property as a gift to the Bishop Suter Art Gallery Board of Trustees "for the promotion of art".¹¹⁹ This was gratefully accepted by the Board, which was made up of a number of wealthy and influential Nelsonians, a number of whom had supported the development of the Queen's Gardens.¹²⁰ Newspaper copy documenting discussions by these gentlemen during the Gallery's planning stage indicate that the construction of a Gallery on the site adjoining the Gardens was viewed as a beneficial thing for both the Gallery and the Gardens. It was stressed that the "value of a site with pretty surroundings couldn't be over rated for the Gallery¹²¹ and the building of a 'suitable' Gallery was seen as "completing the beauty of and enhancing the Gardens."¹²²

Having reached an agreement as to the location and style of the Gallery, much was made of the fact that it was intended that the Gallery "face the east, so that its most pleasing aspect may be visible from the Queen's Gardens."¹²³ Following its erection in 1899 the Gallery was said to be improved by its surroundings, and the reflective potential of the pond as a form of mirroring pool together with borrowed backdrop of Albion Square trees would have contributed much to this view. (Refer figure 2.19).

Although commentary was focused on shared aesthetic benefits, it is likely that this pairing of art and nature was recognised as being mutually advantageous for the general public. The value of public gardens, parks and botanical gardens at this time was considered to extend far beyond the opportunities they offered for recreation and communion with nature. Regarded as 'civilizing or refining terrain', their potential for offering educational and improving pursuits for 'all levels of society' was promoted and with this in mind museums, art galleries and libraries were frequently situated alongside of, or coupled with parks to further these opportunities for betterment.¹²⁴ The siting of the Gallery within what had been treated as an extension of the Queen's Gardens was not out of line with Victorian-era practice¹²⁵ and its presence, as viewed from various locations within the Gardens, was seen as a further marker of the city's cultural development.

While the public were supportive of the erection of the Art Gallery on the fringe of their pleasure ground, they were less than happy with the Council's decision in 1903 to alienate part of the old Campbell's Mill site in favour of the Education Board for the construction of a Technical School. Letters of protest were written to members of the Council and local newspapers objecting to this land conveyance. It was considered "grossly improper to give up any portion of the Queen's Gardens" and

118 *Nelson Evening Mail*, 29 October 1898, p. 3

119 Caveat on the title of land gifted to the Suter Trust Board

120 For a detailed history of the development of the Bishop Suter Art Gallery refer Butterworth (1999) *The Suter: 100 Years in Nelson* and Bowman (2002) *Bishop Suter Art Gallery: Conservation Plan*

121 *The Colonist*, 2 May 1896, p. 2

122 *Nelson Evening Mail*, 14 March 1898, p. 2; *The Colonist*, 2 August 1898, p. 2

123 *The Colonist*, 3 July 1897, p. 2

124 Cherry, G. E, et al, Gardens, Civic Art and Town Planning: the work of Thomas H. Mawson (1866-1933), *Planning Perspectives*, 8 (1993), pp. 307-332

125 Colonial examples of this include the Sydney National Art Gallery (1874) in the Domain and the Auckland Art Gallery (1884) adjacent to Albert Park

the Council was admonished for cutting up the Gardens for buildings when they should have been securing other adjoining properties to increase and improve upon what was a very popular reserve.¹²⁶ Citizens presented a signed petition to Councillor Harrison “praying that the Council provide a more suitable place for a Technical School”, the Queen's Gardens, it was argued was the private property of the City.”¹²⁷ Never the less a block of land 60 x 148 feet was transferred to the Education Board and the boundaries were pegged by the City Surveyor in February 1905.¹²⁸ To ensure the standard of the building which would adjoin the Gardens, it was stipulated that its cost was to be no less than £1,000. Construction of the school began shortly after the ground survey however no record has been found to indicate what site works were necessary to enable the construction of the school.



Figure 2.19 Newly completed Bishop Suter Art Gallery and Queen's Gardens Caretaker Mr Edward Christian who was responsible for opening and closing the Gallery and maintaining the grounds c.1899
Source: T182159, NPM

Military fabric

The first of what would become a collection of militaria was introduced into the Gardens in 1904 in the form of the city's aging time gun. This was a nine pound carronade and had been relocated from Albion Square where it had been sited between the Suter Gallery and the Provincial Buildings for six years. Prior to this it had been located on Flagstaff Hill (Britannia Heights) where it had been fired at noon every Saturday from January 24, 1842, to enable members of the public to check the accuracy of their time pieces.¹²⁹

126 *The Colonist*, 19 January 1903, p. 2 & 4 February 1903, p. 2 & 25 November 1903, p. 3

127 *The Colonist*, 5 December 1903, p. 2

128 *Nelson Evening Mail*, 9 February 1905, p. 2

129 Smith, D. 'The Signal Station', *NHSJ*, Volume 7, Issue 1, 2009; *The Colonist*, 27 June 1904, p. 2

The carronade was relocated prior to June 1904, positioned near the Eel Pond and mounted for display as an object of historical interest.¹³⁰ It is unclear what prompted this move but it may have coincided with the introduction of Empire Day, or the passing of Nelson's founding generation, and a growing move to recognise elements of European historical significance in the city.

Prompted perhaps by the effect of the carronade in the Gardens, the former Mayor the Hon. F. Trask, applied to the Minister of Defence for a trophy of the Boer War "so that Nelson would have its share."¹³¹ The outcome of this communication was the offer of a Maxim Nordenfeldt quick-fire gun which was allocated to the city in 1906 with the stipulation that it was to be placed in a suitable location and cared for. Although originally intended to be placed in the Suter Art Gallery or in the Queen's Gardens¹³² a gun of similar description was noted to be ornamenting the Council offices "in a corner behind the reporters' table" in 1909.¹³³ It is unclear whether it was this gun or another German field gun received in 1920¹³⁴ which subsequently found its way into the Queen's Gardens, or possibly both. Brinkman (2005) notes that photographs pre 1915 show a cannon at the north end of the footbridge and two cannons appear on the south side of the rose garden in early 1920s. Certainly by the mid 1920s, like most public parks in New Zealand, the landscape had become the repository of a varied selection of artillery pieces posing as trophies, although, as Fox (1987) has noted, none of these were trophies of conquest in the sense that New Zealand troops had captured them in battle and bought them back to be displayed as a symbol of their prowess.¹³⁵

Boer War Memorial

In 1904 subscribers to both the Patriotic Society and the More Men's Committee decided to combine their unexpended funds and finance a memorial to the men from the Nelson province who had lost their lives in the Boer (or South African) War and had no grave at home.¹³⁶ It was felt that a monument, not exceeding £250 would be a fitting memorial and a Trustees Committee was formed to progress the idea. Although it was noted that the Secretary had secured plans for what was considered an appropriate memorial design, (Massacre Hill, Marlborough) the Committee elected to canvas for designs eventually selecting one put forward by Mr George Miller, a local monumental mason.¹³⁷ Miller was then charged with having the design, a trooper atop a Boer War monument, worked in Carrara, Italy.¹³⁸

The most desirable location for the monument was deemed by subscribers to be the Queen's Gardens, and despite some members of the public viewing this as a gross impudence, the City Council acceded to subscriber's request. Members of the Trustee Committee met with Mayor Piper and Councillor Webley to determine the best position for the memorial, which it was stressed, would be of suitable character for the Gardens.¹³⁹ This was reinforced by newspaper reports which noted that

130 *Nelson Evening Mail*, 2 July 1904, p. 1

131 *The Colonist*, 27 August 1904, p. 2

132 *The Colonist*, 24 February 1906, p. 2

133 *Nelson Evening Mail*, 11 January 1909, p. 2

134 A German field gun was forwarded to Nelson by the Defence Department in 1920 and this was placed on the top of the Church steps, *Nelson Evening Mail*, 20 December 1920, p. 4

135 Fox, A. (1987) *Silent Sentinels: The War Trophies of the First Expeditionary Force in War and Peace*, p. 3

136 The list of names engraved on the memorial does not include all of the Nelson men who lost their lives, only those who enlisted in Nelson and did not return

137 *Nelson Evening Mail*, 9 June 1905, p. 2

138 *The Colonist*, 5 June 1906, p. 2

139 *Nelson Evening Mail*, 25 February 1905, p. 2

the firm from whom it was imported believed it to be “particularly beautifully worked and the finest work in carving and sculpture which had ever left Carrara.”¹⁴⁰

In early May the memorial was moved into position in the Gardens and was formally handed over to the More Men Committee. It was agreed by the assembled group that it formed a striking feature in the Gardens and Mr Miller, as both its designer and the contractor for its erection was highly praised.¹⁴¹ The formal unveiling of the memorial was carried out on the 4th June 1906 (the day observed as a holiday for the Prince of Wales birthday) by Lieutenant Colonel Pitt, Acting Minister for Defence. Following an inspection of 600 Volunteers at the Botanic Gardens Lieut. Col. Pitt and a crowd of return troopers and veterans from the Crimean and Māori Wars marched to the Queen's Gardens for the ceremony. The Nelson Garrison Band performed “a descriptive fantasia” and Colonel Pitt addressed the assembled group noting that “the present occasion is probably ... unique in Nelson in being the first when such a public memorial has been erected in honour of New Zealanders who took part and fell in a war carried on beyond our own shores”.¹⁴² (Refer figure 2.20 and Section 3 for further details).

On this occasion local citizens were initially prevented from entering the Gardens because it was feared they would “encroach upon the grass” and, in the words of Mayor Piper, “run all over the Queen's Gardens”. However this was strongly objected to and on the day of the unveiling a large crowd formed alongside the Bridge Street picket fence and attempted to enter the Gardens.¹⁴³ At this point the intention to keep the general public out was abandoned.



Figure 2.20 Newly erected Boer War Memorial photographed by the *Auckland Weekly News* and published 14 June 1906. Source: AWNS-19060614-12-3, AL

140 *The Colonist*, 28 February 1906, p. 2

141 *Nelson Evening Mail*, 2 May 1906, p. 2 & 7 May 1906, p. 2

142 *The Colonist*, 5 June 1906, p. 2

143 Photograph: Parks and Gardens subject file, p. 3, NPL

Trask Memorial Gates

Following the death of the Hon. Francis Trask in April 1910 a special committee within the City Council was set up to collect subscriptions for a memorial to perpetuate his memory. One year later over £100 had been raised and it had been decided that entrance gates to the Queen's Gardens on Hardy Street were a suitable form of memorial. Mr Trask, it was noted, had taken a keen interest in the Gardens and a set of handsome entrance gates were considered to be both a fitting memorial to him as well as an acquisition for the Gardens.

The gates were designed by the Nelson architect Mr A. (Arthur) R. Griffin who specified pillars of granite from the Tonga Bay quarry.¹⁴⁴ The ornamental ironwork was made by the Anchor Shipping and Foundry Company, Nelson and Mr George Miller, monumental mason was responsible for the pillars and inscribed the marble tablets on the northern face of each pillar. Their cost was £115.¹⁴⁵ Griffin's design for the ironwork blended period fashionable scroll and floral motifs for the pedestrian gates and included reference to the Gardens in the form of vines, leaves & flowers which were arranged around the Nelson City Crest. Despite the lightness of the iron filigree which encouraged what was referred to as 'peeps' into the Gardens, the proportion and form of the pillars gave the gates an appropriate sense of gravitas which accorded with Trask's importance and standing in the city.

Difficulties procuring the Tonga Bay granite resulted in a year long delay in their construction however the gates were finally erected by August 1912.¹⁴⁶ No formal opening ceremony was held as Mrs Trask, who had been invited to officiate at the opening, was prevented from attending because of the state of her health. Immediately prior to their erection the paths to the approach of the gates were reconfigured.¹⁴⁷ However the City Engineer's plans to replace the fences either side of the gates with something more suitable were never addressed and the gates were inserted into the existing picket fence which extended along Hardy Street.

Pitt Memorial Gates

The Pitt Memorial Gates, like the Trask Gates, were the result of a public subscription which was taken up in 1908, two years after Lieut. Colonel Pitt's death. Pitt was Attorney-General in the Seddon administration, but prior to this he was described as "an honoured citizen of Nelson where he not only practised his profession [law] but took a leading interest in Volunteering and was associated with many institutions".¹⁴⁸

Subscriptions towards a memorial were received from many notable New Zealanders including many from outside the province. The list included the Hon. G. Fowlds (Minister of Education); Hon. H. F. Wigram and Lieut. Colonel Heaton Rhodes, both of Christchurch; Hon. G. J. Smith and the Prime Minister (then Sir J.G. Ward) who authorised a subsidy of £300 as the Government's contribution.¹⁴⁹ Initial proposals favoured the erection of a statue in the Queen's Gardens opposite the Troopers' Memorial however by 1912 seven proposals¹⁵⁰ were under consideration including a memorial gate

144 Now part of Abel Tasman National Park

145 *The Colonist*, 18 March 1911, p. 2

146 *The Colonist*, 13 October 1911, p. 2; & 18 July 1912, p. 4; & 17 August 1912, p. 6

147 *The Colonist*, 17 August 1912, p. 6

148 Obituary, *The Colonist*, 19 November 1906, p. 2

149 *Marlborough Express*, 14 March 1911, p. 4

150 (1) Erection of a band rotunda; (2) Filling in King's land, Washington Valley, to be called the Albert Pitt Park, (3) a statue of Colonel Pitt; (4) purchase of paintings to be placed in the Suter Art Gallery; (5) memorial gates and fence on Bridge Street side of Queen's Gardens; (6) fountain at Trafalgar Park (7) pavilion with band rotunda

and fence combination on the Bridge Street side of Queen's Gardens.¹⁵¹ Following a public meeting it was determined that the largest number of local subscribers preferred the memorial gate proposal and the suggestion was adopted. Subscribers generally agreeing that ornamental gates would “enhance the approach to Nelson's most beautiful public recreation ground, and being thus situated where they may be seen by hundreds in the year will- no doubt keep fresh the memory of the departed statesman and soldier.” It was also noted that Lieut. Colonel Pitt's last patriotic speech in Nelson (the unveiling of the Fallen Troopers' memorial) had been made in the Gardens, and that he had played a role in the Gardens' conveyance from the Crown to the Council, adding an additional degree of import to the site selection.

Despite initial confusion concerning the way plans for the Memorial Gates were provided for consideration, the Pitt Memorial Committee in conjunction with the Mayor and some members of the Council eventually selected the City Engineer, Mr J. G. Littlejohn's plans for a set of Aberdeen granite and iron gates.¹⁵² Other elements of his design included a Hororata bluestone rubble wall with Melbourne stone coping adjoining the outer pillars and extending the full length of Bridge Street.

Delays waiting for the Ministry of Public Works to approve the design¹⁵³ were compounded with industrial trouble in England which held up the shipping of the Aberdeen granite and work did not start on site until March 1914. However towards the end of May newspaper reports announced that the gates had been completed at a cost of £334 for the pillars and foundations and £120 for the gates including their painting.¹⁵⁴ This had exhausted the memorial fund to such an extent that the construction of Littlejohn's proposed bluestone wall was held over. Although periodically reviewed during Council meetings it was not until 1915 that the extant low concrete wall and two pillars were constructed with financial assistance from the Pitt Memorial Committee.¹⁵⁵ This was completed with the addition of ornamental iron panels two years later.¹⁵⁶ It is likely that both of these were designed, or overseen by Mr Littlejohn in his capacity as City Engineer.

The formal opening of the Pitt Memorial Gates was held on May 28th 1914 and was well attended with representatives from the Council, the College Governors, the Memorial Committee and the city's leading citizens. The gates were officially opened by the Mayor with Lieutenant-Colonel Grace, as senior officer in Nelson City, speaking for the military. College cadets provided a guard of honour and apologies were received from the Prime Minister. The gates were described as a solid handsome adornment to the Gardens and much was made of the fact that each pillar weighed 3 tons.¹⁵⁷

in Trafalgar Park. *The Colonist*, 16 September 1912, p. 4

151 *The Colonist*, 16 September 1912, p. 4

152 *The Colonist*, 1 March 1913, p. 7 & 11 March 1913, p. 4

153 The government subsidy was dependant on the drawing being reviewed by the Ministry of Public Works

154 *The Colonist*, 28 May 1914 p. 6

155 Call for tenders in *The Colonist*, 25 March 1915, p. 1

156 *The Colonist*, 25 March 1915, p. 1 & 10 February 1917, p. 2

157 *The Colonist*, 28 May 1914, P. 6 & ; 27 May 1914, p. 4; Photograph of opening ceremony, ref: 72344½ ATL



Figure 2.21 Newly installed Pitt Memorial Gates, Bridge Street. Note the picket fence either side of the end pillars. Views of the Fallen Troopers memorial are possible through the gates.

Source: G-10022-1/1, ATL



Figure 2.22 Exploded detail showing the Turkish Pontoon with a Field Gun on right and cannon on the left. These were displayed on the former site of the aviary. Photograph undated but between 1923 and mid 1930s.

Source: FNJ 36050, NPM

Turkish Pontoon

The last item of military fabric was added to the landscape in late 1915 with the acquisition of a Turkish pontoon. Unlike the other military spoils the pontoon had a direct connection with Nelson, being one of a number of pontoons captured by New Zealand troops during the Battle of the Suez.¹⁵⁸

Despite initial attempts by the Mayor to keep it out of the Gardens because he did not consider it a “thing of beauty”, it was eventually conceded that the Pontoon had a certain sentimental interest and it was placed west of the fountain in the area which had been formerly occupied by the aviary.¹⁵⁹ It was permanently mounted in position in 1917 on concrete blocks with a brass plate documenting its provenance. Initially hailed as a 'priceless trophy of war' by some members of the public it remained in the Gardens until 1953 becoming an accepted part of the scenery, its biography having largely been forgotten.

2.2.8 Nelson City Council - City Engineer and the Works Committee

By 1911 the legacy of Hector's 1887 trees and Councillor Piper and John Hale's tree planting regimes was becoming problematic. The number of trees in the Reserve and the density at which they had been planted in places had begun to affect the Gardenesque¹⁶⁰ aesthetic that was still favoured in the Gardens at that time. (Refer figure 2.23)

To better showcase tree species and ensure that the Gardens as a whole were read as a 'work of art' rather than 'a work of nature', a committee with input from John Hale was formed to decide which trees to remove. The end result was described as a 'decided improvement', although the following year the City Engineer was again reporting that the trees were becoming overgrown and crowded in places.¹⁶¹ This eventually led to the removal of more trees including a number of willows which edged the pond as well as the felling of the pine belt behind the aviary in 1917.¹⁶² The aviary was removed just prior to this in 1915.¹⁶³ Extant Phoenix palms in the beds near the site of the Turkish Pontoon are likely to have been planted following the removal of the Pines, their planting possibly linked to the war memorabilia that was focused in this area.

By 1919 the density of tree cover in the Gardens was again raised as an issue by the City Engineer who, after a fact-finding visit to Auckland, reported that Church Hill, Botanic Hill and the Queen's Gardens were planted like 'thickets' in comparison to Auckland Parks where large trees were widely spaced to provide shade and enabled views.¹⁶⁴

158 Wright, K. (2008) Nelson's Turkish Pontoon, *Nelson Historical Society Journal*, Volume 6, Issue 6; *The Colonist*, 25 May 1916, p. 4

159 *The Colonist*, 6 November 1915, p. 4

160 The Gardenesque was a popular late nineteenth-century landscape style for public parks. These landscapes were instantly recognisable as a work of art as distinct from a work of nature (the Picturesque style). It emphasised the orderly and skilful disposition of trees and shrubs in regular or irregular figures, or singly. No two plants were to be planted so close as to touch each other and flowers of the same species were to be kept distinct.

161 Reports of the City Engineer, February 1912, p. 37, NCCA

162 *The Colonist*, 17 November 1917, p. 2 & 1 December 1917, p. 2

163 *The Colonist*, 6 November 1915, p. 4

164 *The Colonist*, 8 March 1919, p. 4

Soon after, and as part of a City wide study, the conifers in the Gardens were documented by Mr F. G. Gibbs in an address to the Nelson Philosophical Society.¹⁶⁵ Gibbs was an enthusiastic botanist and described the locations of many of these trees recording; *Taxus fastigiata* (Irish Yew), *Juniperus prostrata* (Prostrate creeping juniper) to the west of Pitt Gates, *Cupressus funebris* (Chinese Weeping Cypress) a row fringing the water, *Pinus flexilis* (Limber Pine) near the Suter Art Gallery on the Bridge Street side, *Cedrus atlantica* (Atlantic Cedar) in the middle of the Gardens, *Abies Webbiana* (Indian Silver Fir), North-east corner of the Gardens, *Araucaria Cookii* in Miss Green's garden (Section 204 between the Hardy Street entrance to the Gardens and the corner of Hardy and Tasman Streets.) In the early years of the Gardens' history there is mention that part of the Reserve had encroached upon this lot.

Gibbs also recorded; *Cupressus obtusa* (Sawara Cypress), *Thuja dolabrata* (Broad-leaved arbor vitae), *Picea sitchensis* (Oriental spruce), *Sequoia sempervirens* (Redwood), *Araucaria Bidwilli* (Bunya Bunya), *Picea excelsa* (Common spruce) and fine specimens of *Cupressus Lawsoniana* (Lawson Cypress) noting that a number of sports of this were found across the Gardens.¹⁶⁶



Figure 2.23 View of the Gardens showing period horticultural practices. The Paulownia on the right is likely to be the one gifted by Mr Woolford in 1892. Pines and Eucalyptus visible in the background with *Cupressus macrocarpa*, *Taxus Bacata fastigiata*, *Thuja sp.*, *Cupressus lawsoniana?* and *Pseudotsuga menziesii?* with clipped camellia ball, *Trachycarpus fortunei* and a variegated Yucca. Photograph taken prior to the 1917 removal of the pines.

Source: G-11295-1/1, ATL

165 Believed to be in the 1920s. The Society came out of hiatus at this time and Gibbs is noted to have given a similar botanical address on 'How to recognise the trees on the Dun Line' in 1925

166 c. 1920 clipping, Gibbs Collection, Subject file: Trees NPM

Other changes to the wider Gardens environs at this time included the construction of a boundary fence between the Provincial Buildings and the Gardens / Suter Gallery in 1913. This was greeted with fierce opposition from the public, who argued that they were being shut off from one of the most prized breathing spaces in the city. In addition, the fence was said to considerably detract from the charm of that side of the Queen's Gardens. Council were exhorted to have the fence removed and to acquire the grounds so that they could be added to Queen's Gardens and extensively signed petitions were circulated.¹⁶⁷ Nevertheless the fence appears to have remained in place depriving the public of a privilege that they had enjoyed since the Gardens were developed.

The Nelson Horticultural Society began their involvement with the Gardens in 1923 when, as a gift to the city they planned and installed a rose garden around the Priapus Fountain. This was the Gardens' first dedicated rose garden, although roses had been planted in other parts of the Gardens, and it reflected the growing popularity of rose collections in public landscapes as features in their own right.¹⁶⁸ Headed by Arthur Day who was responsible for the layout and rose selection, the Society chose a circular design which responded to the shape of the fountain basin and sat well within the available space of the central reserve. Circular designs, or designs with strong circular elements were common in early twentieth-century rosaries and Day's design was to a large degree, a variation on a common theme. Rose beds were incised into the turf with no formal edging treatment and, as was the case with some of the shrubs and trees, the roses were labelled.

The rose garden was originally encircled on its south side with herbaceous beds which abutted the Eel Pond and a ring of roses edged the outside of the perimeter walk. (Refer figure 2.25) Following its completion it was described in a Council meeting as a "blaze of glory" and the cause of more favourable comment than any other beauty spot in the city.¹⁶⁹ However, as Brinkman (2005) has noted that at the time the rose garden was laid out there was debate between those who welcomed the garden as an improvement and the City Engineer and Gardens' Caretaker who preferred lawn.¹⁷⁰

The rose garden was further developed with the addition of climbing and rambling roses trained onto punga posts in the late 1920s/early 1930s.¹⁷¹ At some point after this, perhaps when the weight of the planting proved too much for the punga posts, these were replaced with more substantial wire-netting covered timber posts and top rails were added to form a fence. A pergola was associated with this fence and this combination together with the rose hedge effectively broke what had previously been one expansive landscape into a series of spaces and experiences. (Refer figures 2.26 & 2.27.)

The Horticultural Society also contributed funds for the replacement of trees in the Gardens in 1926 and helped to refurbish the fernery on the western side of the pond.¹⁷² At this time a small footbridge was constructed to cross the mill race to the fernery and a lattice summerhouse was erected near the fernery and quite close to the water's edge in 1927.¹⁷³ The fernery development, as planned by Mr Littlejohn, extended fern plantings around the western side of the Eel Pond.

167 *The Colonist*, 12 March 1913, p. 4

168 Young, J. (1921) *Rose Gardening in New Zealand*

169 *Nelson Evening Post*, 26 November 1923, p. 8

170 Brinkman, E. (2005) *A Study of the Queens Gardens, Nelson's heritage*, p. 61

171 Photograph, 'Nelson parks: Queen's Garden', ref 28889½. ATL

172 *Nelson Mail* 24 November 1923 quoted in Brinkman, E. (2005); *Evening Post*, 9 June 1926, p. 12; *Evening Post*, 15 November 1929, p. 6

173 Photograph Nelson parks: Queen's Gardens, 29749½, ATL; Brinkman, E.(2005) p. 95

Believing that it was “contrary practice to have a path along the water's edge” Littlejohn directed that the path was to be removed from the edge and occasional places formed that enabled access to the water.¹⁷⁴



Figure 2.24 Aerial view of the Gardens showing the earliest layout of the rose garden. The display of militaria (Turkish Pontoon and cannons) are visible on the upper right of the rose garden. The small lattice summerhouse is visible at the entrance to the fernery and the swan fence can be seen lower left of photograph. There is evidence of tree removal and thinning of the conifers on the margins of the pond. Undated but thought to be early 1930s, prior to the construction of the timber rose pergola and boundary climbing frame system.

Source: G-0190134, ATL

174 Engineers report on Reserves 21 July 1921, clippings file, Parks and Gardens, NCCA



Figure 2.25 Rose beds visible in the background between the footbridge and fountain. Herbaceous beds encircle the Eel Pond and the 1913 fence between the Provincial Buildings and the Gardens is visible. The Bishop Suter Gallery can be seen in the distance and the Turkish Pontoon is left midground. Photographed mid 1920s
Source: 35-R857, George Grey Collection, Radcliffe image, AL



Figure 2.26 1930s view overlooking the rose garden with timber pergola and well established rose hedge
Source: G-72318-1/1, ATL

At some point following the fencing off of Albion Square a fence had been erected between the Queen's Gardens and the Bishop Suter Art Gallery. In 1927 the Gallery Trust Board agreed to its removal and further agreed that, once again, the Gallery grounds should be treated as part of the Gardens provided that the Council pay a pepper corn rental for the lease and keep the grounds in good condition.¹⁷⁵

The first of two islands was constructed in the Eel Pond in 1929 at the Bridge Street end of the eastern arm¹⁷⁶ and in 1935 the field gun, which had been on display by the pond for some years, was removed to the south side of the Gallery.¹⁷⁷ One of the cannons may also have been relocated at this time. The refinement of this area continued with the replanting of rose beds, the new varieties chosen by Councillor Moyah.¹⁷⁸ Works in the rose garden are also thought to have included the replacement of the punga climbing frame with the sturdier timber structure previously noted.



Figure 2.27 View of recently planted pond margins. Ferns and flax visible under Oaks
Source: FGG, 333, NPM

175 Recorded in 'Item for June Town Planning and Reserves Community Agenda – Bishop Suter Art Gallery Trust Board. Survey: Definition of site boundary, May 1977. Reserves 1937-1947, NCCA

176 Brinkman, E. (2005) p. 12

177 Letter Secretary, Bishop Suter Art Gallery to Town Clerk, 26 June 1935, 182-47, NCC

178 Brinkman, E. (2005) p. 61

Further attempts to secure the grounds around the Provincial Buildings for incorporation into the Queen's Gardens continued and in 1936 a public meeting was held to progress this. Following the meeting the City Council were urged to take immediate steps to make representations to the Government for the land. Newspaper coverage furthered the cause reporting "it is to be hoped that this request will, be acceded to and that eventually this beautiful and historical site will become the property of the City of Nelson. The fine trees, planted by the early settlers, form a spot worthy of preservation for all time, and it is a matter of regret that the Government Buildings, built in the best early Colonial style, are not of a more enduring material."¹⁷⁹

In 1937 the Superintendent of Parks and Reserves for Christchurch, James McPherson, was asked to review the administration structure of Nelson's parks and reserves. It is unclear what precipitated this but it may have been the impending retirement of the City Engineer, Mr Littlejohn who by this time was 68 years of age or a general concern that reserve management was out of step with other towns. Littlejohn and the Works Department shared a joint control of all of the parks and reserves in the city including the Queen's Gardens and, although there was a Head Gardener based at the Council nursery at the tip, there was no one with a formal horticultural qualification involved in the administration of the City's parks. Photographs of the Gardens taken one year previous show that the practice of 'manicure pruning' of many of the large conifers and shrubs was still continuing despite changing horticultural fashions and practices. This lent a formal and somewhat outdated quality to the Gardens which, as one visitor to the Queen's Gardens described was "quaintly formal, precisely exquisite".¹⁸⁰

McPherson summarily dealt with the issue of reserves control recommending the appointment of a fully qualified Superintendent of Public Parks, Gardens and Reserves but also reviewed all of the places of recreation in the city and noted "...There is a distinct paucity of up-to-date flowering trees and shrubs in most reserves..." He also expressed his concern as to the Reserve Department's failing in their role as public educators and promoters of good citizenship noting "The backward state of your reserves department is reflected in the backward state of many house frontages and gardens on the flat, for it must always be born in mind that an efficient Reserves Department gives a lead to the citizens of any city in the general layout and upkeep of private gardens"¹⁸¹

Several months later Mr Archie White was appointed Superintendent of Parks and Reserves and set about trying to shape the Gardens into an exemplar of good taste and 'modern horticulture'.

2.2.9 Nelson City Council – Archie White 1937-1946

White quickly initiated a number of changes to invigorate the Gardens and focused his attention on a small nursery in the grounds, probably in or near the Caretaker's house. This was for the production of bedding plants for annual display and its effective management enabled a more planned approach to bedding out which was an important element of public open spaces. Trees and shrubs continued to be raised by the Council nursery for all of the Nelson Reserves but through White's established

179 *Evening Post*, 20 November 1936, p. 15

180 'Nelson: The Athens of the Antipodes', *The New Zealand Railways Magazine*, Volume 10, Issue 11 (February 1, 1936) p. 15

181 Report James McPherson Curator Christchurch Botanic Gardens to Mayor and Council 26 June 1937, Reserves 1937-1947, NCCA

networks with other Parks and Botanic Gardens throughout the country new plant material was acquired.

One of White's earliest plant introductions was 50 boxes of water lilies (pink, red, yellow and cream) which were planted in groups near the footbridge and fernery.¹⁸² Australian natives were ordered from Anderson and Co. Sydney in 1938¹⁸³ and in 1942 six rare *Prunus* and *Pyrus* varieties were planted in the grounds. These are likely to have been part of a collection of trees and shrubs which the Nelson Horticultural Society had imported from England in 1939 and presented to the City to "increase interest and improve the City's reserves, river banks and also for propagation purposes."¹⁸⁴ The collection included a number of *Prunus* and *Pyrus* species, most of which were described as being new to New Zealand.

White's regular reports documenting the state of each Reserve show an impressive amount of additional planting in Queen's Gardens through the 1940s and while much of this is bedding species for seasonal display there is an ongoing and steady introduction of new trees and shrubs as well as occasional garden seats. In 1941 7,402 plants and 119 trees were planted across the Gardens with 840 tulips planted in 1943. Recurring bedding themes at this time were wallflowers, tulips, myosotis (forget-me-nots) sweet william, Canterbury bells, anemones, ranunculus and cineraria.¹⁸⁵

Hard landscape changes during White's superintendence included the installation of a set of gates at the corner of Bridge and Tasman Streets in recognition of the coronation of King George VI.¹⁸⁶ (Refer Section 3.) The construction of a boundary wall on Tasman Street was associated with these gates.

The fernery was also the focus of White's attentions. Having been handicapped through a lack of water, its development became possible with a reticulated system that was installed in 1941/42. Rocks were used to define an existing path the full distance of the fernery, children were stopped from using it as a playground and a replanting exercise was undertaken.¹⁸⁷ This appears to have been linked with the 1940 covering over of the Alton Street water race on the old Campbell's Mill site, the Gardens portion of the race was retained as an open watercourse.

In 1948 Nelson Breweries offered Council part of their property on the Tasman Street / Hardy Street corner (Pt. Section 204, DP 3778). This was accepted and the land holding was physically incorporated into the Gardens.¹⁸⁸

182 Report September 1937, Reserves 1937-1947, NCCA

183 Further research is required to determine if this included the scheduled *Macadamia integrifolia*

184 Letter, President Horticultural Society to Town Clerk, Nelson, January 13 1939, NCCA

185 Various reports of the Superintendent of Reserves, Reserves 1937-1947, NCCA

186 Letter A.P. Win to Andrew Petheram, 9/10/1999, Accepted Quotation, Specific Reserves, Horticultural Parks: Queens Gardens, NCC

187 Report of the Superintendent, 22 January 1942, Reserves 1937-1947, NCCA

188 Brinkman, E. (2005) p. 113



Figure 2.28 Aerial view of the Gardens, Grounds of the Provincial buildings and the Bishop Suter Gallery in 1947. Note the area which today is the site of the Chinese Gardens is a densely planted and cohesive part of the Gardens.
Source: PC1-45-19, V.C. Brown & Son

2.2.10 Nelson City Council – Dennis Leigh 1946 – 1974

Dennis Leigh was appointed to the position of Superintendent in 1946 and oversaw the construction of the second island which was formed in the Eel Pond west of the footbridge in 1953. To facilitate its formation the Pond was drained and over 200 eels and 40 trout were caught as the pond emptied. Electrified wires were laid in the mud by the Acclimatisation Society to kill the remaining eels.¹⁸⁹ The island was planted with *Cortaderia selloana* (pampas grass) and *Gunnera manicata* (giant rhubarb) to encourage swan and duck nesting.¹⁹⁰

Under his superintendence the Turkish Pontoon was removed from the Gardens in 1953 and after much discussion relocated to a position in front of the Nelson RSA.¹⁹¹ Council file notes suggest that the cannons were removed at this time and went with the pontoon “to be held in trust for the city”.

189 Brinkman, E. (2005) p. 51

190 'Some trees in the Queen's Gardens', unprovenanced list but attributed to Leigh c. 1946-1953, Subject file:Trees NPM

191 Letter Town Clerk to Nelson Returned Service Association, 26 June 1953, 182-47, Reserves: Queens Gardens Pt. 1, NCCA

Like the pontoon it is generally accepted that these were assigned to the Nelson rubbish tip, the site of the present day Founders Park in 1970/1971.¹⁹² At some point prior to the Pontoon's removal Leigh documented some of the trees in and near the Queen's Gardens.¹⁹³ Presupposing that Leigh documented the significant and mature species rather than recent plantings then the list suggests that many of the early plantings of conifers and the 1892 *Paulownia imperialis* were still insitu at this time.

A further Arbor Day planting saw a *Metasequoia glyptostroboides* (Dawn redwood) added to the Gardens in 1951. Planted near the Hardy Street entrance to the Gardens the redwood was one of three trees successfully cultivated by Senior Ranger A. W. Wastney, and at the time was a rare and valuable addition to the grounds.¹⁹⁴

A new Caretaker's house was finally constructed on Tasman Street. As far back as 1912 the building had been considered for demolition because of its condemned status.¹⁹⁵ In 1967 the Hardy Street Fountain was refurbished by the Nelson Rotary Club. This involved the deconstruction of the historic rock-work spout in favour of a water display made up of a number of water jets. The original basin appears to have been reused and the fence was removed and a plaque placed on or near the fountain.



Figure 2.29 The Rotary Fountain soon after its refurbishment
Source: Nelson Photo News, June 29 1968

192 Nelson's Turkish Pontoon, *Nelson Historical Society Journal*, Volume 6, Issue 6, 2008, p. 12

193 *ibid*

194 Cadwallader B.G.(2009) Extract from 'A New Zealand Survey of *Metasequoia glyptostroboides*', RNZIH Notable Trees website

195 Report City Engineer, p. 37, 16 February 1917, City Engineers files: 20/10/1911 to 11/9/1913.

2.2.11 Nelson City Council 1975 to the present

Over the course of the last thirty-six years a number of the original plantings and hard landscape elements have been lost, replaced or upgraded. Less tangibly, the significance of the site as a garden created in recognition of Queen Victoria's Jubilee has been largely lost with the original name - 'Queen's Gardens' or 'the Queen's Gardens' falling out of common usage. This can be seen in books, the onsite Information Panels, Council documents, websites and newspaper articles etc which refer to 'Queens Gardens' from approximately 1974.¹⁹⁶

Material changes during this time have included the construction of the stone retaining wall between the Eel Pond and the Tasman Street boundary in 1977 and the refurbishment, involving earthworks and replanting, of the two islands in 1982. Taxodium were planted on the island near Tasman Street and the other island was planted with flax.¹⁹⁷

On the periphery of the Gardens changes in the size and design of the Suter Gallery presented a different face to viewers from within the Gardens. This occurred between 1977 and 1979 and involved the removal of the 135 year old Matthew Campbell School and the demolition of the porch and steps on the eastern facade of the building.¹⁹⁸ Prior to the commencement of these alterations a Council discussion document noted "the whole of the Suter Gallery grounds have been landscaped by Council, planting carried out and generally maintained as Council reserve for many years. "The Suter Gallery appears as part of Queens Gardens and the Reserve and Gallery complement one another."¹⁹⁹ A 1992 alteration furthered this and the historic form of the Suter frontage was replaced with a conservatory-like structure. However, views of the building's new form from within the Gardens were slowly mitigated by tree growth and the work of the Fern Society. No archaeological monitoring is understood to have taken place during the Gallery redevelopment and it is not known if any below ground archaeology was revealed during earthworks.

In 1985 the footbridge was demolished because of rot in its supporting beams. Newspaper reports at the time noted that parts of the old footbridge were to be used as patterns to ensure the new footbridge was an accurate replica of the 1895 structure. The original concrete footings were retained and used.²⁰⁰

The Priapus Fountain underwent the first of a number of refurbishments and modifications in 1984. This was to address the deterioration of the basin's rim and involved the formation of a large concrete collar to redirect water to fall into the pond. The fourth lion head was connected to the piping system and the pipes themselves were cleaned.²⁰¹ The fountain was the focus of attention again in 1991 when Councillor Welsh, a retired Engineer, refurbished it as a 150th anniversary gift to the City. This involved sandblasting and painting the fountain and boring new holes for copper water

196 Rea, F. M. (1974) *New Zealand*; Burstall, S. W. (1984) *Great Trees of New Zealand*; Fowler, M. (1984) *Buildings in New Zealand*

197 File notes, G9/24 Reserves specific, Horticultural Park : Queens Gardens 1/5/1977-1/9/1998, NCC Parks file

198 NZHPT Suter Memorial Art Gallery registration report

199 Recorded in 'Item for June Town Planning and Reserves Community Agenda – Bishop Suter Art Gallery Trust Board. Survey: Definition of site boundary, Horticultural Park : Queens Gardens 1/5/1977-1/9/1998, NCC

200 *Nelson Evening Mail*, 8 June 1985; *Nelson Evening Mail*, 6 August 1985, *Nelson Evening Mail*, 18 September 1985; G9/24 Reserves specific, Horticultural Park : Queens Gardens 1/5/1977- 1/9/1998, NCC

201 *The Tribune*, 4 April 1984, G9/24 Reserves specific, Horticultural Park : Queens Gardens 1/5/1977-1/9/1998, NCC

pipes. At this time it was noted that water had not poured from the lions lips for some time.²⁰² Seven years later the fountain was repainted by local contractors as part of a Dulux nationwide promotion that the company was running to brighten up icons around the country.²⁰³

The following year as part of the invigoration of the Rose Garden area a new hooped pond fence was added. More recently, in 2010, the fountain was repainted which involved stripping it back to bare concrete. The 1984 collar and the figure were painted with gold metallic paint - the lions, having previously been coloured in c.1984, were repainted.



Figure 2.30. Condition of fountain prior to 2010 painting
Source: Resene newsletter, 2/2010

In 1993, as another gift to the City and the Gardens, the Nelson Rotary Club erected a Gazebo (or summerhouse). Positioned within the fernery and suspended over the pond the gazebo was formally opened by the Nelson Rotary's President Peter Heath and the Mayor on 1993.²⁰⁴ Two years later the Rotary fountain near the Hardy Street entrance was removed. This was considered advisable because of its repeated use as a rubbish receptacle. This was compounded with the regular build up of leaf material from an overhanging deciduous tree and it was deemed an impractical feature to retain. The historic circular form of the fountain which had occupied this space since 1897 was not referenced on the groundplane, but the area was tiled in an octagonal pattern loosely indicating its historic location.

Rotary continued its association with the Gardens in 2005 by erecting a 2metre high waterwheel which utilised the historic water race to turn the wheel. Modelled on a similar wheel in Shantytown on the West Coast the waterwheel was made from a 50,000 year old Dargaville kauri. As a celebration of the Rotary International's 100th year this was a significant, although not site specific, symbol for the club. At the formal opening in March 2005 the waterwheel was said to express "the continual circulation of the effect of Rotary International throughout the world."²⁰⁵

202 G9/24 Reserves specific, Horticultural Park : Queens Gardens 1/5/1977-1/9/1998, NCC

203 *Nelson Evening Mail*, 28 August 1998, G9/24 Reserves specific, Horticultural Park : Queens Gardens 1/5/1977-1/9/1998, NCC Parks file

204 G9/24. Reserves Specific: Queens Gardens 1.5.77-13.9.98, NCC

205 *Nelson Evening Mail*, 31 March 2005,

Other gifts to the Gardens included a donation toward the construction of Information Boards by the Nelson Fern Society in 1991. Ten lamp standards were presented by the City of Nelson Civic Trust in 1998 to improve night time safety within the Gardens' and the following year, the Trust again provided financial assistance towards the uplighting of some of the Gardens' feature trees. A number of seats with plaques are also noted within the grounds commemorating various friends of the Gardens.

The Gardens were also used as the memory marker for other community groups and city events including the planting of an *Albizia julibrissin* and plaque to recognise the first diabetes day in 1991, the 1984 planting of a Kauri and plaque in recognition of the centenary of the Salvation Army, the Sir Paul Reeves' Magnolia (plaque removed) to commemorate the visit of the Governor General Sir Paul Reeves in 1986 and the Abel Tasman *Liriodendron*²⁰⁶ planted in 1992 (with a plaque) by Queen Beatrix to commemorate the 350 year anniversary of Abel Tasman's discovery of New Zealand.

The Fernery was once again refurbished between 1995 and 1996 by volunteer labour and the generosity of many members of the public. Prior to this project it was noted that the native bush walk and fernery had become sadly neglected and plantings had deteriorated. Members of the Nelson Fern Society, led by Edith Shaw undertook to replant it, and following the installation of a sprinkler system a diverse range of native species were added. These included perching orchids, climbers (rata, clematis and native passionfruit) and over 105 different tree and shrub species. Lichen covered beech logs from St Arnaud were used as landscape features and Japanese holly ferns were positioned around the base of the Bishop Suter Gallery to screen the foundations of the building.²⁰⁷

The Rose Garden, as noted previously, was similarly redeveloped. Initial work started in 1999 and involved the reforming of paths and rose beds. Buxus was subsequently added to frame the rose beds and asphalt with terracotta tile-edge detailing used as a groundplane surface. David Austin roses replaced spent plants and a hooped metal fence was added as a backdrop in the outer herbaceous beds. This was materially tied to a similarly constructed pergola and the Priapus fountain surround. A trellis fence was also installed as part of the new rose garden design at this time.²⁰⁸

A brief punting operation was established on the Eel pond in 1999 by Cambridge Punt Tours. Operators described as “poleing around the lake resplendent in white T-shirts, white trousers with braces and boater hats” provided commentaries for visitors on the Gardens' plants, trees and wildlife.

Of particular significance at this time was the loss of the 1892 Jubilee *Sequoiadendron gigantea*. In declining health and deemed a potential safety hazard it was removed from the Gardens in September 1999. Its historic location was documented and the plaque which was tied to the planting event was moved into storage. No propagation material was taken from the tree prior to its removal.

In 2003 the Suter Gallery Trust Board announced an ambitious redevelopment proposal for the Gallery which involved an extension of the building's footprint over the Eel Pond and into the airspace of the Queen's Gardens. The following year, and in direct response to this proposal, the Queen's Gardens Preservation Society, led by Hazel and Mike Blowers, was formally incorporated to protect and promote the heritage and integrity of the Gardens. Community resistance to the Suter Gallery

206 It has been necessary to replant several replacement trees because of vandalism

207 Nelson Fern Society Newsletter, August – November 1995, G9/24. Reserves Specific: Queens Gardens 1.5.77-13.9.98, NCCA

208 *Nelson Evening Mail*, 7 January 1999; NCC Parks file, Perscom: L. Beaumont / P. Grundy September 2011

development plan and funding issues saw the proposal shelved by 2005. That same year Ellen Brinkman, a member of the Preservation Society, authored a study of the Gardens.²⁰⁹ The first comprehensively researched study of the place, Brinkman's research report was used to apply for the Gardens' registration with the New Zealand Historic Places Trust. Registration was confirmed in 2007.²¹⁰ The Suter Art Gallery was registered by the Trust at the same time²¹¹ and a revision of the extent of the Albion Square registration followed.²¹²

In November 2007 the Huangshi Chinese Garden opened on the site which had historically been occupied by the Gardens' Caretaker, as both a place of residence and workplace since 1891. The Chinese Garden was constructed to honour Nelson's sister city relationship with Huangshi, Hubei Province, and was designed in the style of a 16th Century Scholar's Garden. It was considered by Council to be an appropriate and interesting addition to the Queen's Gardens. Funding for this Garden was shared between the Nelson City Council and a variety of organisations including the Huangshi Municipal People's Government, the Canterbury Community Trust, the Chinese Poll Tax Heritage Trust and the New Zealand Community Trust. The Nelson branch of the New Zealand China Friendship Society (NZCFS), who first proposed the idea of the Chinese garden to Council were also actively involved in fundraising activities to assist in the garden's construction. Other significant contributors included the Lion Foundation, Scottwood Group, the City of Nelson Civic Trust, Pub Charity and private individual Nancy Macy who donated the Fu Dog guardians which grace either side of the Chinese Garden's entrance.²¹³



Figure 2.31. Huangshi Chinese Garden, September 2011 & September 2009
Source: Louise Beaumont

209 Brinkman, E. (2005) A Study of the Queens Gardens Nelson's Heritage

210 Queen's Gardens, Category 2 – Registration No:7689, Registered 30-3-2007

211 Suter Memorial Art Gallery, Category 2 – Registration No:7690, Registered 30-3-2007

212 Albion Square, Category 2 – Registration No: 7201, Registration confirmed 23-6-1994 & review confirmed changing extent of registration 22-6-2007

213 Nelson City Council website, <http://www.nelsoncitycouncil.co.nz/huangshi-chinese-garden>

The development of the Chinese Garden was a staged process, managed by Peter Couborough, Project Adviser, Capital Projects, and work began in 2002 with the site's clearance. The Caretaker's house and other buildings having been removed in 1999. At this time it was noted that there was a Picea, smoke bush, Dawn Redwood and Michelia in the grounds.²¹⁴ Rocks from Tarakohe were placed on site in 2005 and the pond was excavated for the Huangshi bridge's piles. This was followed in 2006 with the completion of the garden walls and the laying of stone paving. The following year the xie (pavillion) was constructed, planting was undertaken and mosaic paving laid. The Garden was formally opened by Mayor Kerry Marshall and Li Guobin, vice chairman of the standing committee of Huangshi Peoples' Congress in 2007.²¹⁵ Four years later, in November 2011, the Chinese Garden bridge spanning the Eel pond was officially opened by the Chinese Ambassador Xu Jianguo and Nelson's Mayor Aldo Miccio.²¹⁶

During the development of the Chinese Garden the Suter Gallery Trust Board revisited plans to upgrade the Gallery to meet 21st century needs. New plans were produced in 2008 to extend the building to the edge of the Suter's legal boundary, and as part of the proposal two mature Oak trees were earmarked for necessary removal. This generated considerable public debate with members of the Queen's Gardens Preservation Society and others objecting to the felling of the trees, while other sectors of the community supported the proposal.²¹⁷ As at November 2011 decisions concerning the removal of these trees remained unresolved.

Most recently Council commissioned a Landscape Conservation Plan to ensure that the Queen's Gardens' significant heritage values were identified and appropriate policies formulated to best protect the historic identity and heritage fabric of the place including its setting.



Figure 2.33. Suter Gallery entrance with Oak tree backdrop, September 2011
Source: Louise Beaumont

214 SRO407 Horticultural parks, Queens Gardens, NCCA

215 *Nelson Mail*, 15 November 2007, on-line edition

216 *Nelson Mail*, 18 November 2011, on-line edition ; *New Zealand Friendship Society*, Nelson Branch Newsletter April 2012

217 *Nelson Mail*, 23 August 2010, on-line edition

2.3 Chronology

2.3.1 Chronological summary

Period	Event
1842	Eel Pond reserved as “Meat Market and the Serpentine”
1844	7 April. Nelson School Society (Matthew Campbell's Sunday school) formally opened by William Fox
1844	Nelson Four Mill erected on section 202
1856	Eel Pond area was renamed 'Reserve M' and the whole was designated for 'Meat, Fish, Cattle and other markets.
1857	Part of Meat Market Reserve leased for three year term
1857	July. Board of Works was set up under the town of <i>Nelson Improvement Act 1856</i>
1858	February. Nelson Provincial Council constituted by Provincial Government
1858	Nelson granted the status of a city, by virtue of the creation of a Diocese of Nelson by Letters Patent under the seal of Queen Victoria
1860/1870	Willows believed to have been planted in the late 1860s / early 1870s
1860	Windsor Brewery opens on part Section 202 near Eel Pond
1861	Provincial Council buildings open
1863	5 black swans from Sydney Acclimatisation Society released on the pond
1864	January. Outdoor gymnasium on Meat Market Reserve operational
1866	January. Swimming Bath in the Eel Pond opened
1867	Nelson Municipal Council set up under Municipal Corporations Act
1873	Carp and Egyptian geese placed in and on the Eel Pond by Acclimatisation Society
1874	March 30. The Board of Works superseded by the establishment of a Municipal government.
1876	Nelson Provincial Council abolished & Reserves and buildings become the property of the Crown
1879	Meat Market Reserve put under the control of the Nelson Council and tenders called for the erection of buildings on the Reserve
1880	March. Formal vesting of Part of Reserve H (Meat Market) in Council as a Recreation Reserve
1880	July. Stable keeper's cottage erected on the Eel Pond reserve at the rear of the site of the old house
1880	August. Trees planted in Eel Pond Reserve
1880	October. Raikes memorial erected on Eel Pond Reserve
1882	Charles Fell elected Mayor
1886	Nelson Quaites Club given approval to use Reserve for games
1887	January. Council purchase Campbell's Mill site with building
1887	February. Mill Building and machinery sold at auction

Period	Event
1887	March. Surveyor instructed to fence the site of Campbell's Mill
1887	Baths close in early 1887
1887	June 21. Eel Pond Reserve formally dedicated as the Queen's Gardens
1887	July. Antequil Somerville wins competitive design competition for Queen's Gardens layout
1887	August. Quotes accepted to level Eel Pond
1887	September. Case of young plants received from James Hector and planted across the Gardens
1887	December. John Sharp elected Mayor
1888/1890	Additional trees received from James Hector and planted in Gardens
1890	Francis Trask elected Mayor
1891	Pound relocated to the Gas works and Stable keeper's cottage relocated to a position closer to the old pound reserve
1891	December. Two water pipes were laid from the Mill stream to the ends of the pond for the purpose of forming fountains in pond
1892	Several <i>Wellingtonia gigantea</i> noted to have already been planted in the grounds of the Provincial Buildings
1892	February 1. <i>Wellingtonia gigantea</i> planted as Jubilee Tree by Mrs Trask.
1892	February 13. Mayor and Mr Hale each plant an Oak, Mrs Seddon a Rimu and Miss Trask and English Elm.
1892	Levelling of ground, digging of 25 chains of garden and formation of a walk around the pond completed
1892	August 4. Large scale planting of gardens by John Hale & Councillor Jesse Piper
1893	Priapus fountain installed in Gardens
1893	January. Six white swans gifted to the Acclimatisation Society by the London Vintners Company released on the Eel Pond
1894	Walks formed in the circle around the fountain and gold fish added to fountain basin
1894	Row of Plane trees was planted on the Government Buildings side of the water to mark Arbor Day.
1895	July. Successful tender for bridge woodwork awarded to Mr Nisbet
1896	September. Aviary erected behind fountain near pine belt
1896	Nelson School Society offered their land & property as a gift to the Suter Board of Trustees
1897	Piper and John Hale, on behalf of the Mayor and Council, commemorate the Queen's Diamond Jubilee by planting a rare native tree and cabbage trees
1897	February. Second fountain constructed inside the Hardy Street entrance
1897	July. Arbor Day planting of a large Nikau Palm near aviary by the Receiver of Land Revenue
1898	October. Model steamboat exhibition held on Eel Pond
1899	Bishop Suter Art Gallery erected

Period	Event
1902	Walks edged with concrete curbing and tarred
1902	Four concrete-edged garden beds laid out in the grass plat around the fountain
1903	Council grants land to Education Board for Technical School on Hardy Street. Part Section 202
1904	City's aging time gun (carronade) placed in the Gardens
1905	March. Construction of Technical School commences on "what is practically the Queen's Gardens"
1905	Fernery planted on the western side of west arm of Eel Pond
1905	November. Nelson Anglers Club hold fly catching competitions on the pond
1906	January. Acclimatisation Society given permission to construct ponds alongside the stream running into the Gardens' pond
1906	Concrete edging strip laid around Eel Pond
1906	June 4. Trooper's memorial unveiled on Empire Day by Col. Alfred Pitt
1910	31.3 perches (Crown Land) S1156 and 5.36 perches (Crown Land) S1157 added to the Reserve. Gazetted 1910 p. 3282
1912	Trask Memorial Gates erected by August
1913	Albion Square boundary fence erected
1914	May 28. Albert Pitt Memorial Gates officially opened
1915	Aviary removed
1915	November / December. Turkish Pontoon positioned near the rose garden where the aviary stood
1916	Seat with (extant) plaque presented by C.B. Pharzyn
1917	Felling of remaining Pine belt
1923	Nelson Horticultural Society install rose garden around the Priapus Fountain
1925	Governor General Sir Charles and Lady Fergusson visit the Gardens
1927	Lattice summerhouse erected at entrance to fernery
Late 1920s	Fernery refurbished with help from the Horticultural Society
1929	Wall poured around the pond edge
1929	First island formed at the Bridge Street end of the eastern arm
1930	Removal of eastern water spout in pond
1934	Water supply to pond improved
1937	Archie White appointed first Superintendant of Parks Reserves
1937	King George VI Coronation Gates erected
1937/38	Pump house relocated to the nursery (Caretakers residence?)
1941/1942	Reticulated water system installed
1942	Prunus and Pyrus sp. imported from England by the Horticultural Society planted in the Gardens

Period	Event
1943	Fernery reconditioned and 8 additional seats added in Gardens
1946	Dennis Leigh appointed Superintendent of Parks and Reserves
1948	Pt Section 204, added to Queen's Gardens
1951	Arbor Day planting of <i>Metasequoia glyptostroboides</i> (Dawn redwood) by Mr A. W. Wastney
1953	Second island formed in the pond west of the bridge
1953	January. Turkish pontoon removed from Gardens and relocated to RSA
1953	New caretaker's house constructed on the Tasman Street site
1963	October. Suter Gallery agrees to Women's conveniences being erected on their land
1967	Hardy street fountain was refurbished / rebuilt by the Nelson Rotary Club
1973	Don Bell appointed Superintendent of Parks and Reserves
1977	Stone boundary wall extended from Bridge street into Tasman Street
1977 - 79	Removal of Matthew Campbell school building and additions to Suter Gallery
1978	Eel Pond drained to search for stolen Mayoral chain
1981	Peter Couborough appointed Parks Officer
1982	Alan Joliffe appointed Superintendent of Parks and Reserves
1984	Planting of a Kauri & plaque to recognise Salvation Army Centenary
1984	Pumpshed constructed by well
1984	Paved seating area constructed opposite the Suter café
1984	Peter Grundy appointed Nelson City Council Horticultural Overseer
1985	Footbridge replaced with replica
1986	Hardy Street picket fence replaced
1986	Andrew Petheram appointed Superintendent of Parks and Reserves. Responsible for development works at Queens Gardens up to and including the time of the preparation of this report.
1986	August. Magnolia planted to recognise visit by Sir Paul Reeves
Early 1990's	Trellis Summerhouse demolished
1991	Priapus fountain sandblasted, painted and reinstalled by Robin Welsh as 150 th anniversary gift to the City
1991	Two information Boards placed in the Gardens
1991	June. Planting of an <i>Albizia julibrissin</i> & plaque to recognise the first diabetes day
1992	March. Planting of Abel Tasman <i>Liriodendron</i> by Queen Beatrix to commemorate 350 year anniversary of Abel Tasman's discovery of New Zealand
1992	Conservatory-like structure added to the Suter Gallery
1993	Nelson Rotary Club erected a gazebo in the fernery over pond
1995	Rotary fountain removed

Period	Event
1995-1996	Fernery refurbished by Nelson Fern Society, Senior Tree planters and Task force Green
1998	June. Sentinel sculpture by Dominique de Borrekens & Grant Scott placed in Eel Pond
1998	Lighting project commenced in the Gardens
1998	Priapus Fountain repainted
1999	September 3. Jubilee tree removed and plaque put into storage
1999	Rose garden redeveloped and replanted
1999	Caretaker's house removed
1999	Information panels, commissioned from Janet Bathgate, installed in Gardens
1999	Uplighting of selected trees
1999	Fountain installed in Eel pond
2000	Lighting installed in the pond
2000	Irrigation laid in Gardens
2000	Koi carp extraction and mud removal project in Eel pond
2002	Chinese garden site cleared
2003	Suter Gallery announces redevelopment proposal
2004	Queens Gardens Preservation Society formerly incorporated
2005	Fern Society discontinue involvement with Gardens and last remaining swan re-housed at Golden Bay
2005	Waterwheel installed as a Rotary centenary project
2007	March. Queen's Gardens registered as a Category 2 Historic Place.
2007	November. Huangshi Chinese Garden formally opened by Mayor Kerry Marshall and the vice chairman of the standing committee of Huangshi Peoples' Congress
2010	Priapus fountain painted
2010	August. Approx 25 concerned residents met at the oak tree behind the Gallery in protest against the Suter Gallery trust's proposal to remove oak trees.
2011	November. Chinese ambassador opens bridge in Huangshi Chinese Garden

2.4 People associated with the place

2.4.1 People associated with the early development of the Gardens

Charles Fell. 1844 – 9 June 1918

Barrister, Councillor, Mayor and Watercolour artist

The son of a merchant and early settler, Charles Fell was born in Nelson in 1844. He studied at Oxford and was admitted to the bar in 1867. He returned to Nelson in 1870 and established the legal firm Fell and Atkinson. For many years he was the Crown Solicitor, Registrar of the Diocese of Nelson and the Governor of Nelson College. At the time of his death he was President of the Nelson Law Society. He was described by law colleagues to have had great ability as a lawyer, and in addition was a man of great culture.

His obituary recorded “there was hardly a local institution in which at some time Mr Fell did not take part in the administration of or hold office.” Prior to becoming Mayor of the city for five years from 1882 to 1887 Fell was a councillor. In this capacity, as early as 1874 he was an advocate of the Horticultural Society's wish to see the Eel Pond made into a botanic garden. Under his Mayoralty in 1886 the decision was made to turn the badly degraded Eel Pond into an ornamental Park in recognition of Queen Victoria's 50th Jubilee. On 21 June 1887 Fell turned the first sod in the grounds.

Obituary, *The Colonist*, 10 June 1918, p. 4; 19 June 1918, p. 4

Hon. Francis Trask. 1842 – 5 October 1910

Butcher, Councillor, Mayor, 1890-1900

Francis Trask was born in Somerset in 1842. He emigrated to New Zealand and before settling in Nelson spent some time on the Otago Goldfields. On moving to Nelson he established a successful butchery business. In 1878 he was elected to the Council and was Mayor for ten consecutive years from 1890. During his Mayoralty the Council accomplished many public works including the construction of the Rocks Road. Trask took a particular interest in the development of the Queen's Gardens during his terms as Mayor and his first municipal work was in connection with the Gardens.

He was a member of the Nelson Harbour Board from its inception, a member of the Legislative Council from 1903 and was actively involved in many sporting bodies and friendly societies. At the time of his death it was said that his personality had pervaded Nelson and his characteristics had endeared him to the whole town and he was regarded as the town's 'local hero'. In recognition of his long and faithful public and private service in Nelson the public raised subscriptions for the construction of the Trask Memorial Gates as the physical expression of their respect for him.

Obituary, *The Colonist*, 6 April 1910, p. 2 & 16 April 1910, p. 3 & 3 May 1910, p. 2

Photographic source: <http://www.theprow.org.nz/mayors-of-nelson>

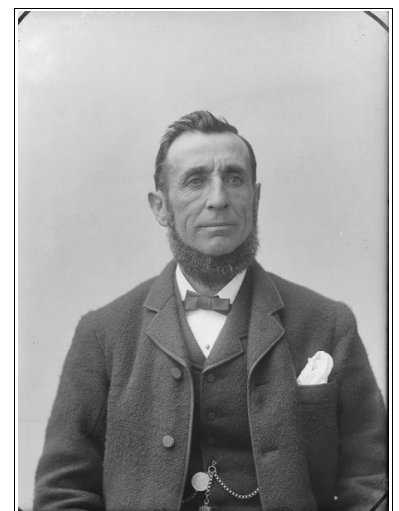


Figure 2.33 Francis Trask 1896

Jesse Piper. 1837-21 April 1920

Manager, Councillor, Mayor 1904 - 1905, 1906-1910

Jesse Piper was born in 1836, at Hastings, Sussex, England. As a youth went to sea, and on the outbreak of the Crimean war sailed for Malta. Following his discharge from the British naval service he rejoined the merchant service, where he was employed until 1860. On leaving the sea he returned to Hastings and worked as a storekeeper before emigrating to New Zealand in 1872. From June 1876 Jesse was the proprietor of the Nelson Public Baths before taking up a position as Manager of the Temperance Hotel in June 1878 until at least September 1883. He took a keen interest in municipal affairs and was elected a City Councillor in 1890 and Mayor in 1904.



Figure: 2.34 Jesse Piper 1896

He lost the Mayoralty in April 1905 but regained it in 1906 and served until 1910 when he was defeated by Thomas Pettit. He continued as a Councillor until late November 1916 when he was granted an extended leave of absence because of illness. He died in 1920. In his role as a Councillor he had considerable influence on the development of the Queen's Gardens and was a staunch advocate for the use of native species in Nelson's reserves in general. He was a competitive member of the early Nelson Horticultural Society, keeping silkworms and exhibiting their silk as well as American broom. He was described as "a man of firm convictions, and rendered useful service as a citizen".

Obituary, *The Colonist*, 22 April 1920; *The Cyclopaedia of New Zealand [Nelson]* p. 41
Photographic source: *Jubilee History of the Nelson City Council*

John Hale. 1829 – 22 November 1917

Nurseryman

Arriving in Nelson in 1867 from Clapham England, John Hale established Lark Hall Nursery on Waimea Road soon after his arrival. It was named after the estate where he had served his horticultural apprenticeship. He was described by Robert Nairn, as "a typical English gentleman in character, and to know him was to admire him." Hale was said to have 'the spirit of progress', and was clearly held in high regard by the Nelson Association for the Promotion of Science and Industry, who placed large quantities of Californian conifer seeds with him from the Geological survey.

Hale's obituary documented his service to the City, recording how Nelson had had the advantage of his advice and services on different occasions in connection with the improvement of its reserves and public lands. He was extremely public spirited, and anything that advanced horticulture received his support. Hale was often quoted as saying that he was always very glad to do anything he could in the way of tree planting to beautify the city. He was always among trees, and delighted to see them growing.



Figure 2.35 John Hale

Hale was responsible for the first large scale planting of Queen's Gardens. He continued to have an involvement in the Gardens in an advisory capacity until at least 1911. He gave trees generously and the record of his largess is still visible across the Nelson landscape.

Nairn, R. (1932) *Banks Lecture: The Early History of Horticulture in NZ*, p. 5; Obituary, *The Colonist*, 23 November 1917, p. 4; Photographic Source: *Pioneer Nurserymen of New Zealand*

Samuel Jickell 1857 - 1939

Nelson City Surveyor, 1890 - 1901

Mr Jickell was appointed to his role at Nelson Council in May 1890. Although referred to as the City Surveyor in Council minutes his employment title was General Manager of the Public Works of the Council which included “gasworks, waterworks, streets, sewers, cemeteries &c.”

Prior to his appointment in Nelson he had worked as Assistant to the City Surveyor for Drainage Works for the City of Richmond between 1888 and 1890. Prior to this, between 1884 and 1888, he was Chief Assistant to the Waterworks Engineer for Auckland city. During this time he was involved in surveying, planning and supervising large contracts for a number of large reservoirs and pumping stations in Auckland including the Calliope Dam.

He resigned his position in Nelson to take up the Borough Engineers position in Petone in 1901. At this time he was praised to providing 12 years of faithful service to Nelson and it was noted that his position during this time “had been to some extent thankless and full of difficulty”.

In 1904 Jickell took up the Borough Engineers position in Palmerston North, before becoming a consulting engineer to various boards and councils in c. 1920. He died at the age of 83. His obituary notes that he was a Colonel and a South African War veteran.

His involvement in the Queen's Gardens development included determining the location for the Jubilee trees and directing the general layout of the grounds.

Nelson Evening Mail, 8 May 1890, p. 2; 25 September 1901, p. 2; Obituary, *Evening Post*, 8 May 1939, p. 11

2.4.2 People associated with the Gardens' early maintenance

Queen's Gardens Caretakers. 1892-early 1900s

Mr Campbell from 1892 – c.1895. His position was Nelson Reserves caretaker including Queen's Gardens

Mr Edward Christian c.1895 – 1916. Mr Christian was originally appointed caretaker of the pound in 1891. He was then appointed Queen's Gardens caretaker in c. 1895 and continued in this capacity for 21 years. In 1916 he transferred to the position of caretaker of the Council tip.

Mr C. W. Edmands – 1916 to 1919. Resigned due to ongoing skin complaints attributed to a / some plants in the Gardens

Mr H. Constable – 1919 - ?



Figure 2.36 Caretaker Edward Christian, c.1899
Source: Part T182159, NPM

2.4.3 People associated with the Gardens' early built features

James Gordon Littlejohn. 1868 - December 1943

Nelson City Engineer, 1911 - 1939

James Littlejohn was born at Alford, Aberdeenshire, Scotland in 1868. He arrived in New Zealand in 1881, and was educated in Wellington. In 1888 he was appointed a cadet in the Lands and Survey Department in the Wairarapa district before qualifying as a surveyor in 1892. Mr Littlejohn was appointed an assistant-surveyor on the permanent staff of the Department in 1892, and remained in the service until 1901, when he resigned to take up the position of Engineer to the Waimea County Council. He was appointed the Nelson City Engineer in 1911 and worked there until retiring in 1939 at the age of 71.

Littlejohn was a licensed surveyor, and a member of the New Zealand Institute of Surveyors. He was experienced in the laying out and construction of roads, the laying out of townships and subdivision of land for settlement. At the time he was appointed to the position in Nelson Council he was also said to have been involved with the laying out, construction and maintenance of bridges in timber, iron, and ferro-concrete, as well as river protection, drainage, street lighting and the survey, legalisation and exchange of roads. He was responsible for the design of the Pitt Memorial Gates in the Queen's Gardens and is likely to have designed the footbridge.

The Colonist, 12 August 1911, p. 2; *Evening Post*, 27 December 1943, p. 3

Silvester & Co.

Stonemasons

The firm of Silvester and Co. Monumental Stonemasons was established by 1883 as indicated by a shipping consignment to the firm listed in the Port of Lyttelton inventory for June of that year. The firm was based in Colombo Street, Sydenham and was one of a number of monumental stonemasons engaged in headstone work in Christchurch and Ashburton cemeteries.

In addition to this work they undertook a number of important large-scale projects which included the construction of the Pitt Memorial Gates at Queen's Gardens Nelson in 1914, the Banks Peninsula War Memorial 1922-24, the War memorial shrine at Christchurch Boys' High School, Riccarton in 1925, and elements within St Paul's Church, Ellesmere in 1932. The firm continued in business in their Colombo Street premises Sydenham until the mid 1930s.

Beaumont, L. & Bowman, I. (2012) *Banks Peninsula War Memorial Conservation Plan*

Scott Brothers

Engineers, Millwrights, Iron and Brass Founders

Scott Brothers' Atlas engineering and manufacturing works was established in 1870. By 1885 they had the largest and most complete plant, and workshops in New Zealand and were employing 150 workers. The firm secured the first contract for the construction of ten locomotives for the Government of New Zealand but were perhaps most recognised for their production of Atlas ruel and electric ranges. They also fabricated bridges, cast iron structures and wrought iron products.

In addition to their Manchester St premises they had works on a site adjoining the graving dock in Lyttelton, specially adapted for large ocean steamer work. They were responsible for fabricating the Trask memorial Gates in 1911.

Advertisement, *Press*, 21 December 1872, p. 1; Mosley, M. (1885) *Illustrated Guide to Christchurch and Neighbourhood*, pp. 166-167

**Charles Blecher a.k.a. Johann Ernest Christian Blecher,
Carl Ernst Johannes Blecher and Robert Diederich**

Bricklayer, Plasterer, Manufacturer of Artificial Stone Fountains etc, concrete worker

Little is known of Charles Blecher's complicated background but if his advertising material is to be believed together with evidence at various court hearings he was born in Hanover, trained in Germany and worked in Berlin, London, Rotterdam, Copenhagen and Riga before relocating to Nelson. Immediately prior to his arrival in New Zealand he was the manager of a concrete factory. In May 1868, not long after leaving Riga, Latvia he began advertising his services as a bricklayer and in 1877 he placed advertisements for the sale of artificial and stone fountains and vases. His own home in St Michael's Mount, Waimea Street was described as having a fountain and statuary in the garden.

Blecher undertook culvert construction work for the Council and in 1896 he supplied the Priapos Fountain for Queen's Gardens. Soon after he was convicted in the Supreme Court of arson. After serving 4 years hard labour he was transported to London under charitable aid where he soon died. At the time of his death he was described variously as a "German bricklayer, past middle age, who lived as a Hatter and had a reputation for eccentricity" and "notorious in Nelson"

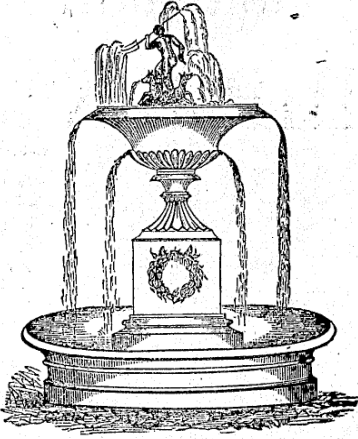
Nelson Evening Mail, 19 November 1872, p. 2; *The Colonist*, 10 July 1877, p.2, *The Colonist*, 21 July 1894, p. 2; *Nelson Evening Mail*, 22 March 1899, p. 2
Advertising material, C. Blecher, Source: *The Colonist*, 10 July 1877, p. 2

Figure 2.38 Blecher's Advertising material
Source: *The Colonist*, 10 July 1877, p. 2

CHARLES BLECHER, BRICKLAYER, PLASTERER, MANUFACTURER OF ARTIFICIAL STONE FOUNTAINS, VASES, &c., thinks it his duty, as there are complaints all over New Zealand of the prevalence of scarlet fever on account of bad drainage, to make it widely known that he is a specialist in sanitary engineering, having an experience in designing plans for sewers, as well as their execution, such as seldom falls to the lot of man.

As a young man, he handled the trowel in Hamburg, London, Rotterdam, and Copenhagen; served four winter half-years as a pupil of the celebrated Polytechnic School at Holzminden, Dukedom of Brunswick; for twelve succeeding years—1854-66—was engaged, partly as foreman, partly as builder's manager, in the erection of some of the grandest of the grand works then executed in the building line in Berlin; and in 1867 had the honor of superintending, as sole manager, the erection of the largest cement manufactory Russia possesses—in Poderagge, near Riga.

Corporation Bodies anxious to secure plans and estimates for a complete sewer system, or to improve the health of their city by the erection of an artificial stone fountain similar to the under-drawn design



should not neglect to consult C. BLECHER, who will prepare plans and estimates, or execute them after giving drawings, at the lowest possible prices.

N.B.—Artificial stone fountains are by a great many people preferred to terra cotta, and C.B. warrants that the fountains executed by him are on the same principles as followed by Sims & Co., London.

A small Garden Fountain complete, but without figure, will cost in Nelson about £40. 1060

George Miller. 1829 – 22 November 1917

Monumental sculptor, Importer and Manufacturer of Monuments

Initially part of W. Miller & Son, George took over the business in 1903 and relocated it from the corner of Collingwood and Nile Streets to Hardy Street.

Little is known of his training however in early advertising material George listed his trades as Monumental Mason, bricklayer, plasterer etc. By 1907 he had begun to specialise as a monumental sculptor, importer and manufacturer of monuments.

Miller's design for the Boer War Memorial was selected by the joint Troopers Memorial Committee from a number of other proposals. His work is also featured on the marble tablets on the Trask Memorial Gate pillars.

The Colonist, 16 November 1903, p. 4; 3 January 1907, p. 1; 18 March 1911, p. 2

GEORGE MILLER,
MONUMENTAL SCULPTOR.

HAVING purchased MONUMENTAL STOCK of GRANITE AND MARBLE MONUMENTS, CROSSES, HEAD STONES, IRON RAILINGS, BLACK & WHITE MARBLE TILES, WHITE PEBBLES, AND MEMORIAL DOMES, AND WREATHS

At Greatly Reduced Prices, Now offer same for ONE MONTH only, with present Granite and Marble Stock, at Landed Cost.

All inquiries by Post will be promptly attended to.

Designs and all information Free.

5 only Italian Marble Grave Marks with name, 25/- each.
5 larger Italian Marble Grave Marks with name, £2.

GEORGE MILLER,
IMPORTER & MANUFACTURER OF MONUMENTAL WORK,
HARDY-ST., NELSON

Arthur Reynolds Griffin

Architect

A. R. Griffin studied architecture through the International Correspondence School, Scranton, Pennsylvania, United States, beginning in 1902. From 1902 to 1903 he received certificates showing completion of the various courses comprising the architectural certificate. Businessman Thomas Cawthron became his patron and it was through this association that he designed the Cawthron steps leading to the Cathedral.

Griffin practiced architecture in Nelson from the early 1900s to about 1960, with the last twenty or so years, largely spent in retirement. He was architect for a number of buildings in the Nelson/West Coast region. The main Nelson hospital building was his largest commission completed in 1925, of which the Nurses Home was part. Other buildings and structures he designed included: Schools at Rockville, Westport Technical, Birchfield and Summerlea (later moved to Granity) for the Nelson Education Board (1908); Home for Old People, Nelson (1908); School at Wangapeka (1909); The Carnegie Free Public Library, Hokitika (1908), the project was won in a design competition; Nelson Institute, Hardy Street, (1911-12); The Church steps, Nelson (1912-13); Wesleyan Church, Stoke, (1915) as well as numerous residential properties. Griffin was responsible for designing the Tonga Bay granite Trask Memorial Gates, for Queen's Gardens.

Source: Perscom L. Beaumont / Ian Bowman, October 2011; Auckland School of Architecture, Shepperd Archives; Bowman, I. (1992) *Nelson CBD Heritage Inventory*, for the Nelson City Council

Anchor Foundry

Shipping Company, Iron Foundry

Anchor Shipping & Foundry Co. Ltd., was incorporated as a limited liability company on 31 March 1901 from the earlier companies of Nathaniel Edwards & Co. (1857 - 1880) and The Anchor Steam Shipping Company (1880 - 1901). At this time the Company was operating three ships. The Anchor Company never departed from its original aim of providing a service for the people of Nelson and the West Coast of the South Island. The Company was never large; for the whole of its history it owned only 37 ships and was at its peak around 1930, when there were 16 vessels in the fleet. In addition to ship building the company also undertook "all kind of engineering work, smith work, marine and general repairs and construction". Both the Trask Memorial gates (1911) and the Coronation gates (1937) were constructed by the Foundry.

<http://www.nzcoastalshipping.com/anchor.html>; Advertisement, *Manawatu Herald*, 3 December 1891, p. 2

Mr H G B Hurst

Nelson City Councillor

Little is known of Councillor Hurst, other than his terms of office as a Councillor were between 1935-1938 and 1938 - 1941 under the mayoralship of Mayor G L Page, and 1941-1944 under the Mayor E.R. Neale. Mr Hurst was responsible for the design of the Coronation gates which were erected in Queen's Gardens in 1937.

Mr Hurst served as president of the Nelson Province Progress League, and was the compiler of the 1944 publication *Nelson Sunshine Province* for the League.

Nelson City Council Minute Book, 13 May 1937 & 17 June 1937; *Evening Post*, 31 August 1944, p. 7
Past Councils of Nelson City, <http://www.theprow.org.nz/assets/files/RollofHonour-MayorsandCouncillors.pdf>

2.4.2 Council staff associated with the Gardens' development and maintenance from the 1930s to date

Archie White

Superintendent of Parks and Reserves 1937-1947

Mr White trained as an apprentice in the gardens of Sir Henry Gibson Craig, Edinburgh and was a journeyman gardener at Callendar House, Stirling. He came to New Zealand in 1921 as Head Gardener to Mrs R. H. Rhodes, Timaru. This garden was said to have contained one of the choicest and most up to date collections of shrubs, herbaceous and alpine plants to be seen in New Zealand. In 1924 he took charge of the Winter Garden, Dunedin Botanic Gardens under David Tannock.



Figure 2.36 Archie White 1950
Source: History of the NZIPRA*

Six years later he was appointed Superintendent at Waimate and in 1937 was appointed as Nelson's first Superintendent of Parks and Reserves. Under White significant changes were effected in Queen's Gardens which moved it from a somewhat outdated pleasure ground to a landscape more in keeping with early twenty-first century public parks. After 10 years working in Nelson White accepted the position as Superintendent of Parks and Reserves Lower Hutt.

*Reserves staff 1937 & 1938, NCCA; *A History of the NZ Institute of Parks & Recreation Administration*

Dennis Huckvale Leigh 1908-1982

Superintendent of Parks and Reserves 1947-1974

Mr Leigh took up the role of Superintendent in 1947. Born in Cumberland Leigh trained in the Aldenham Gardens in Hertfordshire before studying at the Royal Botanic Gardens, Kew for 3 years.

In 1933 he began working in the Dunedin Botanic Gardens as a foreman before taking up a position as the Curator of the Ashburton Domain in 1938. In 1941 he was called up for military service. He returned to Ashburton for a short time and in 1947 became Nelson City Council's Superintendent of Parks and Reserves. He inherited 100 ha of parks and a staff of 10. At the time of his retirement in 1974 he had a staff of 40 and responsibility for 2,212ha.

He was a President of the Nelson Horticultural Society and an Honorary Secretary of the New Zealand Institute of Parks and Gardens. Under his superintendence the militaria was removed from the Gardens, the Hardy Street fountain remodelled and a new Caretaker's cottage was built.

Godley, E. J. (2002) Biographical Notes (40) Dennis Huckvale Leigh FRIH (1908-1982). *New Zealand Botanical Society Newsletter* 62 (December): 20 -21

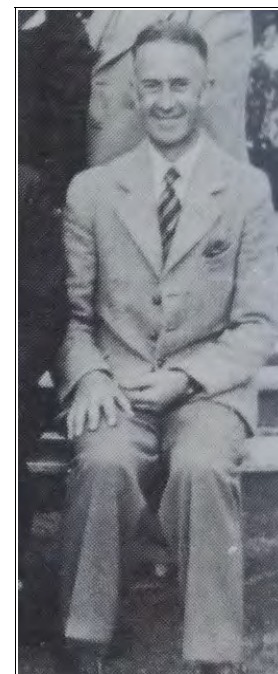


Figure 2.37 Dennis Leigh 1950
Source: History of the NZIPRA*

Donald Clinton Bell NDH (NZ.)

Superintendent and Director of Parks and Recreation 1973 - 1981

Don Bell trained as a horticultural apprentice (1953-1957), at the Christchurch Botanic Gardens, Napier and Invercargill. He was appointed Head Gardener for the Waimairi County Council, Christchurch, Reserves Department, in 1957. During 1960 he joined the staff of the Horticultural Department at Lincoln College (University) where he held the positions of Nursery Propagator, Foreman - Campus Grounds and Nursery Manager.

In 1963 he completed his National Diploma in Horticulture and after six and half years at Lincoln College Mr Bell was appointed Deputy Director of Parks and Recreation, Palmerston North City Council in 1967. Seven years later he was appointed to the position of Parks and Recreation for Nelson City. In this role his main goal for Queen's Gardens was to upgrade the general presentation of this important inner city park. After nine years with the Nelson City Council he was appointed Superintendent of Parks and Recreation, Napier City Council in 1982, a role he retired from in 1996.

Don is a member of the International Dendrology Society, author of *Trees for New Zealand Town and Country* and is the past president and current committee member of the Friends of the Christchurch Botanic Garden.²¹⁸

Alan Graham Joliffe

Superintendent of Parks and Reserves 1982-1986

Alan began his training in the Christchurch Botanic Gardens as a horticultural apprentice and gained a Dip PRA, Parks and Recreation Management from Lincoln University in 1975. He received a Council Scholarship and a J.R. Templin Scholarship to study in the United States where he graduated with a Master of Science in Parks and Recreation from Indiana University, Bloomington. He was appointed to the position of Curator Christchurch Botanic Gardens in 1977 where he remained until 1982 when he took up the role as Director of Parks and Recreation, Nelson City Council, before being appointed Director of the Lower Hutt City Council Parks and Recreation Department. Following this he held a number of roles within the Historic Places Trust before taking up his current position as Administration Service Manager, University of Canterbury in 2008.²¹⁹

During his term as Superintendent Alan was responsible for having the Eel Pond bridge replaced with a replica structure and oversaw the paving of an area within the park opposite the Suter café.²²⁰

Peter Couborough

Parks Officer / Project Adviser, Capital Projects 1981-present

Peter obtained a Diploma of Horticulture and Diploma of Landscape Technology at Lincoln College in the early 1970's before taking up a position as Landscape Overseer at Mount Cook National Park where he worked for seven years. In December 1981 he was engaged as a Parks Officer with Nelson

218 Perscom. L. Beaumont / Don Bell, May 2012

219 On-line profile; Friends of the Christchurch Botanic Gardens Newsletter 75

220 Various clippings

City Council before taking up his present role as Project Adviser, Capital Projects.

Between 1984 and 2000 he was involved in a number of hard landscape projects and redevelopment works within Queen's Gardens which included the installation of; security lighting, feature tree uplights, heritage interpretation panels, the gazebo, paving, irrigation, the eel pond fountain and the replica footbridge. He was also involved in the rose garden redevelopment and the installation of the sculpture 'Sentinel' in the pond. Between 2002 and 2011 he was responsible for the Huangshi Chinese Garden development.²²¹

Peter Grundy

Horticultural Overseer / Horticultural Supervisor 1984 to present

Peter began his horticultural career as an apprentice in Horticulture and Gardening with the Christchurch City Council. Having completed his Diploma in Parks and Recreation at Lincoln University he took up a Team Leader's position at the Christchurch Botanic Gardens, working there between 1982 and 1984. In 1984 he commenced employment with Nelson City Council and over the past 28 years has worked in a number of horticultural overseer and management roles before being appointed Horticultural Supervisor. In these capacities he has had a long term involvement with Queen's Gardens and was involved in the fernery refurbishment in 1995-96 and the rose garden development in 1999.

Peter holds a New Zealand Trade Certificate – Horticulture & Gardening, a Diploma in Parks & Recreation – Local Authority (Lincoln College) and a Royal New Zealand Institute of Horticulture National Certificate in Horticulture. He is also a Fellow of the Royal New Zealand Institute of Horticulture.²²²

Andrew Petheram

Superintendent of Parks and Reserves / Principal Adviser - Reserves and Community Facilities 1986 to present

Andrew studied Horticulture and Parks and Recreation Management at Lincoln College between 1974-1977 before completing a National Diploma in Horticulture (Hons) through the Royal New Zealand Institute of Horticulture in 1981. He worked for Lower Hutt and Hamilton City Councils prior to his appointment as Superintendent of Parks and Reserves, Nelson City Council in 1986. He was later appointed Manager of Parks and Recreation, Manager of Community Projects and most recently Principal Adviser Reserves and Community Facilities.

In these roles he has been responsible for the development of Parks, Recreation and Community Facilities throughout Nelson including street tree planting, CBD development, extensive land purchases and development, Saxton Field, Wakefield Quay, Nelson Marina, Stoke Railway Reserve, Miyazu Garden, Huangshi Chinese Garden, Trafalgar Park development and upgrades to the Trafalgar Centre.²²³

221 Perscom: L. Beaumont / P. Couborough May 2012

222 Perscom: L. Beaumont / P. Grundy May 2012

223 Perscom: L. Beaumont / A. Petheram June 2012

2.4.4 People associated with the Gardens' more recent features

Dominique de Borrekens & Grant Scott

Artist / Sculptor

Dominique and Grant were the designers / fabricators of the Sentinel water sculpture in the Eel Pond. A 3 metre high, corton steel sculpture, 'Sentinel' was purchased by Council in 1998 for \$1500. Inspired by the base of the Nikau palm frond, it references waka and ships which brought waves of people to Aotearoa New Zealand.

Dominique is a professional artist based in the Nelson area. She studied visual arts at Nelson Marlborough Institute of Technology (NMIT) and post graduate study at Auckland University of Technology.²²⁴ She was the 1998 supreme Award winner World of Wearable Art.

Grant Scott is a Nelson based sculptor whose body of work includes the sculptures 'Food for Thought' (2005) outside of the Collingwood Street Fresh Choice Supermarket, and the gateways project (2009) at Tahunanui Beach barbecue area.²²⁵

2.4.5 Community & special interest groups associated with the Gardens

Nelson Patriotic Society

War Relief Society

The Patriotic Society, a New Zealand wide movement, was first established in Nelson in 1866 to provide pecuniary and other assistance to the widows, orphans and other surviving relatives of those who had fallen in the New Zealand wars.

Subscriptions to the Patriotic fund were reopened again with the advent of the Boer War in 1899. Money raised was for the benefit of those left behind by the fighting men as well as those wounded. Nelson citizens donated money, organisations and groups undertook various fundraising activities and workers, like those at the Nelson Railways, proposed to give a day's pay a month until peace was declared.²²⁶ Funds were initially dispersed via a committee to those in need and the Society made representations to the Government for various benefits, many of which were adopted by the Government.

The Patriotic Society contributed unexpended funds towards the Fallen Trooper memorial in Queen's Gardens in 1906 and some of the Society's members including Mr H.V. Gully (Secretary to the Trustees of the Patriotic Fund) and Mr J. Piper made up the joint Troopers Memorial Committee who was responsible for the selection of the design of the memorial.²²⁷

224 <http://www.wildtomato.co.nz/articles/creative-ones-plastic-fanstastic.aspx>

225 <http://www.stuff.co.nz/nelson-mail/news/3010439/Art-defines-community-space>;

<http://www.nelsoncitycouncil.co.nz/assets/Our-council/Downloads/Arts-Policy-web-final-July-2010.pdf>

226 *Nelson Evening Mail*, 3 January 1900, p. 2

227 *The Colonist*, 5 June 1906, p. 2

More Men's Committee.

War Relief Society

The More Men's Fund was a national movement which saw subscriptions gathered from businesses and the public to fund additional contingents to the Boer War (1899-1902). In Nelson, funds were raised to send a Nelson Company of Rough Riders (New Zealand Mounted Rifle Volunteers) as part of the fourth contingent.²²⁸ Funds were also used to supply comfort boxes, tobacco, cigarettes and meat for the contingent as well as gifts of clothing for Nelson men in the fifth, six, seventh, eighth ninth and tenth contingents.²²⁹

In August 1901 the Nelson More Men's Committee began a subscription to raise funds to build "a substantial memorial to the memory of the men from Nelson who had lost their lives in the War".²³⁰ This was eventually realized in 1906, using unexpended funds held by the Committee and the Patriotic Society.²³¹

Nelson Horticultural Society

Special interest group

This group was responsible for planting the rose beds around the Priapus Fountain in 1923 as a gift to the Nelson community. Mr A. Day was responsible for plant selection and layout. The Society also made donations for the replacement of trees in the Gardens in 1926 and is also understood to have been responsible for refurbishing the fernery in the 1920s /1930s.

Nelson Mail, 24 November 1923 quoted in Brinkman; *Evening Post*, 9 June 1926, p. 12; & 15 November 1929, p. 6

Nelson Rotary Club

Service organisation

The Nelson Rotary Club is a non-profit voluntary organisation which has had an involvement with Queen's Gardens since 1967. Their first project was the replacement of the Hardy Street fountain with another more ornamental fountain. They erected the gazebo in 1995 and their most recent work in the Gardens was the installation of the Nelson Rotary Centennial Project Water wheel in 2005.

Clippings file: Parks & Gardens, NCC Parks



Figure 2.40 Opening of Rotary Water Wheel
Source: Nelson Rotary Club

228 *The Colonist*, 29 march 1900, p. 3

229 *The Colonist*, 25 August 1902, p. 1

230 *Nelson Evening Mail*, 15 August 1901, p. 2

231 *The Colonist*, 5 June 1906, p. 2

City of Nelson Civic Trust

Non-profit organisation

The City of Nelson Civic Trust was formed in 1973 in response to citizens' concerns about the demolition of the historic Nelson Provincial Council buildings in 1969. Since this date it has supported a range of valuable civic assets via funding it receives from donations, gifts, bequests and grants from individuals, organisations and businesses.

In the case of the Queen's Gardens, the Civic Trust contributed to the cost of lighting in the Gardens in 1998. In addition, and as part of a joint project with Nelson City Council and the Community Trust, the Civic Trust contributed to the installation of feature floodlighting in the Gardens in 2002. Other financial assistance has included a contribution to the Huangshi Chinese Garden.

<http://www.nelsoncitycouncil.co.nz/civic-trust-history-and-projects/>

website accessed May 2012

Nelson Fern Society

Special interest group

The Fern Society began their involvement with the Queen's Gardens in the mid 1980s and undertook a large scale replanting of the Fernery between 1995 & 1996 with the help of Taskforce Green workers and the Senior Tree Planters. The Society also contributed funds towards the cost of Information Boards in 1991.

Clippings file: Parks & Gardens, NCC Parks



Figure 2.41 Fern Society, Queen's Gardens
Source: *Nelson Mail*

Queen's Gardens Preservation Society

Heritage advocacy group

The Queen's Gardens Preservation Society was incorporated in 2004 to protect and promote the heritage and integrity of the Queen's Gardens. Formed in direct response to the Suter's 2003 redevelopment proposal the Society's activities initially concentrated on raising public awareness about the sensitive heritage nature of the Gardens.

In 2005, Ellen Brinkman, a member of the Society produced *A Study of the Queen's Gardens*, and the document was subsequently used for the Gardens' registration with the New Zealand Historic Places Trust. The Society continue to promote the heritage status of the Gardens and in 2010 objected to the Suter Gallery's plans to fell one of the mature oaks adjacent to the building. Most recently they have been advocates for the preparation of a Conservation Plan / Management Plan for the Gardens.

Hearing submission re Queen's Gardens Landscape Conservation Plan and the Suter Oaks, March 2012.



Figure 2.42 Ellen Brinkman, left, and Queen's Gardens Preservation Society chairwoman Hazel Blowers
Source: *Nelson Mail*, 8 May 2009

Canterbury Community Trust

Non-profit organisation

The Canterbury Community Trust was established in 1988, to distribute funds for charitable, cultural, philanthropic and recreational benefits in Canterbury, Nelson, Marlborough and the Chatham Islands. As noted above the Community Trust in conjunction with Nelson City Council and the Civic Trust contributed to the installation of feature floodlighting in the Gardens in 2002. The Trust also provided financial assistance towards the construction of the Huangshi Chinese Garden.

<http://www.nelsoncitycouncil.co.nz/civic-trust-history-and-projects/>

website accessed May 2012

The Chinese Poll Tax Heritage Trust (CPTHT)

Non-profit organisation

The Chinese Poll Tax Heritage Trust (CPTHT) was established in 2004. This followed the 2002 formal apology by the New Zealand Government for the actions of previous Governments in imposing a poll tax on Chinese persons entering New Zealand and in enacting other discriminatory statutes. The CPTHT which is administered by the Department of Internal Affairs, is intended as a gesture of goodwill to poll tax payers, their descendants and future generations.

The aim of the CPTHT is to strengthen the unique identity of Chinese New Zealanders and their communities in New Zealand in recognition of poll tax payers by

- promoting the preservation of Chinese New Zealand history and awareness of the contributions of early Chinese settlers
- providing tangible support for Chinese New Zealand history, language and culture, particularly that of the early settler Chinese community²³²

Funds from the CPTHT were awarded to the New Zealand China Friendship Society – Nelson Branch towards the cost of a commemorative dragon mosaic mural for the entrance pavilion of the Huangshi Garden in Nelson in the 2007/2008 financial year.

Other community & special interest groups and individuals

Other Community & special interest groups and individuals associated with the Huangshi Chinese Garden include:

- Huangshi Municipal People's Government
- NZ China Friendship Society – Nelson Branch
- Lion Foundation
- Scottwood Group
- Pub Charity
- Nancy Macy who donated the Fu Dog statues

232 <http://www.communitymatters.govt.nz/Funding-and-grants---Trust-and-fellowship-grants---Chinese-Poll-Tax-Heritage-Trust#one> Accessed May 2012

2.4.5 People associated with the Queen's Gardens: other

Colonel Albert Pitt 1841 - 18 November 1906

Solicitor, Provincial Councillor, MP, Government Minister

Albert Pitt was born in Hobart, Tasmania. He was admitted to the Tasmanian bar and on emigration to New Zealand was admitted to the New Zealand bar in 1864. The following year he relocated to Nelson and established the practice of Adams & Pitt. Pitt took an early interest in politics and was a member of the Nelson Provincial Council in 1867-1868 and again in 1873-75. In this capacity he was instrumental in having the Meat Market Reserve transferred to the Nelson Council. He was a Member of Parliament in 1874 -1881. In 1913 he became a member of the Legislative Council and then leader of the Council and Attorney-General in 1903. At the time of his death he was Minister of Defence and Colonial Secretary.



Figure 2.42 Albert Pitt

The year following his arrival in Nelson he was appointed to the command of the Nelson Artillery Cadets. In 1877 he was promoted to the rank of Major, and took command of the Nelson Volunteer District. In 1881 he had command of about 1200 Volunteers at Parihaka and 16 years later he commanded the New Zealand Contingent that took part in the celebration of Queen Victoria's Diamond Jubilee in England. At the time of his death he was described as being one of Nelson's most honoured and respected residents. He was instrumental in having the Eel Pond Reserve re-gazetted from a Meat Market Reserve to a Recreation Ground and gave his last Nelson public address in the Queen's Gardens at the unveiling of the Boer War Memorial. He is buried in the Nelson cemetery and is remembered in Nelson by the Pitt Memorial Gates.

Obituary *Nelson Evening Mail*, 19 November 1906, p. 2

Section 3. Understanding the place: physical evidence

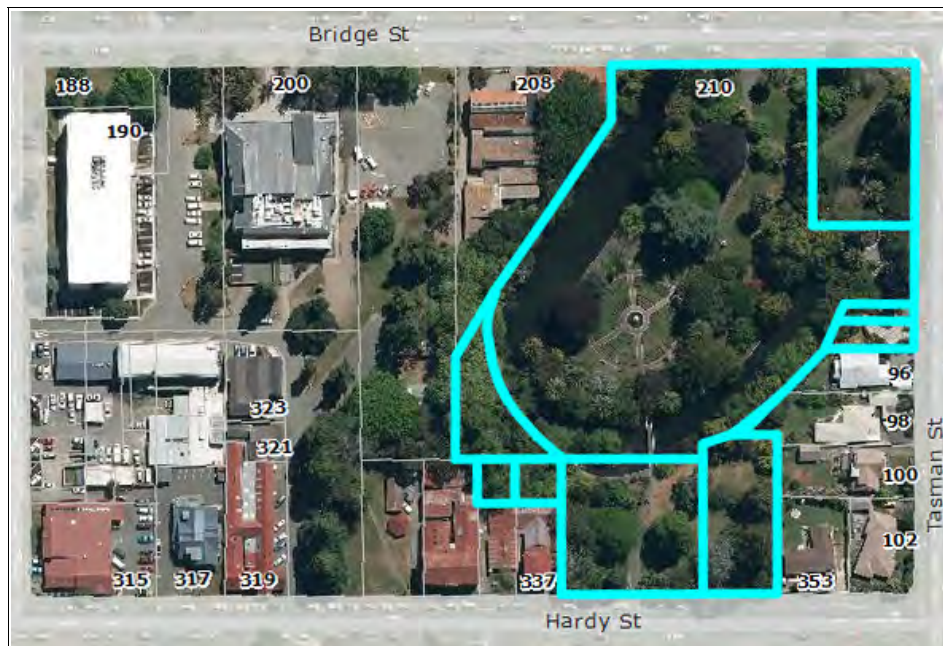


Figure 3.1 View of Queen's Gardens, its setting and broader historical landscape. The blue bounded areas show the extent of the legal boundary of the site and the historic lots which make up the site. Source: Top of the South Maps

3.1 Location

The Queen's Gardens are located to the east of 208 Bridge Street, on the corner of Tasman Street and to the north of 96 Tasman Street. They lie between 337 and 353 Hardy Street, and are bounded on the west by Albion Square and the Suter Art Gallery.

3.2 Physical Description- Boundaried Site

The Queen's Gardens site is an irregularly shaped land holding made up of predominantly rectilinear boundaries reflecting the original survey pattern of the city. The exception to this is the boundary of the Suter Art Gallery site which follows the organic line of the Eel Pond and an almost diagonal boundary which separates two Tasman street lots with the east of the Gardens.

The central feature of the Gardens is the man-modified ox bow, the form of which has directed the spatial organisation and layout of the grounds. The principal circulation through the Gardens is a predominantly north/south movement through the site with secondary paths following the Eel Pond meander, the bush walk and linking with Tasman Street and the Suter Gallery cafe. Primary paths are asphalt with a variety of edge treatments. There is a small insert of timber boardwalk over and around the roots of the *Araucaria bidwillii* (Bunya bunya pine). The path on the western side of the pond on the Suter Gallery side and through the fernery and native garden are pea gravel.

A strong sense of entrance is achieved by the imposing sets of memorial gates on Bridge and Hardy Streets which also act as temporal markers providing historical narrative. Other smaller scale

entrances are located at the corner of Tasman and Bridge, the Bridge Street entrance to the Suter Gallery cafe and via Albion Square.

Victorian-era design principles used in the layout and composition of the grounds, as well as surviving period plants and hard landscape fabric contribute much to the experiential quality of the Gardens and continue to inform movement through, in and around the grounds. These paths direct views to composed vignettes which included the Troopers Memorial, vistas of the rose garden and Priapus fountain as well as glimpses through the Trask Memorial Gates of the bridge.

Within the grounds there is a strong sense of visual containment. There is also a high degree of visual complexity in the planted landscape which contributes to a sense of 'Victorian-like' landscape character. Large tree species are balanced with a finer scaled understory of flowering shrubs which in turn are complemented by areas of lawn and ornamental beds for massed annual display. Two specialist gardens, the Rose Garden and the Fernery which have their genesis in the early twentieth-century reflect a twenty-first century interpretation of these period features. A Chinese Garden has been inserted into the Tasman Street side of the Gardens and abuts the Eel Pond.

Scheduled and other mature trees define the early layout and give the grounds a high degree of time depth.¹ This is further reinforced by late nineteenth and early twentieth century statuary and memorial structures. This has been overlaid with more contemporary landscape treatments and practices and although these have impacted on the authenticity of the Gardens, and somewhat diluted the integrity of the Gardens as a late Victorian-era landscape, for the most part new introductions and modifications have been sympathetic to the period style.

Topography across the site is highly modified in areas abutting the Eel Pond where the pond margins have been reconfigured to form a more regular edge and within the pond which has been cleaned out on a number of occasions. Similarly ground modification has occurred in pathways around the pond, in the area of the low retaining wall which separates the central green space from the Eel Pond path way on the east and in the site of the (now lost) Hardy Street fountains. Other areas of lawn and garden, particularly in the root zones of mature trees, under the Boer War Memorial and under the Priapus fountain remain largely unmodified.

Significant site fabric and period design principles from both the nineteenth century and early twentieth century contribute to the unique character of the grounds. Those which have an identified heritage value or significant experiential quality are identified on the plan in Section 3.5 and discussed in more detail in Section 3.6.

3.3 Setting Analysis

Setting is defined in the ICOMOS New Zealand Charter 2010 as *“the area around and/or adjacent to a place of cultural heritage value that is integral to its function, meaning, and relationships. Setting includes the structures, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the place or used in association with the place. Setting also includes cultural landscapes, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a place; and relationships with other places which contribute to the cultural heritage value of the place. Setting may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the cultural heritage value of the place.”*²

¹ The legibility and enjoyment of the past in the present landscape

² ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010)

3.3.1 The Suter Art Gallery

Based on the historic and physical investigation of the Queen's Gardens the setting of the Queen's Gardens is considered to include the strip of land and airspace between the Suter Art Gallery and the Eel Pond based on visual, social, cultural and historical relationships and functions between the two sites. These are noted to be:

Long-term association

This area has been associated with the Gardens since at least 1887 when it was conceptually incorporated into the Gardens as part of Somerville's layout plan and then physically when it was planted as part of the Gardens in 1892. This was under an agreement reached with the Trustees of the Nelson School Society who allowed Council to "throw the reserve into the Queen's Gardens".³ Fences between the two reserves were purposely avoided to enable the public to stroll about the expanded grounds, the effect of which was said to add to the size of the Gardens, and to its attractiveness.⁴

Incorporated into the Garden's circulation system, and as a consequence of Council's almost unbroken stewardship of the site from 1887, the Suter grounds were historically read as a cohesive part of the Queen's Gardens landscape. On completion of the Suter Gallery in 1899, the building was said to complete the beauty of the Gardens and enhance the Gardens.

Planting

Significantly the School Reserve was the site chosen for the Mayor to plant one of the Jubilee Oaks in February 1892.⁵ Today the grounds of the Gallery contain the planted evidence of the late nineteenth-century landscape development of the Queen's Gardens and may have archeological potential associated with this.

Stewardship

Following the transfer of the site and buildings to the Trustees of the Bishop Suter Art Gallery Council's ongoing stewardship of the site was confirmed in 1898 when it was agreed by the Trustees that the land stay under the control of the City Council.⁶ This was again confirmed in 1927 by the Trustees and the arrangement continued with Council paying a peppercorn rental for its lease.⁷

Cultural practices

Other period cultural practices are acknowledged in this expanded heritage curtilage particularly the physical and intellectual pairing of art and nature and the shared 'civilising' effects offered by this association.

Visual catchment

Important views of and view shafts into the Gardens are obtained from the margins of the Eel Pond on the Suter Gallery side which include an appreciation of the central green and paved space foregrounded by the pond.

3 *The Colonist*, 1 February 1896, p. 2 & 8 February 1896, p. 2

4 *The Colonist*, 6 April 1896, p. 2

5 Refer footnote 78 for source and further details

6 *Nelson Evening Mail*, 29 October 1898, p. 3

7 Minutes, Suter Gallery Trustees 22 August 1927, Recorded in 'Item for June Town Planning and Reserves Community Agenda – Bishop Suter Art Gallery Trust Board. Survey: Definition of site boundary, May 1977. Reserves file 1937-1947,NCCA

3.3.2 Albion Square

Within the broader historical and visual catchment Queen's Gardens is part of a larger historic area or landscape which includes the Albion Square. Historic areas are defined by NZHPT as containing an inter-related group of historic places which form part of the historical and cultural heritage of New Zealand. The determination of their status is based on 'the extent to which the place forms part of a wider historical and cultural complex or historical and cultural landscape.'⁸

Although registered as separate historic sites by NZHPT Albion Square and the Queen's Gardens can be seen as contiguous civic and social landscapes which together reflect the development of Nelson's early public spaces. They are also linked by the common purpose and physical patterns of the early operations of the Nelson Acclimatisation Society.

Contiguous Ornamental Domain

Council Minutes in October 1886 document plans by the Mayor and Councillors to acquire the adjoining school site so that the Reserve and the grounds connected with the Provincial buildings could be united. In so doing it was felt the whole landscape could be "beautified to an almost unlimited extent" and "no better domain would exist in New Zealand".⁹ By 1895 the grounds of both public spaces were read as a unified landscape. This was described by *The Colonist* which wrote "These gardens extend from Hardy to Bridge Streets, and they are not divided from those which surround the Government Buildings."¹⁰

This expansive ornamental public space was highly valued by the public who viewed it as a conjoined amenity which offered a series of complementary spaces of varying style (from dressed grounds to more informal areas) and lengthy walks. The 'salubrity' of both planted spaces and their perceived restorative properties furthered the sense of one expanded public environment which was described as a 'lung' or 'great breathing space of the city'.

Planted relationship

Although the Albion Square landscape was planted sometime earlier than Queen's Gardens together the sites reflect the planted record of early conifer introductions in Nelson as well as New Zealand.¹¹

Shared historical relationship

The Acclimatisation Society occupied space in both the Provincial Government grounds, in fish rearing ponds close to the Eel Pond and also utilised the Eel Pond for their fish and water bird introductions. This group modified the landscape and environment through the construction of salmon ponds near the Hardy Street entrance to the Provincial Grounds buildings in 1867¹² and in c.1891 through the erection of trout rearing ponds on the eastern side of the old Technical School, which at that time was part of the Queen's Gardens.

The Society's operations extended to the Eel Pond which it began stocking and trialling with perch, tench and trout from at least 1870,¹³ and it continued to use the Eel Pond trout for stripping as part of its river and stream stocking programme until at least 1895.¹⁴ The wider Eel Pond ecosystem was

8 Section 23(2)(k), Historic Places Act 1993

9 Minutes 29 October 1886 pp. 391-392, Minute Book 1884-1887, NCC Archives; *The Colonist*, 4 November 1886, p. 3

10 *The Colonist*, 21 December 1895, p. 2

11 More primary research is required to source the provenance of the Albion Square trees

12 *Nelson Examiner and New Zealand Chronicle*, 12 September 1867, p. 2

13 *Nelson Evening Mail*, 17 July 1871, p. 2

14 *The Colonist*, 11 September 1895, p. 2

modified with introduced bird species which used the grounds as their nesting habitat from 1863.¹⁵ This included black swans introduced in 1863, Mallard ducks, and Egyptian Geese in 1869.¹⁶

3.4 Landscape Character

This analysis of the character of the Queen's Gardens uses Juliet Ramsey's widely adopted methodology for the identification and assessment of heritage landscapes.¹⁷ Based on this methodology Queen's Gardens can be most appropriately classified under the recognised categories as follows:

Type: Public park, Gardens, Domains and Public Reserves

Period: Major framework of the Gardens completed in the late Victorian period

Stylistic Classification: Underlying Victorian / late Victorian style



Figure 3.2. View of Priapus fountain from bridge, September 2011

Source: Louise Beaumont

¹⁵ *Nelson Examiner and New Zealand Chronicle*, 30 September 1871, p. 15

¹⁶ *Nelson Examiner and New Zealand Chronicle*, 18 January 1873, p. 5




¹⁷ Ramsey, J. (1991) *Parks, Gardens and Special Trees: A Classification and Assessment Method for the Register of the National Estate*, Australian Heritage Commission

3.5 Location Plan of assessed site fabric



Figure 3.3 Plan showing the general location of assessed site fabric (indicative guide only)
To be read in conjunction with Section 3.6

Section 3.6. Significant landscape fabric and elements

Fabric	Coronation Gates	
Location plan reference: 1		
<p>General: King George VI Coronation Gates were erected in 1937. These replaced an earlier double picket pedestrian gate.</p> <p>Designer/Provenance: The gates were designed by Mr H. G. B. Hurst, a Nelson City Councillor,¹⁸ and were made at the Anchor Foundry Company by the foundry blacksmith Bill Chapman. The cost of the gates was £33 with an additional charge for their erection.¹⁹</p> <p>Construction Details: Electric arc welded mild steel. A small deviation from the original design was made which involved the resizing of some of the iron uprights, as noted in tender documents held by Council.</p> <p>Design: The gates were designed in recognition of the Coronation of King George and feature the dual cypher of King George VI and Queen Elizabeth of Great Britain (GE) in a stylized crown. This royal cypher appears on both gates. This is supported on either side with a repeating, loose scroll-work pattern. The gates are each approximately 1500mm wide by 1200mm high and hang from bluestone piers.</p> <p>The height of the gates affords good views into the Gardens and historically it was possible to glimpse the Fallen Troopers' Memorial from the entrance.</p> <p>Modifications: Not known</p> <p>Comments: Although not as striking as the Gardens' other entrances these gates mark a significant historical occasion and royal event and reflect the communities connection and respect for the monarchy at the time when New Zealand was a Dominion of the British Empire.</p> <p>Images: 1-3. Views & detail, Coronation Gates, September 2011</p>		
		1.
		
		2
		
		3

¹⁸ Quoted in Brinkman (2005) p. 79

¹⁹ Letter A.P. Win to Andrew Petheram, NCC 9/10/1999; Quote from Anchor Foundry 20 September 1937 in Reserves 1937-1947, NCCA

Fabric	Trask Memorial Gates	
Location plan reference: 2		
<p>General: Erected in 1912 in memory of Francis Trask who, as a respected member of the Nelson community, City Councillor and Mayor played an important role in the development of Queen's Gardens. The gates replaced a simple picket gate.²⁰</p> <p>Designer/Provenance: The gates were designed by Nelson architect, Mr A. R. Griffin. The pillars are Tonga Bay granite and were crafted by the Monumental sculptor, George Miller who was also responsible for inscribing the marble slabs on the pillar's northern faces. The ironwork was made by the Anchor Foundry to Griffin's design. Their cost was £115.²¹</p> <p>Construction Details: The pillars are approx 3.5metres in height (including the decorative finials) and the total width between pillars is 2.65m. The gates were constructed for formal pedestrian access and have fixed side panels. They are reminiscent of an ornamental style promoted for use in well-designed residences by Thomas Mawson in the early twentieth century.</p> <p>The iron work incorporates period fashionable geometric forms in conjunction with vines, leaves & flowers which surround the old Nelson City Crest. This double-sided, cast iron crest within the overthrow of the gate includes the motif of a sailing ship and belt and the words of Lord Nelson's personal motto 'Palman Qui Meruit Ferat' (Let he who has won the palm bear/wear it). Prior to 2007 this was multi coloured with clear evidence of other early paint treatments.(Refer appendix 8.3.2)</p> <p>Design: Considered contrast between the materiality of the pillars and the filigree of the gates. The use of granite and the proportions and form of the pillars reflect the gravitas which was considered appropriate for memorialisation at this time. The filigree of the gates and side wings enable views into the gardens and also creates ground interest by virtue of their ornamental shadow. The open form of the gates created a frame upon which the 1897 (now lost) Hardy Street small fountain was centred.</p>		 <p>1</p>  <p>2</p>  <p>3</p>

20 As seen in an exterior view of the Nelson Technical College, G-026464-½, ATL

21 *The Colonist*, 18 March 1911, p. 2

Modifications:

- The gates were originally associated with a simple painted timber picket fence which was arranged with slightly cupped wingwalls
- In 1927 the marble slabs were re-lettered
- The crest has been repainted post 2007 in a single colour
- A new picket fence was constructed in 1986 and bays for seating were incorporated into its design.²²
- Most recently an NZHPT registration plaque has been attached to the ironwork on the eastern side wing.

Comments:

Tonga Bay granite is New Zealand's only true granite. A.R.Griffin also specified this granite in his design for the Nelson Church steps which he prepared in 1912 one year after he provided designs for the Trask Memorial Gates. From the 1890s this stone was used experimentally on buildings throughout the country but was subsequently found to weather poorly. It crumbled and did not retain a high polish. Branz (2009) and NZHPT (1989) note that today the only Tonga Bay structures surviving are the steps leading up to Nelson Cathedral (1913) and on the exterior of the (former) Public Trust Building 1908 (in central Wellington).²³ The Church steps in Nelson are noted by NZHPT to have “national significance as a rare remaining example of a structure built from New Zealand's only true granite.”²⁴ For this reason the Trask Memorial Gates have a high degree of national significance.

Images:

1. View of gates and entrance from south 2011
2. View of filigree silhouette 2011
3. View of pillar from north 2011
4. Crest showing earlier paint treatment
5. Deteriorated base of pillar 2011



4 Robyn Gallagher, August 2007







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²² *Nelson Evening Mail*, 22 May 1896

²³ Issacs, N. (2009) *Buildings of Stone*, BRANZ paper published in BUILD April/May 2009, p. 86

²⁴ NZHPT Registration Report: Church Steps: Church Hill, Cathedral Square Nelson

Fabric	Pitt Memorial Gates	
Location plan reference: 3		
<p>General:</p> <p>The Pitt Memorial gates were erected in recognition of the Hon. Albert Pitt who played a significant role in the military, government and local affairs of Nelson. The result of a public subscription list that was raised in 1908 the gates were formally unveiled on 27 May 1914.</p> <p>Designer/Provenance:</p> <p>The gates were designed by the City Engineer, Mr J. G. Littlejohn. The pillars were constructed by Silvester and Co. (Monumental Masons) & the ironwork by Scott Brothers, both of Christchurch. The pillars were constructed of polished Aberdeen granite which was imported into the country by Silvester and Co.</p> <p>A low concrete wall with a simple capping was added in 1915 and the railing side panels were constructed in 1917. Possibly both of these elements were designed or overseen by Mr Littlejohn. These replaced a white picket palisade fence which until 1915 abutted the pillars.</p> <p>A capped random-bluestone wall with mortar detail was added in 1932 and generally reflects Littlejohn's original intention for Bridge street.</p> <p>Construction Details:</p> <p>The four polished Aberdeen granite pillars are of equal height (approx 3.2m) and proportion, and are configured to form two pedestrian entrances either side of a carriage entrance. The pillars each weigh around 3 tons.</p> <p>The iron work is an exuberant combination of scroll work, foliage and flowers (possibly lilies).</p> <p>Design:</p> <p>As with the Trask Memorial Gates there is a pleasing contrast between the solidity of the pillars and the filigree of the gates. The design and materials speak of importance, strength and refined dignity and reflect the respect in which Albert Pitt was held. The filigree of the gates enable views into the garden. Historically, clear views of the Fallen Troopers' memorial were possible. Since the Gates erection the internal garden space has always been concealed from view by virtue of the curved walk and vegetation.</p>		 <p>1</p>  <p>2</p>  <p>3</p>  <p>4</p>

Modifications:

- Most recently an NZHPT registration plaque has been attached to the ironwork on the carriage gates
- Original pedestrian gate locks with handle and locking mechanism (both gates) have been removed. These had the makers name Scott Brothers on the lock²⁵

Comment:

The Phoenix Palms are believed by Council and Brinkman (2005) to have been planted prior to the installation of the Pitt Gates although there is no evidence of them in the earliest photographs of the gates. Their later planting (c.1914-1920) should not be discounted. *Phoenix canariensis*, became a signature plant of many public landscapes during the era between the first and second world wars and were also popularly used in conjunction with memorial and signature gateways in the 1920s eg Government House Wellington, McLean Park Memorial Gates, Napier, Myers Park, Auckland, Banks Peninsula War Memorial, Akaroa.

This species was also a conventional landscape device used to lift the eye and may also have been intended to frame the view of the hills behind. They have been associated with the Pitt Gates and the entrance experience since at least the 1920s.

Images

1. Early photograph showing gates and fence, Ref: G-10022-1/1, ATL
2. 1920s photograph of gates showing low wall and iron side detail. Ref: 35-R810, George Grey Collection, Radcliffe image, AL
3. View of entrance September 2011
4. Pillar detail September 2011
5. Carriage gate detail September 2011
6. View of 1914 pillar, 1915 low concrete wall and pillar, 1917 ironwork and 1932 capped random-bluestone wall





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²⁵ As seen in early photograph G-1022-1/1, ATL

Fabric	Priapus Fountain	
Location plan reference: 4		
<p>General: The Priapus fountain, (also referred to as the Priapos and Cupid fountain), was the first ornamental element acquired by Council for the Gardens in October 1893. It was placed in a location which had been originally intended for a rotunda.²⁶ Priapus is described in MacDougall (1981) as “a minor deity who especially presided over gardens.”²⁷</p> <p>Designer/Provenance: The fountain was acquired with the assistance of Emily Trask, the Mayor's public spirited wife, who collected donations for three quarters of its cost. The balance was donated by Councillor Graham and it was purchased for £16.00 from Mr Blecher. (Refer Section 2.3.2). Blecher has been described as importing the mould and producing copies however this remains unconfirmed.</p> <p>Construction Details: The fountain and its round bowl or pool are constructed from concrete. The basin is fenced and has been in different forms from at least 1895.</p> <p>Design: A more decorous version of the original Priapus fountain and statue, the Queen's Gardens deity is more putti than god and stands above a large urn whose cylindrical base is ornamented with lion heads and draped with floral swags. He holds a fish in each hand and a water bowl with water spout sits on his head. The lions have at one time also spouted water. The fountain, and bowl and other decorative features appear from photographs to have been historically and consistently white until 2010. The fence erected around the bowl was originally mesh and there have been several versions through time.</p> <p>Modifications:</p> <ul style="list-style-type: none"> • Cast iron fleur de lys detail on fence removed • 1984 repairs & modifications to inverted urn. Swag painted gold • 1991 statue sandblasted and repainted, main water spout piping refurbished, sprinkler head replaced • 1988 fountain painted • 1999 fence around pond replaced and new fence mounted on top of bowl 		<p>1</p>  <p>2</p>

²⁶ *The Colonist*, 7 October 1893, p. 3

²⁷ MacDougall, E.B. (1981) *Ancient Roman Gardens*, p. 86

- 2010 fountain stripped back and repainted – gold detailing added

Comments:

The fountain does not appear to have been known as the 'Priapus Fountain' when it was installed. Council discussions at this time and subsequent references to it simply call it “the fountain”.

The fountain and bowl can no longer be considered historically authentic however this does not diminish its associative value with Mrs Trask and Cr. Graham who were responsible for its purchase. It is also a character defining element and original feature of the Gardens.

Images:

1 - 3. Details of fountain and ornamental plinth 2011



4. Detail of plinth, lions, fleur de lys detail and fence, between 1923 and mid 1930s. Source: FNJ 36050, NPM



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Fabric	Boer War Memorial	
Location plan reference: 5		
<p>General: The formal unveiling of the Boer War Memorial or Fallen Troopers' Memorial was held on the 4th June 1906 (the day observed as a holiday for the Prince of Wales birthday). Lieutenant Colonel Pitt, Acting Minister for Defence officiated.</p> <p>Designer/Provenance: The memorial design was the work of Mr George Miller, a Nelson Monumental Mason.²⁸ Miller's proposal was chosen by a joint Troopers' Memorial Committee made up of representatives from the Patriotic Society and the More Men's Committee. The £250 cost of the memorial was met using unexpended funds held by both groups.²⁹</p> <p>Construction Details: The memorial was worked in Carrara, Italy.³⁰ It is not known which factory. It was set in place on the site by George Miller who also carved the commemorative inscription 'Dulce-Decorun Est-Pro-Patria-More' (It is sweet and fitting to die for one's country".) This inscription was used on a number of other Trooper memorials in New Zealand at this time.</p> <p>Design: One of eight surviving soldiers atop Boer War memorials around the country, the Nelson trooper is a marble representation of a volunteer soldier. The soldier stands on a marble pedestal which itself stands on a basalt plinth, 4 foot square. This rests on a (two) stepped concrete base (steps obscured by low hedge). The overall height of the memorial is 16 feet 4 inches. The base, plinth, pedestal and trooper are pleasingly proportioned and of an appropriate visual weight and design for its surroundings. The memorial lacks much of the iconography which appears on other pedestals but does include the fern leaf as a symbol of New Zealand identity. The granite plinth is signed G. Miller on the west face.</p> <p>Modifications:</p> <ul style="list-style-type: none"> At some point part of the Trooper's rifle barrel or stock and barrel was broken. In approximately 2007 this was reinstated using the same materials and to a pattern drawn from early photographs of the memorial.³¹ 		<p>1</p>  <p>2</p>

28 *Nelson Evening Mail*, 9 June 1905, p. 2; *Nelson Evening Mail*, 7 May 1906, p. 2

29 *The Colonist*, 5 June 1906, p. 2

30 *The Colonist*, 18 March 1911, p. 2

31 Perscom. L. Beaumont / P. Grundy, May 2012

Comments:

The troopers uniform is a replica of that worn by all New Zealand Mounted Rifles and it is to be expected that the rifle will also be a similarly exact replica. However, it is unclear from photographs and available research which particular rifle has been portrayed by the carver. Further study would clarify this. It would be expected to be either

- Martini-Enfield Artillery Carbines – issued by the NZ Government in 1898 to the 1st, 2nd, 3rd, 4th, and about half of the 5th contingents
- .303 Lee Enfield and Lee Metford Cavalry Carbines borrowed or bought from the British
- .303 Magazine Lee-Enfield Carbine 'New Zealand Pattern' issued by the New Zealand Government to some of the 6th and 7th contingents from 1901
- New Zealand Pattern MKI* issued from late 1901 – early 1903 to some of the men in the 7th, 8th, 9th & 10 contingents
- Long Lee Enfield rifles MKI* issued to the other men the 7th, 8th, 9th & 10 contingents³²

Other:

- At least 7 Boer War (Trooper) Memorials are registered with New Zealand Historic Places Trust.
- The Memorial was vested in the Nelson City Corporation in 1906.

Images: 1 & 2 September 2011

- 3. c. 1986 Source: Jock Phillips and Chris Maclean
- 4. c. 1910-1919 Sir George Grey Collection, 35-R840, Auckland Libraries, F.G. Radcliffe image



3. 1986





4. 1910-1919

³² Osborne, J. (1990) 'Carbines, Rifles, Bayonets & Shotguns used by New Zealand Mounted Rifles during the Boer War' <http://www.allaboutenfields.co.nz/history/bore-war-rifles/>; Milligan, J. 'The New Zealand Carbine', http://www.nzahaa.org.nz/art_nzcarb.asp

Fabric	Footbridge	
Location plan reference: 6		
<p>General: The footbridge was constructed in 1985³³ as a replacement for the 1895 bridge which had become structurally unsound. It utilised the existing concrete piles and was described at the time of its construction as an accurate replica of the original.</p> <p>Designer/Provenance: Unknown but believed to be Council.</p> <p>Construction Details: Three sectional bridge. Two outer sections slope upwards to the central flat portion. Crossed timbers brace the balustrade posts. The bridge is supported on two sets of two piles fixed to concrete plinths and braced with steel rods. Treated timber decking with a covering of chicken mesh. The deck structure is covered along each side by a facing board which is ornamented with a simple timber detail.³⁴</p> <p>Design: A stylistically unpretentious, simply constructed timber bridge positioned as much for ornamental effect as function. It enables otherwise inaccessible views and vistas and acts as a transition from the Hardy Street landscape space to the main body of the Gardens. It is important for its 'reflective effect' which was a highly valued aesthetic in Victorian gardens.</p> <p>Modifications:</p> <ul style="list-style-type: none"> • Since 2004 the bridge has been repainted and the board panel details are no longer of a darker contrasting colour as per the 1895 bridge <p>Comments: The bridge has limited historical authenticity as a replica however it contributes greatly to the landscape quality, and visual amenity of the Gardens. It continues the experiential dimensions planned into the Gardens- crossing water, viewing water lilies from above and reading the reflected form / mirror image of the bridge in the water of the pond.</p> <p>Images: 1 & 2. Views of bridge and piles September 2011</p>		 <p>1</p>  <p>2</p>

33 Photographs *Nelson Evening Mail*, 6 August 1985 & 18 September 1985


34 Brinkman (2005) p. 75

Fabric	Mill Race
Location plan reference: 7 & 8	
<p>General: The mill race is associated with the Flour Mill which opened in early 1845³⁵ and was subsequently taken over by Matthew Campbell. The race was undergrounded in 1862. From 1866 until 1887 it fed the Public Baths and continues to feed the Eel Pond.</p> <p>Designer/Provenance: Mill machinery was a Baxter and Stirratt patent mill brought out from England in December 1844. The designer of the Mill structure or Mill race is not known.</p> <p>Construction Details: The race has its source in the Brook at a point between Manuka and Bronte Streets. Water was first carried on a lead which was described in March 1845 as “tunneled (sic) 44 yards, open 110, and raised on wooden posts 242 yards) from the stream in Brook Street Valley.³⁶ Having reached the mill and turned the mill stones the water was discharged into the Eel pond. In November 1862 the mill spout was taken down and the lead disassembled and undergrounded using pipes imported from England and buried under 3 inches of gravel.³⁷</p> <p>Design: Not able to determine without archaeological investigation.</p> <p>Modifications:</p> <ul style="list-style-type: none"> • 1891 Two pipes laid from mill stream to pond for water spouts • 1940 covering over of the Alton Street water race on the old Cambell's Mill site • 2005 water from race channelled to turn the Rotary water wheel <p>Other: Remains of the mill race are extant in the southwest corner of the Gardens as a stream which flows into the Eel Pond. This race is protected from modification and earthworks by NZHPT registration.</p> <p>Images: 1. Waterfall from mill race c.1910-1920, G-36051-½, ATL 2. Rotary waterwheel 2011</p>	
 <p>1.</p>	
 <p>2.</p>	

35 *Nelson Examiner and New Zealand Chronicle*, 15 February 1845, p. 198

36 *Nelson Examiner and New Zealand Chronicle*, 8 March 1845, p. 5

37 *Nelson Examiner and New Zealand Chronicle*, 19 November 1862, p. 2; *The Colonist*, 9 December 1862, p. 3

Fabric	Summerhouse or Gazebo	
Location plan reference: 9		
<p>General: In 1993, as another gift to the City and the Gardens, the Nelson Rotary Club erected a gazebo or summerhouse on the south western side of the Eel Pond in the fernery. It was formally opened by the Nelson Rotary's President Peter Heath and the Mayor.³⁸</p> <p>Designer/Provenance: Not known.</p> <p>Construction Details: The gazebo is of simple construction. Basically hexagonal in shape it is constructed with a timber shingle roof and seats which extend around five sides of the structure. The balustraded rail and cross struts reference detailing on the bridge and the gazebo is similarly painted white. The structure is positioned to overhang the water.</p> <p>Design: A simple timber gazebo which is unpretentious in its design.</p> <p>Modifications:</p> <ul style="list-style-type: none"> • not known <p>Other: The gazebo is a new addition to the Gardens. It contributes to the visual amenity and experience of the Fernery and the Pond but is not an authentic structure.</p> <p>Image: 1. View of gazebo September 2011</p>		 <p>1.</p>

Fabric: Toilet	Location on plan: 10
<p>Erected in 1963 on the northwest of the Gardens adjacent to the Eel Pond and abutting the path. Although the toilets sit on the Suter Art Gallery lot they are part of the Queen's Gardens setting. They are of utilitarian design and do not contribute to the landscape quality of the Gardens.</p>	

38 G9/24. Reserves Specific: Queens Gardens 1.5.77-13.9.98, NCC

Fabric	Boundary treatments	
Location plan reference: 11,12,13,14		
<p>General: The original 1860s fence which partially bordered the Eel Pond on Bridge Street was a simple rail and post system. (Refer figure 2.4) This was followed by a picket boundary fence which extended around Tasman, Hardy and Bridge Streets by 1900. This was replaced with a more ornamental stone wall on Bridge Street, pickets on Hardy and a mix of stone wall, hedge and corrugated iron on Tasman Street. The Caretaker's house was screened from the Gardens initially with a corrugated iron fence, then a hedge and then by a rose covered trellis screen.</p> <p>Designer/Provenance/Design:</p> <p><u>Bridge Street:</u> The designer of the Bridge Street wall is believed to be City Engineers Department of Council. This wall was erected in 1932 and is a random bluestone wall with mortar detail and wide coping. This originally had a mesh and galvanised pipe fence top as seen in photographs of the fence in 1934³⁹. This is understood to have been removed between 1960 and 1980.⁴⁰</p> <p><u>Tasman Street:</u> Currently a mix of residential fencing types, views of which are for the most part mitigated by plant growth. In 1936 a small part of Tasman Street (from the Tasman and Bridge Street corner) was fenced with a stone wall of similar construction to that of the Bridge Street wall. This too had a galvanised pipe and mesh fence top. The coping detail on this fence is noted to differ from that of the Bridge Street wall.</p> <p><u>Hardy Street:</u> The most recent picket fence on Hardy Street was erected in 1986. It sits on a narrow concrete nib wall and has two recessed seating bays.</p> <p><u>Albion Square:</u> Access between the sites is via the wooded walk on the west of the Gardens egressing near the brick Powder Magazine. The boundary is fenced with a visually low impact single timber rail fence. Density of vegetation limits views into the Gardens.</p>		 <p>1</p>  <p>2</p>  <p>3</p>

³⁹ *Evening Post*, 21 September 1934, p. 4

⁴⁰ Brinkman (2005) p. 84

Bishop Suter Art Gallery:

Vegetation filters views of much of the building's structure. There is a partial internal timber paling fence used to screen off parts of the Gallery.

Modifications:

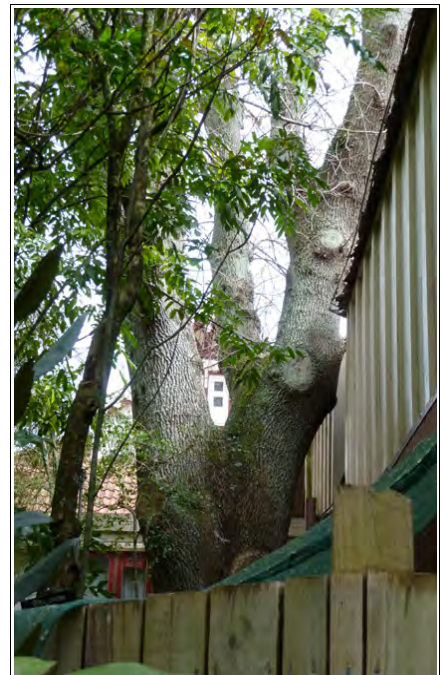
- Pipe and mesh fence-top on Bridge and Tasman Street stone walls removed at some point between 1960-1990
-
- Tree removals along the walk abutting the boundary between Albion Square and the Gardens fernery area

Images:


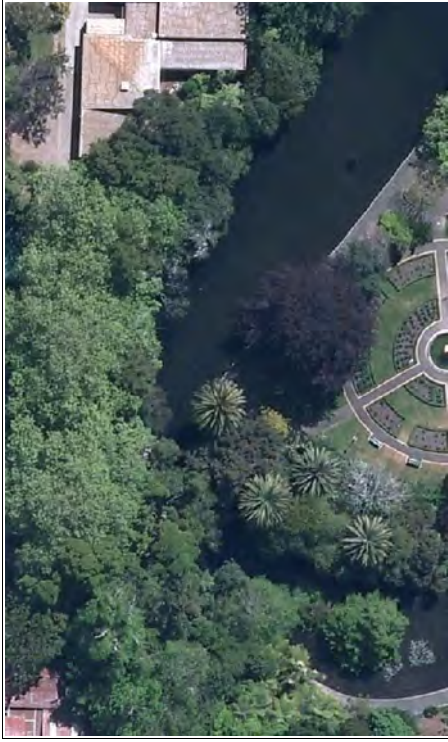
1. Bluestone wall Tasman and Bridge Street corner, Sept. 2011
2. Hardy Street boundary, September 2011
3. Tasman Street boundary, September 2011
4. Buffer plantings Albion Square boundary, September 2011
5. Timber privacy screen Suter Gallery, September 2011



4





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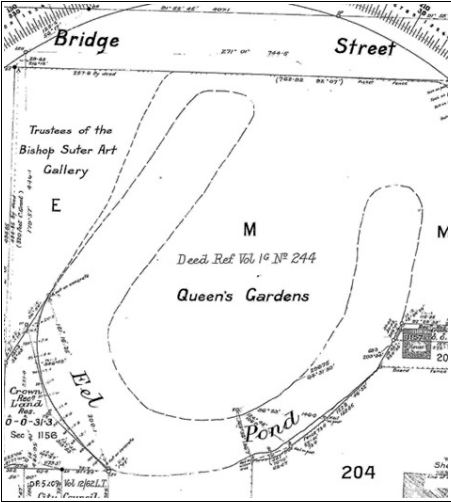


Fabric	Fernery	
Location plan reference: 15		
<p>General: According to Information Boards in the Gardens a fernery has been associated with the Gardens from 1905⁴¹. In 1916 newspaper reports note that the proposed fernery was being formed by the Caretaker of Milton's Acre.⁴² A number of fernery refurbishments followed, the most recent being 1995/1996.</p> <p>Designer/Provenance Nelson Fern Society, led by Edith Shaw planted into the basic structure of the existing fernery and native bush walk area which had been refurbished several times.</p> <p>Construction/Planting Details: Refurbished by volunteer labour and the generosity of many members of the public in 1995 and 1996. Installation of a sprinkler system enabled a diverse range of native species to be planted including perching and ground dwelling orchids, small shrubs, grasses, climbers (rata, clematis, native passion fruit) and over 105 different tree and shrub species. Lichen covered beech logs from St Arnaud were used as landscape features and japanese holly ferns positioned around the base of the Suter Gallery.⁴³</p> <p>Design: New species inserted into previous fernery.</p> <p>Modifications:</p> <ul style="list-style-type: none"> • not known <p>Other: For some time after the replanting of the fernery it was maintained by the Nelson Fern Society.</p> <p>Images:</p> <ol style="list-style-type: none"> 1. Late 1920s -1930s aerial view of fern plantings 2. 2011 view of fernery and native garden 		<p>1.</p>  <p>2.</p>

41 Information Boards quoted by Brinkman (2005) p. 11

42 *The Colonist*, 3 June 1916, p. 6

43 Nelson Fern Society Newsletter, August – November 1995, G9/24. Reserves Specific: Queens Gardens 1.5.77-13.9.98, NCCA

Fabric	Rose Garden	
Location plan reference: 16		
<p>General: The display of roses in a dedicated garden linked to the Priapus fountain has been a consistent feature of the Gardens since 1923. The current rose garden, formed in 1999, incorporates part of the original form of the rose garden into its design although the proportional balance between planted beds and lawn differs. The original rose garden was not box edged and the path system was of a more simple design and construction.</p> <p>Designer/Provenance: City Council Parks</p> <p>Construction Detail: Beds are divided by tile-edged asphalt paths which bisect the garden dividing it into four unequal spaces. Each rose bed is edged with terracotta border tiles. The greater rose garden area is defined by a metalwork hooped fence, and this theme is continued in the pond fence and a metal pergola which frames views of the Garden from the Hardy Street approach.</p> <p>Design: Formal circular rose garden with asymmetrical arrangement of paths which uses the Priapus fountain as its central organising feature. Rose beds are defined by buxus hedging and laid out in concentric circles which are separated by a band of lawn. The Garden and its associated herbaceous beds reflect a greater degree of structure and complexity than that of spaces closer to the property's boundaries particularly that of the Fernery and Native Garden.</p> <p>Modifications:</p> <ul style="list-style-type: none"> • ongoing refurbishment of rose stock as required <p>Comment: The Rose Garden can no longer be considered an authentic element in terms of its design and materials however it does continue the practice of rose display in the location which has been continuously used for this specialist garden since the early 1920s.</p> <p>Images</p> <ol style="list-style-type: none"> 1. View of Rose Garden late 1920s / early 1930s 2. 2011 view of Rose Garden 		 <p>1</p>  <p>2</p>

Fabric	Eel Pond	
Location plan reference: 17		
<p>General: The character defining feature of the Reserve, the Eel pond is a modified natural ox bow formed when the Maitai River created a meander.</p> <p>Designer/Provenance: Antequil Somerville's layout design for the Queen's Gardens smoothed out the irregular line of the pond margins and filled in the Bridge Street end of the west arm. Engineering specifications were worked accordingly by the City Engineer in 1887.</p> <p>Construction Details: The re-figuring of the pond was carried out by tender. Following this the bottom of the pond was levelled and covered with saltwater shingle in 1887 in an attempt to make it watertight. When this proved unsuccessful the bottom and sides were coated with tar in 1889.</p> <p>Design: Prior to Antequil Somerville's layout plan the irregular margins of the eel pond had been planted with Weeping Willows. This was a common treatment for water bodies and was considered a picturesque and romantic association. Subsequent plantings paired native species – cabbage trees and nikau palms and conifers around the pond reflecting a more Victorian eclectic treatment. Throughout time the reflective qualities of the pond have been highly valued.</p> <p>Modifications:</p> <ul style="list-style-type: none"> • Small island on eastern arm of the pond formed in 1929 • Removal of eastern water spout in 1929/1930 • Small island west of bridge formed in 1953 • Removal of 1896 swan fence at some point • Drained and cleaned on a number of occasions • New waterspout placed north end of western arm in 1999 • Bottom of pond cleared and 2000 cubic cm of mud removed in 2000 • Earthworks in 2005 for the construction of bridge piles • No longer retains internal period coating or natural edge 		 <p>1</p>  <p>2</p>  <p>3</p>

Comments:

The name 'Eel Pond' has been associated with this body of water since the earliest development of the town and refers to its historical provenance as an eel ground used by Maori. It was a dominant local landmark, a shared geographical marker and part of the mental map by which residents situated themselves and others within the town.

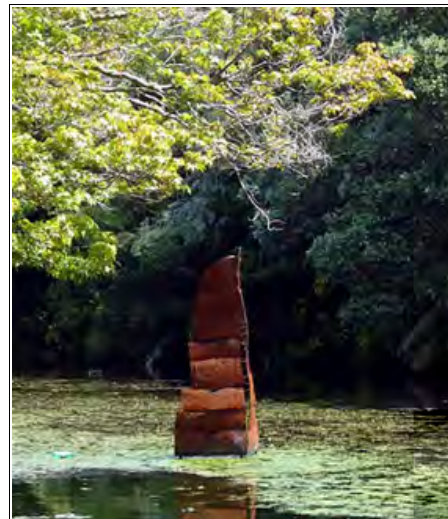
Originally valued for its water quality and serpentine form it was the key element around which the Gardens were organised in 1887 and remains a significant and character defining element of the site.

Through time the Eel pond has been used as a playground, fishing ground, mirror pond, acclimatisation holding pond, waterfowl habitat and the setting for outdoor sculpture.

The Pond is fed from the Brook by the Mill Race and drains into the Maitai River. Eels still continue to live in its waters, entering and leaving the pond by the Mill Race and drains to the Maitai.

Images:

1. Part SO666 dated September 1909 showing the form of the Eel Pond in 1909.
2. Postcard view of the pond in the early twentieth century
3. View of the pond looking south to Bridge street
4. 'Sentinel' by Dominique de Borrekens and Grant Scott



4

Fabric: Circulation System

Location on plan: N/A

No plans have been located which document the circulation system through time however photographs and extant tree placement suggests that the form and location of the principle walks have changed little since the first tree plantings. Some modification to secondary pathways and the loss of one of the connections to the Provincial Grounds is noted as a consequence of the Suter Gallery development in 1979. Rock edging is likely to be a mid twentieth century treatment although rock is noted to have been in use as low retaining, post 1923. The modern tiling treatment in the Rose Garden dates to 1999/2000. There is no evidence of seating bays cut into the grass in period photographs.

Fabric: Setting

Location on plan: N/A

The Suter Art Gallery grounds are a significant part of the Gardens' setting. This is not only a visual and spatial relationship but includes historical, cultural and planted associations. The Suter grounds contain mature trees which are believed to be part of the Gardens' early grounds development. (Refer Section 2.2.7)

Fabric	Vegetation - Mature and commemorative	
Location plan reference: various (well mapped by Council)		
<p>General: Character defining early remaining plantings reflect a Victorian garden aesthetic. This favoured exotic form and an air of 'space decoration' that was characterised by a sense of organisation. (Refer figures 2.11 & 2.23)</p> <p>Designer/Provenance: Early plant material was supplied via James Hector (Geological Survey and Wellington Botanic Gardens) and would have been conifer species. John Hale provided plant material for the August 1892 planting. This was both exotic and native. Members of the public donated trees – both exotic and native.</p> <p>Construction/Planting Details: The earliest species to be planted in the Reserve are believed to have been willows (around the pond margins and the Hardy Street portion of the Gardens) and Eucalyptus (on the boundary between Albion Square and Eel pond). Both species are common to early colonial landscapes and are likely to have been planted for environmental reasons as much as aesthetic effect.</p> <p>The next wave of tree planting occurred between September 1887 and 1891 and was dominated by species from what is known as the 'second colonial landscape'.</p> <ul style="list-style-type: none"> • September 1887 – conifers from James Hector (New Zealand Geological Survey & Colonial Botanic Garden) • Between 1887 & 1890 – additional conifers from Hector • 1891 – trees around the outside of the Reserve gifted by Mrs Trask <p>The Jubilee trees were planted in February 1892 and the formal large-scale development of the Gardens occurred in August 1892. At this time both exotic and native species were planted across the Gardens.</p> <p>Other documented planting occasions included Arbor Days in 1894 & 1897, the planting to commemorate the Queen's Diamond Jubilee in 1893, as well as visits by visiting dignitaries etc. Phoenix Palms, between the rose garden and the eel pond are likely to be an inter war plantings. Others Phoenix Palms within the grounds are believed by Council & Brinkman (2005) to predate these plantings.</p> <p>Design: Initially favouring a Victorian aesthetic with a mix of native species. By the late 1930s there was a move to 'modern horticulture' using fashionable period species.</p>		 <p>1. <i>Araucaria bidwillii</i>, September 2011</p>  <p>2. <i>Abies grandis x homolepis</i> (front) & <i>Cupressus torulosa</i> (rear), September 2011</p>

Modifications:

- Willows removed at intervals from as early as 1880
- Pine belt removed 1917⁴⁴
- Jubilee Rimu lost in ?
- Jubilee Sequoiadendron removed in 1999

Other:

It is likely that Nelson's early tree planting programme followed that of other New Zealand settlements and species selection for particular locations was influenced by prevailing environmental theory, colonial health anxieties, a need for wind protection and species availability. In 1863 newspaper reports noted "the inhabitants of Nelson have bestowed some attention by planting for shelter from the Waimea winds."⁴⁵ Willows and Eucalyptus were noted to be the favoured species.

Prevailing settler concerns with areas of swampy ground, or those deemed unhealthy such as that described around the eel pond also led to the planting of these species. Eucalyptus particularly, as well as weeping willows and other ornamental trees were regarded as efficacious in 'sucking up' unwholesome saturation, distilling it, and exhaling it, purified into the atmosphere. Other species were valued variously for their ability to absorb carbon and combat miasma.

Species of the second colonial landscape, which included *Pinus*, *Abies*, *Cupressus*, *Tsuga*, *Thuja*, *Sequoia*, *Cedrus*, *Taxus*, *Thujopsis*, *Araucaria*, *Picea* species and *Sequoiadendron giganteum* were initially introduced as timber / forest trees by the Government and dispatched by James Hector for trialling throughout New Zealand. By the 1870s pines had proved effective for shelter and wind protection but were described as early as 1863 as valuable species which made a 'capital shelter' and were effective in 'breaking the force of the rude winds'.⁴⁶

Conifers, including pines, were also valued for aesthetic reasons. Unlike many English trees they were evergreen and their unusual foliage and form (particularly *Araucaria*, *Cedrus libani*, *Abies* etc) contrasted with native vegetation. Their exotic geographical origin also contributed to their perceived special value.

An early belt of pines was planted behind what would become the aviary (refer image 4). Their lineal arrangement suggests an early shelter belt / wind or even visual screen. Other pines may have been planted for aesthetic reasons while specimen coniferae (some extant) were planted for ornamental display across the grounds.



3. Clipped *Cupressus macrocarpa*
Exploded detail G-11295-1/1, ATL



4. Pine belt, 1902-1917. Detail from
35-R859, George Grey Collection, AL

44 *The Colonist*, 17 November 1917, p. 2 & 1 December 1917, p. 2

45 *Daily Southern Cross*, 21 December 1863, p. 4

46 Shepherd, W. (2000) *Wellington's Heritage*, p. 203, *Daily Southern Cross*, 21 December 1863, p. 4;

Fabric: Vegetation less than 50 years	Location on plan: various (Note: well mapped by Council)
For the most part this reinforces the Victorian-era landscape aesthetic and expresses the general principles. Massed annual display is an important element and this has been a consistent feature of the Gardens and is noted in early photographs.	

Fabric: Views into the Gardens	Location on plan: 1,2,3
<p>These correspond particularly with the gated entry points (Pitt, Trask and the Coronation Gate entrance). Views or 'peeps' of the views as it was known was an important consideration and ironwork detailing in the Trask and Pitt Gates enables and encourages this. Also views through the open gates into the Gardens (particularly in the case of the Trask Gate, the form of which frames the view).</p> <p>The transition space between Albion Square and the Queen's Gardens would also have been important both visually and experientially as this was tied to moving through two different environments eg between the enclosed and rustic fernery /to the open and grass-carpeted grounds of the Provincial building's landscape.</p>	

Fabric: Internal Views	Location on plan: N/A
<p>Significant designed period views are difficult to gauge without a knowledge of the design intention for particular spaces however there are some general principles that held sway at this time. These are generally around display.</p> <p>Sculpture, ornamentation, memorials etc if white, were believed to be enhanced if positioned with a dark treed backdrop. (This may have been the rationale for locating the Boer War Memorial near the Pine belt.) The Pine belt would also have been seen as a perfect backdrop for the fountain.</p> <p>The original grass plat around the fountain basin would have been seen as a foil for the structure. Grass was considered a plant in its own right and was viewed in similar terms to a carpet into which patterns could be cut and colours and patterns inserted (Much like a Turkish rug). Shrubbery and border gardens were ornamented with turf ribbon borders as an edging. (Refer figure 2.12).</p> <p>The view of the rose garden from the bridge is another, although later (post 1923) important view.</p> <p>Views of the central grass area foregrounded by the Eel Pond are also important.</p>	

3.7 Physical Condition

The physical condition of the Gardens is generally good however some of the hard landscape fabric requires either repair, monitoring or assessment by a qualified specialist conservator as detailed below. This necessary treatment is also referenced in the Conservation Policies section of this plan. (Refer Section 6).

Trask Memorial Gate Pillars

The Trask Gate pillars are a rare surviving Tonga Bay granite structure. This stone is known to weather poorly and is prone to crumbling. The pillars are showing evidence of deterioration particularly at the base and require assessment and treatment by a qualified and experienced stone conservator. The treatment of this stone is noted to require consideration of the environment as well as the structure of the stone itself.

Photographed 2011



Pitt Memorial Gates

The condition of these gates is good however it is noted that over time the pillar foundations have sunk causing a slight tilting which is most noticeable in the pillars either side of the carriage gate.

It is not considered necessary to address this unless further movement occurs compromising the integrity of the ironwork.

Photographed 2011



Retaining Wall

South east side of the site bounding the Hardy Street grass area.

Parts of this retaining wall require assessment by Council staff to determine the integrity of the wall and repair as necessary.

Photographed 2011



Priapus Fountain

Basin

This basin dates from 1893 and is part of the Gardens' important heritage fabric. Cracking around the fence uprights, bolt holes and other areas should be reviewed by a specialist stone / concrete conservator to ensure that no further damage is likely to occur to this structure and to assess damage already sustained.



Photographed 2011

Fountain

The fountain's lion heads appear blocked (as at 17 September 2011). Although modifications to this fountain have impacted on the historic authenticity of the fountain piping system and its inverted urn top, it is still considered an important historic element and should be reviewed by an appropriate conservation specialist.

Stone Boundary Wall

Vegetation in close proximity to the wall has caused the coping to crack. Failure line can be seen following the mortar joint to the base of the wall.

This requires ongoing monitoring and repair together with a review of vegetation type and planting distances along the inside wall.

Bamboo which is also planted against the wall in Tasman Street should be carefully monitored as this has the potential to damage footings etc. Climbing plants on the inside of the wall (near the Coronation Gates) has the potential over time to damage the mortar joints and this growth should also be monitored.



Photographed 2011

Vegetation:

An assessment of tree health was outside of the scope of this Conservation Plan. It is noted that a few species in the Gardens appear on the World Conservation Union (IUCN) Red List⁴⁷ of threatened species including some of the significant trees / early plantings. This includes *Sequoiadendron giganteum* – vulnerable status, *Araucaria heterophylla* - vulnerable status, *Araucaria bidwillii* - lower status/ least concern, *Picea abies* – lower risk / least concern, *Jacaranda mimosifolia* – vulnerable status, *Thujaopsis dolabrata* – low risk and *Cupressus funebris* – lower risk, *Abies grandis* – lower risk / least concern status, *Abies grandis x homolepis* – taxon not as yet assessed.

⁴⁷ Methodology used to highlight species under risk of extinction

Section 4. Assessment of Significance

Preamble

It should be noted that the assessment of heritage significance is a subjective process. There is no codification or formula for undertaking an assessment but rather the values assigned should be considered as professional opinion combined with the historical analysis and site investigation. Assessment is undertaken to assist in the formulation of policy for future conservation treatment of the place.

Also, and as previously noted this Landscape Conservation Plan makes no attempt to identify or assess any tangible or intangible heritage values that the Queen's Gardens may hold for the six iwi who hold mana whenua in the Nelson region. It is however noted that New Zealand Historic Places Trust Guidelines direct that “the assessment and criteria used to determine significance values for any place connected with pre-European activity should be carried out in association with iwi/hapu.”¹ Accordingly, this information should be sought.

4.1 Criteria for assessment

There are a range of possible criteria to assess heritage values once sufficient information is gathered about a place. These include those outlined in the Historic Places Act 1993 and criteria used by various local authorities. In this case, assessment consideration was based on a seven values system used by the Nelson City Council in their evaluation of heritage buildings, places and objects as detailed below:

Historical and Social Significance

The heritage item has historical significance or value associated with a notable person, event, time period or activity. The building, place or object presents an important reflection of the social patterns of its time.

Cultural and Spiritual Significance

The heritage item contributes to the distinguishing characteristics of a way of life, religion, philosophy, custom, practice or other belief. A group or community holds the building, place or object in a high esteem. The heritage item has special significance to tangata whenua.

Architectural Significance

The heritage building, place or object is a significant example of a particular style or time period.

Group and Setting Significance

The heritage building, place or object has a degree of unity in relationship to its environment or surrounding buildings in terms of scale, space, structure, form, materials, texture and colour.

Landmark Significance

The heritage building, place or object, monument or artefact, is an important landscape feature of a particular area and in the community consciousness.

¹ New Zealand Historic Places Trust (1994) *Guidelines for Preparing a Conservation Plan*, p. 6

Archaeological Significance

The heritage building, place or object provides or has the potential to reveal important archaeological information and physical evidence of pre-1900 human activities.

Technological and Scientific Significance

The heritage building, place or object has important technological and scientific interest through its rarity and educational value and has the potential to provide further information through research.

4.2 Assessment of heritage values

Historic and Social Significance

- Queen's Gardens is directly associated with a number of prominent and influential Nelson business men who served for various terms as Mayor and/or Councillors and were instrumental in securing and directing the development of the Gardens in the 1880s and 1890s. This is particularly true of Charles Fell and Francis Trask who were early advocates for the establishment of the Gardens and Jesse Piper who was instrumental in their planting and early management. Similarly, Council employees, James Littlejohn and Samuel Jickell were directly associated with the physical form of the Gardens, specifically the groundworks and the design of landscape elements and Edward Christian who was caretaker of the Gardens and maintained the grounds for a period of at least 21 years.
- The Garden is also significant for its direct association with the Nelson architect Arthur Griffin who was responsible for the design of the Trask Memorial Gates, the architect Antequil Somerville who provided the 1887 layout design for the Gardens, and the Monumental mason George Miller through his work on the Trask Gates and his design for the Boer War Memorial.
- The Gardens have a high degree of historic and social significance by virtue of their direct association with numerous members of the Nelson public, and a number of distinguished politicians and businessmen in other parts of the country. These individuals subscribed funds for the Gardens' memorial and ornamental components and donated plants and birds in the formative years of the Gardens' development. The record of this association is retained in tangible form in the Trask and Pitt Memorial Gates, Priapus Fountain and Boer War memorial. In this same way the Gardens are associated with one of Nelson's prominent early Nurserymen, John Hale whose largess, physical engagement with the site and 1890s plant catalogue can be seen in much of the Gardens' surviving mature plant material.
- The site of the Gardens is one of the oldest recreational landscapes in Nelson. Even prior to its development as Queen's Gardens the grounds were the location of the city's first gymnasium (1864), a Public Bath (1866), the playing grounds of the Nelson Quoits Club (from 1886), a favoured location for the Nelson Angler's annual fly fishing competitions (from 1905) and the scene of small boat races and displays during WW2 as well as a venue for childrens' miniature yacht play into the 1940s. Since then, the Gardens have been used as a landscape of education, amusement, amenity and as a social venue by a broad spectrum of the community and consequently holds significant social meaning and association for generations of Nelson residents.

- The Gardens have significance for the high social and community value they have acquired. Twentieth century plant collections, voluntary labour and funds from members of the public, social service groups and specialist plant societies have directed their efforts and civic spirit at the Gardens creating and refurbishing gardens and features. This sense of community concern is also evident in historical attempts to prevent incremental reductions in the size of the Gardens (1905), attempts to expand the boundaries (1913 & 1936) and recent efforts by the Queen's Gardens Preservation Society to prevent changes within the Gardens' curtilage and the removal of mature trees.

Cultural and Spiritual Significance

- The Gardens have high significance for their remaining historical composition and surviving character defining features. These illustrate Victorian-era design strategies to generate specific responses to the landscape and its wider environment. These include; the symbolic narrative of the Priapus Fountain, the central feature of the Gardens, the orchestrated entrance experience using the design, proportion and materiality of the Memorial Gates, the organisation of pathways to ensure a gradual revelation of the Gardens and elements and use of the Eel Pond as a mirror pool etc. Late nineteenth century plant species illustrate the idiosyncratic plant collections which characterised Victorian Gardens at this time.
- The Queen's Gardens have high cultural significance as a recognised destination for national and international visitors and for their contributory role in promoting and maintaining Nelson's identity as a city with a unique setting and long history of Maori and then European settlement.
- The Gardens have an acknowledged national cultural significance, the result of regular photographing and the distribution of this pictorial record around New Zealand during the late nineteenth and early twentieth century. This photographic and postcard record was the work of many of New Zealand's noted photographers and early twentieth-century postcard manufacturers including; Frederick Jones, Frederick Halse, Tyree Studio, Frederick Radcliffe, Muir and Moodie, and A. E. Bradbury.
- The Gardens have a spiritual value as a landscape that enriches personal memories and associations through the experiential quality of their composition.
- The Gardens have a significant symbolic value as a locus of memorial and commemorative sentiment. The first physical marker was placed in the grounds in 1880 (Raikes Memorial), the symbolic act of turning the first sod was enacted in 1887, Boer War Memorial placed 1906, the Memorial Gates placed in 1912 & 1914, various items of militaria (1904-1953), Seat plaques (surviving from 1916 -). In addition, extant Arbor Day plantings (1894 & 1951), plaquing and planting by community groups to mark significant events and the planted record of the visits of royalty (Queen Beatrix, 1992) and the Governor General (Sir Paul Reeves, 1986) add a further layer of commemorative fabric.
- Queen's Gardens have significance for their early and ongoing role as a landscape of botanical education. This was a Victorian-era concept which was first realised in the grounds with plant labels and the exhibition of plants from 'all nations', and continued with their 1940s / 1950s role as an exemplar of good taste and modern horticultural practice. This educational role continues through the Gardens' demonstration of the horticultural potential of their unique microclimate.

Architectural, (Landscape and Aesthetic Significance)

- The Queen's Gardens have high landscape significance for their strong evocation of a sense of place and ability to convey the principle characteristics of a distinctive landscape type and style which is no longer part of New Zealand's landscape lexicon. This can be seen in aspects of the spatial organisation, remnant shrubberies, extant Victorian-period fashionable trees and shrubs, ornamental embellishments and the use of water as a decorative and reflective element. These elements reflect the late nineteenth century ideal of a Pleasure Ground.
- The Gardens have high significance for the evidence they contain of changing plant fashions, horticultural aesthetics and practices. Some plant fabric within the Gardens continues to reflect period horticultural fashions eg Rose Garden and Fernery and although the actual plants, (as post 1990s introductions) cannot be considered to be historically authentic, this does not diminish the associative value between the Rose garden and the Fountain and the Fernery and the Eel Pond.
- The Gardens have a high landscape and aesthetic value consequent on the beauty of its landscape attributes. These attributes include the pleasing spatial configuration of the ornamental garden, the contrast between the garden's nineteenth century design principles and the more natural form of the Eel Pond, the structure of landscape forms (including paths, lawns, planted beds, specimen trees, vistas within the grounds, and the designed contrast of colour, foliage, size, habit, engaging planted detail, open space and the seasonal appearance of plants.
- Other facets of the landscape's aesthetic significance are derived from its progressive development, the scale and maturation of much of the vegetation and the evidence of early nineteenth century memorial site fabric and strong sense of visual containment. These elements provide a perceptible record of the past and imbue the site with a strong time-depth.

Group and Setting Significance

- The Queen's Gardens have high significance as one of Nelson's flagship reserves. They are one of a very small group of Horticultural Reserves in the City, a category which acknowledges their importance in forming part of the City's identity and heritage and recognises their special historic and horticultural values and necessary protection from inappropriate use.
- The Queen's Gardens have a geographical and historical association with Albion Square where historic customary public use linked both landscapes as a large and contiguous public space. The shared narrative of the Acclimatisation Society is of local significance.
- The Suter Gallery grounds, as part of the Queen's Gardens' setting, make a significant contribution to the heritage significance of the Gardens by virtue of their shared landscape biography, significant vegetation and cohesive planting.

Landmark Significance

- The Queen's Gardens have been a significant landmark presence in the developed urban landscape of Nelson since the late nineteenth century. They act as a signifier of Nelson's early development of public open space.
- The Gardens have an important landmark significance for the presence of scheduled trees which because of their size, rarity, stature, scientific value and / or age are considered to be "the best and most significant in the District".² The Gardens' also contain independently nominated trees which appear on the Royal New Zealand Institute of Horticulture's Notable Trees Register.

Archaeological

- As a landscape of pre-1900 human activity the place is of considerable archaeological significance. The grounds have the potential to yield information that will contribute to a better understanding of New Zealand's Victorian-era public parks, early plantings and landscaping practices through further garden archaeological investigation, phytolith analysis and restivity studies. The Gardens also contain the mill race from Nelson's first flour mill and have the potential to contribute industrial archaeological information.

Technological and scientific

- Technological value derives from the evidence of landscape fabric material, trade skills and craftsmanship revealed in some of this fabric. This is particularly true of the iron and masonry work associated with the both Memorial Gates and the realised design of the Boer War Memorial.
- The landscape contains a significant arboricultural record from the late nineteenth century. Some of the surviving conifers, the oldest azaleas and the rhododendrons contain valuable genetic material and information concerning early species introductions into New Zealand. Many of the remnant plantings from the 1890s represent the nurseryman John Hale's nursery catalogue for that period.

² *Nelson Resource Management Plan 2010*, Appendix 2: Heritage Trees

4.3 Degree of significance

The degree of significance of each element has been assessed in accordance with the values detailed below. These values are:

Exceptional cultural significance – those features / elements which make an essential contribution to the overall significance of the place.

High cultural significance - those features / elements which comprise original fabric and are considered to make a particular contribution to the overall significance of the place, but may be in poor condition or have undergone a degree of modification.

Some cultural significance – those features / elements that have been extensively modified, are in poor condition and are considered to make some contribution to the overall significance of the place.

Neutral significance - those features / elements that have no appreciable significance.

Intrusive – those features / elements that may be adversely affecting or obscuring fabric of greater value or adversely affecting the significance of the site.

Element / Fabric	Degree of significance	Degree of authenticity ³ and significance value comment
Coronation Gates	Exceptional	Very high degree of historic authenticity and express historic, associational, cultural and design values
Trask Memorial Gates	Exceptional	Very high degree of historic authenticity. A character defining feature of the Gardens and a rare and nationally important example of the use of New Zealand's only true granite in the form of a memorial structure
Pitt Memorial Gates	Exceptional	Very high degree of historic authenticity and are a character defining feature of the Gardens
Priapus Fountain, Basin and Plinth	High	Original fabric which is a character defining feature of the Gardens but has undergone a degree of modification to both fountain and basin.
Boer War Memorial	Exceptional	Has a high degree of historic authenticity
Bridge	Some	Contributes to the landscape quality and general visual amenity and references earlier historic site fabric but has limited historic authenticity as a replica structure.
Mill Race	Exceptional	Very high degree of historic authenticity.
Water wheel	Neutral - Intrusive	Has no historical authenticity and a somewhat ambiguous or peripheral attachment to the place

³ Authenticity is defined as the credibility or truthfulness of the surviving evidence and knowledge of the cultural heritage value of a place. Relevant evidence includes form and design, substance and fabric, technology and craftsmanship, location and surroundings, context and setting, use and function, traditions, spiritual essence, and sense of place, and includes tangible and intangible values. Assessment of authenticity is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context. ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value Revised 2010

Element / Fabric	Degree of significance	Degree of authenticity and significance value comment
Summer house	Neutral	Contributes to the landscape quality and general visual amenity and references an earlier structure but has no historic authenticity.
Toilets	Intrusive	Detract from the setting
Bridge Street Boundary Wall	Exceptional	Has a high degree of historic authenticity
Tasman Street Boundaries	Neutral - Intrusive	Adversely affects the character of the Gardens in places
Albion Square Boundary	Some	Reflects early permeable boundary and shared amenity of the two landscapes
Hardy Street Boundary	Some	Reflects early boundary treatment but is not an authentic copy of original design
Internal Retaining Walls	Neutral	No appreciable historic significance
Fernery	Some	Extensively modified but makes some contribution to the overall significance of the place as a garden element associated with the site and the margins of the Eel Pond since the early twentieth century.
Rose Garden	Some	Extensively modified but make some contribution to the overall significance of the place as a garden type associated with the place and the Priapus Fountain since the early twentieth century.
Eel Pond	Exceptional to High	Character defining feature of the Gardens and integral to the original design but has undergone a degree of modification
Circulation System	Exceptional to High	Extant spatial organisation of the site has a high degree of historic authenticity and illustrates aspects of historic land use patterns but modified in surface treatment and path width in some places.
Setting	High	Illustrates historic use patterns and associations and makes an important contribution to the Gardens' overall legibility and coherence. Integral to the original design and ongoing use.
Vegetation - Mature	Exceptional	High degree of historic authenticity and a character defining feature of a Victorian-era garden. Reflects aspects of the historic land use patterns across the site. Integral elements in the historic designed experience of the Gardens.
Vegetation - Commemorative	High to Some	Continuation of the historic practice of using the place as a memory marker with plantings which in the main have a direct or important associational relationship with the Gardens

Element / Fabric	Degree of significance	Degree of authenticity and significance value comment
Vegetation – less than 50 years old	High to Some	Contributes to the legibility of the place as a period landscape and expresses some of the design principles but not necessarily the plant palette of a Victorian-era landscape.
Internal Views	High to some	Extant vignettes and orchestrated views make an important contribution to the Gardens and illustrate planned associations between planted and built fabric.
External Views into Gardens	Exceptional to some	Views from Gates into Gardens are character defining and experiential features.
Chinese Garden	Some to neutral	Contributes to the landscape quality and general visual amenity within the grounds but diminishes the overall historic authenticity of the landscape.

4.4 Summary statement of heritage values

The Gardens retain significant, (and in the case of the Trask Gates, rare and nationally important) monumental, commemorative and ornamental elements and plantings which illustrate the distinctive visual (including spatial), experiential and botanical qualities of a Victorian-era pleasure ground.

The Gardens have an additional and equally district-significant history as one of Nelson's earliest dedicated public ornamental landscapes. Further they have historic significance as an early site of organised public recreation.

The Gardens have contributed visually to Nelson's urban landscape for over a century and are held in high public esteem. They are a heritage landscape of regional importance.

Section 5. Framework for Conservation Policies

5.1 Conservation principles

The New Zealand ICOMOS (International Council on Monuments and Sites) Charter for the Conservation of Places of Cultural Heritage Value 2010 is the guide for the conservation of places of cultural value in New Zealand, both as a frame of reference for owners, territorial authorities, trades people etc and the general community. It is also a statement of professional practice for members.

The principles of the Charter (Refer Appendices) underpin the conservation policies recommended in this document and all decisions relating to the conservation of the place should be made according to those outlined in the Charter.

5.2 Regulatory requirements

Legislation and Government policy that is relevant to the management of the Queen's Gardens includes:

5.2.1 Historic Places Act 1993

The Historic Places Act is administered by the New Zealand Historic Places Trust (NZHPT). Under this act the NZHPT is required to establish and maintain a register of historic places, historic areas, wāhi tapu, and wāhi tapu areas, under Part II, section 22(3) the register includes historic places and historic areas.

The Queen's Gardens is a registered Category 2 historic place which recognises that it is a place of historical or cultural heritage.

Registration with the New Zealand Historic Places Trust (NZHPT) is an indication of the heritage value of the place but is not in itself any form of control on the building. Registration, however, assists in protection by notifying property owners and the public of the building's significance. Additionally, local authorities are required to have regard to entries in the Trust's Register.

In addition to the above the Queen's Gardens is an archaeological site in terms of the definition of an archaeological site in the Historic Places Act 1993. Under section 2 of the Historic Places Act 1993, an archaeological site is defined as any place in New Zealand that either – was associated with human activity that occurred before 1900; or is the site of the wreck of any vessel where that wreck occurred before 1900; and – is or may be able through investigation by archaeological *to provide evidence relating to the history of New Zealand*.

Under section 9(2) of the Historic Places Act 1993, the NZHPT may declare any post-1900 site to be covered by the archaeological site definition in section 2 by notice in the *Gazette*.

All archaeological sites in New Zealand that conform to the definition under the Historic Places Act 1993 as cited above have legal protection under Part 1 of the *Historic Places Act 1993*, whether or not they are recorded or their existence is known. The grounds of Queen's Gardens are known to have been used for over 100 years therefore an application for authority to damage, destroy, or modify an archaeological site must be sought from the New Zealand Historic Places Trust prior to any works that include ground disturbance, (including fencing, driveway formation, cable laying etc).

5.2.2 Building Act 2004

The Building Act 2004 controls all matters relating to building construction. Under the Building Act 2004 (amendments March 2005), a building is defined as:

(a) a temporary or permanent movable or immovable structure (including a structure intended for occupation by people, animals, machinery, or chattels); and includes a number of structures and systems attached to or forming part of a building. These inclusions can be found detailed in Section 8 1.(b) of the Act

The following matters are of relevance when considering the introduction of new built features within a historic site and also repairs, maintenance and alterations to existing and historic buildings. Several do not apply to the Queen's Gardens, or are unlikely to, but are included here for completeness.

Repair and Maintenance (Schedule 1 Exempt Building Work)

A building consent is not required for 'any lawful repair and maintenance using comparable materials'. However, all work is required to comply with the Building Code. This means compliance with durability requirements (clause B2): for structural elements, not less than a 50 year life; for secondary elements which are difficult to replace, 15 years; and for linings and other elements that are easily accessible, 5 years. In dealing with heritage buildings, it is appropriate to aim for a 50 year life for all elements.

Principles to be Applied (Section 4)

Assessment of building work subject to the Act is required to take into account, amongst other things, 'the importance of recognising any special traditional and cultural aspects of the intended use of a building', and 'the need to facilitate the preservation of buildings of significant cultural, historical or heritage value' (sub-sections d and l); also 'the need to facilitate the efficient and sustainable use in buildings of materials and material conservation' (sub-section n).

Historic Places (Section 39)

When a territorial authority receives [raises] an application for a project information memorandum or a building consent for a registered historic place, historic area or wāhi tapu, it must inform the NZHPT. This is of particular relevance to Queen's Gardens.

Building Consents (Section 40 - 41)

It is an offence to carry out building work not in accordance with a building consent, except for exempted buildings and work as set out in Schedule 1 of the Act. (These include certain signs, certain fences and retaining walls, tanks etc, as well as repairs and maintenance.)

Section 41(c) allows for urgent work, such as emergency repairs, to be carried out without a consent, but such work is required to obtain a Certificate of Acceptance directly after completion.

Compliance Schedule and Warrant of Fitness (Sections 100 – 111)

A compliance schedule is required for a building that has specified systems relating to means of escape from fire, safety barriers, means of access and facilities for use by people with disabilities, fire fighting equipment and signage.

Such systems must be regularly inspected and maintained, and an annual building warrant of fitness supplied to the territorial authority. The purpose of the warrant of fitness is to ensure that the systems are performing as set out in the relevant building consent. A copy of the warrant of fitness must be on public display in the building.

Alterations to Existing Buildings (Section 112)

Alterations to existing buildings require a building consent, which will be issued by the consent authority if they are satisfied that after the alteration the building will 'comply, as nearly as is reasonably practicable and to the same extent as if it were a new building, with the provisions of the building code that relate to:

- (i) means of escape from fire; and
 - (ii) access and facilities for persons with disabilities, and
- continue to comply with the other provisions of the building code to at least the same extent as before the alteration'.

Alterations that do not comply with full requirements of the building code are detailed in section 112

Access (Sections 117 – 120)

In carrying out alterations to any building 'to which members of the public are to be admitted ... reasonable and adequate provision by way of access, parking provisions and sanitary facilities must be made for persons with disabilities'.

Dangerous, Earthquake-prone and Insanitary Buildings (Sections 121 – 132)

A dangerous building is one likely to cause injury or death, whether through collapse or fire. An earthquake-prone building is one that will have its ultimate capacity exceeded in a moderate earthquake and would be likely to cause injury or death. An insanitary building is offensive or likely to be injurious to health because of its condition or lack of appropriate facilities.

General Comment

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

5.2.3 Protected Objects Act 1975

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

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

5.2.4 Resource Management Act (RMA) 1991

Amendments to the Resource Management Act (RMA) in 2003 enhanced the provisions of this Act in respect of historic heritage. The amendments strengthened the recognition of historic heritage by including it as a “Matter of National Importance” – including “outstanding landscapes”, “the relationship of Māori and their culture and traditions with their ancestral lands, water, sites, wāhi tapu, and other taonga” and “the protection of historic heritage from inappropriate subdivision, use, and development”.

Under the RMA historic heritage means those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures, deriving from any of the following qualities: archaeological, architectural, cultural, historic, scientific, technological; and includes: historic sites, structures, places, and areas; archaeological sites; sites of significance to Māori, including wāhi tapu; surroundings associated with the natural and physical resources.

5.2.5 Local Authority Legislation

Nelson Resource Management Plan (NRMP)

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

This is achieved through the identification, classification and scheduling of heritage buildings, places, or objects and important trees. Currently the Queen's Gardens is not a scheduled place under the NRMP.

However within its landscape there are a number of scheduled trees which are subject to controls depending on their protection status as follows.

Heritage Trees - Protection and retention highly desirable

Landscape Trees - Protection and retention important

Local Trees - Protection and retention desirable

Whakatu Nelson Heritage Strategy

In line with the Local Government Act 2002, and the Resource Management Act 1991 (RMA), Councils have a role in protecting and interpreting the past to achieve community outcomes. To ensure Whakatu Nelson's heritage is respected, celebrated and protected Council have adopted the Whakatu Nelson Heritage Strategy. The objectives of this Strategy are five-fold and those of most relevance to the Queen's Gardens are;

Objective 1: To identify Whakatu Nelson's heritage resources

Objective 2: To protect, conserve and maintain Whakatu Nelson's heritage

Objective 3: To interpret and enhance Whakatu Nelson's heritage resources

5.3 Threats Identification

A key aspect of the management of heritage places is the identification of threats to heritage values and the implementation of appropriate actions to remove or ameliorate any potential or actual damage. The principal categories of threat identified at the Queen's Gardens are listed below and discussed in the following sections:

- Loss of heritage values
- Failure to recognise heritage significance to Māori
- Development within immediate setting and adjoining sites
- Natural processes
- Visitor activities
- Information loss

The management of these threats is specifically addressed by the conservation policies and recommendations in Section 6.

5.3.1 Loss of heritage values

In general, the current management of the Queen's Gardens is undertaken in a manner that minimises the risk of loss of heritage features and values. However, the avoidance of actions which may result in the loss of heritage authenticity and integrity is also a major objective of this plan. Management must include the regular assessment and necessary stabilisation of heritage fabric by appropriately qualified specialists. This is particularly the case in respect of the Gardens' significant stone, concrete and iron fixed feature elements.

Good management requires an on-going commitment of resources, a clear prescription to guide management actions and the baseline survey and regular monitoring of heritage fabric. Inadequate provisions for this may constitute a threat.

Other threats to the heritage authenticity and integrity include the selection of unqualified specialist conservators, delays in commencing work, undertaking inappropriate remedial works or maintenance, the erection of inappropriate new structures and the failure to act upon known threats.

5.3.2 Failure to recognise heritage significance to Maori

Maori heritage is a matter of national significance under both section 6(e) and 6(f) of the RMA. A fundamental element in the management of places which hold significance to Maori is the role of tangata whenua in the identification and protection of Maori heritage values. The Queen's Gardens is a landscape which is understood to have played a historic role in the culture and traditions of dominant iwi in pre-European times.¹ For this reason local iwi should be involved in identifying any tangible and intangible values that the site may hold from them to enable the formulation of appropriate protection mechanisms.

Failure to seek the involvement of local iwi may constitute a threat to the complete understanding and protection of the Queen's Gardens' heritage values as well as a breach of the Whakatu Nelson Heritage Strategy and other legislation.

5.3.3 Development within immediate setting and adjoining sites

Changes in land use bordering the Queen's Gardens have the potential to threaten the visual integrity of the Gardens and setting. Inappropriately scaled or visually dominant structures, or incompatible land use such as more intensive or high density residential housing bounding the place has the

¹ Mitchell Research (2001) *The Suter: Some Maori Perspectives*

potential to compromise the experiential, spatial and environmental quality of the Gardens. It also has the potential to impact upon the heritage values of the Gardens. Such activities may also cause the loss of, or damage to, archaeological features and planted landscape which is outside of the current legal boundaries, but which form part of the Queen's Gardens setting. Without effective appearance controls, buffering (where and if possible), appropriate mitigation strategies and an attempt to balance the scale of new developments with the scale of the Gardens, there is the potential for the Queen's Gardens to lose many of the qualities which contribute to its unique sense of place.

5.3.4 Natural processes

Loss of the Gardens' impressive collection of late nineteenth and early twentieth-century tree stock, as well as other historically important trees would significantly impact the heritage and aesthetic values of the place and weaken the legibility of the Gardens as a Victorian-era pleasure garden. This is not only an incremental threat as significant trees reach senescence, but there is also the potential for large-scale loss caused by single events such as fire, cyclonic storms etc. The latter large-scale events are difficult to predict and in the case of weather events there is nothing that can be done to prevent such natural phenomena occurring. Nevertheless preventative actions to minimise damage should form part of the planned programme of site monitoring. Requisite within these is regular arboricultural assessments and systematic tree hazard evaluation surveys to identify the structural soundness of all trees, identify any potential limb failure etc to safeguard against additional site and structure damage.

In the event of damage or destruction to any part of the Gardens a lack of, incomplete or outdated site records (both plan and photographic) would be an impediment to any necessary conservation works. Ensuring that sufficient physical and documentary evidence exists is critical to enable reconstruction without conjecture.

Loss of the Gardens' early and commemorative plantings as a consequence of over-maturity or irreversible disease is a more easily anticipated threat. A commitment to the retention of important authentic genetic material in perpetuity, and a planned strategy of propagation and replacement should form part of the overall long-term management of Queen's Gardens. This will ensure the continuation of the historic association between the site and its significant extant plant material.

5.3.5 Visitor Activities

The current passive amenity use is compatible with heritage status of the Queens' Gardens. However, visitor activities, if not managed appropriately, do have the potential to cause damage through the concentration of large groups of people at specific points, informal tracking, vandalism, tree climbing etc. Ensuring appropriate visitor use in the future will be a key factor in ensuring the long-term conservation of the Gardens.

5.3.6. Information loss

The loss or damage of archival information, such as primary source documents, built /planted plans, photographs, unrecorded oral histories and ex-situ site fabric (eg plaques, signage) constitutes a threat to the heritage values of the site. This material provides a link with the past, can contribute to an understanding of dramatic and subtle changes that have affected the landscape, and is an integral component of the history of Queen's Gardens.

Similarly the loss of management documents may also threaten the long term protection of the Gardens. Understanding the management history of the Gardens and the effects of particular interventions will assist with future decision making.

Section 6. Conservation Policies

Preamble

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

The following conservation policies are informed by the assessed heritage value of identified significant site elements or fabric. Policies have been framed to:

- respect the property's heritage values
- safeguard the place and its significant fabric and setting from inappropriate modifications, adaptations and development which may compromise, diminish or destroy its heritage integrity
- retain and protect the character defining qualities of the Gardens
- provide a document which can be used as an appraisal measure for assessment of present and future care and changes to the Gardens

Definitions

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

6. Policies

6.1 General Policy

The history of the Queen's Gardens landscape and setting is shared by a number of iwi who historically occupied locations in and around the greater Nelson region and exercised their take rights to Nelson's various seasonal mahinga kai. This is understood to have included the Eel Pond however the nature and significance of this latent association is unclear.

Recommendation:

- A.1 Review of this Landscape Conservation Plan should be undertaken by iwi who hold mana whenua in the Nelson region. Any tangible or intangible cultural heritage values that the site might hold Nga-ti Koata, Nga-ti Kuia, Nga-ti Toa Rangatira, Nga-ti Ra-rua, Nga-ti Tama, and Te Atiawa, and any other groups with customary association rights, should be taken into account in the determination and assessment of heritage significance and conservation policies. This is consistent with New Zealand Historic Places Trust Guidelines which direct that *the assessment and criteria used to determine significance values for any place connected with pre-European activity should be carried out in association with iwi/hapu* and the Memorandum of Understanding between Nelson City Council and Tangata Whenua o Whakatu which ensures that *both parties are responsible for the looking after ngā taonga tuku iho (the treasured resources) of Nelson for present and future generations.*

6.2 Management

The Queen's Gardens is managed as a Horticultural Park by Nelson City Council Parks and Reserves under the provisions of the *Parks and Reserves Activity Management Plan 2009*.

Recommendations:

- B.1 Manage the Queen's Gardens on the basis of the current Parks and Reserves Activity Management Plan 2009 which recognises and provides for the protection of areas of heritage and areas of cultural importance in parks.
- B.2 Consistent with the objectives of this plan, conserve the Gardens on the basis of the definitions, principles, processes and practices in the New Zealand ICOMOS Charter for the Conservation of Places of Cultural Significance 2010.
- B.3 Ensure a consistency and correct usage of the name of the Gardens. The Gardens were named Queen's Gardens as a mark of respect for Queen Victoria at the time of the 50th Jubilee of Coronation. The correct use of this name on information boards, websites, Council documents etc is an important signpost to the Gardens' history.
- B.4 There should be no further subdivision of the place or excision from or alienation of the place.
- B.5 This Conservation Policy should be reviewed every 5 – 7 years or as substantial new information arises.

Implementation Guide:

Not only should the Queen's Gardens retain all of its current land but any opportunities to reconnect or unify historically associated sites should be taken. For example, the Albion Square Historic Area and the Queen's Gardens sit in relative isolation to one another yet share a common late nineteenth / early twentieth-century narrative which is currently not legible. It is desirable that the historic relationship of the conjoined civic-social landscape of the Gardens and the Provincial Grounds, which includes the early operations of the Nelson Acclimatisation Society, is better expressed. Both landscapes would benefit from a stronger physical and interpretive connection and the cohesive stewardship of both sites as one expanded cultural heritage landscape or heritage precinct.

6.3 Setting and Layout

Apart from a concern to conserve evidence of the Queen's Gardens historic fabric, layout and associational relationships there is also a need to protect the Gardens from a loss of integrity and definition.

Recommendations:

- C.1 Conserve the remaining integrity of the Gardens as a landscape of regional significance ensuring the maintenance of its layout and setting while removing or modifying incongruous intrusions.
- C.2 Every effort should be made to ensure the wider setting remains a compatible one. Any adjacent landuse or development should complement the Gardens in terms of design, proportions, scale and materials and should not undermine its integrity or its setting or negatively affect the heritage significance or its significant designed and acquired aesthetic

qualities.

- C. 3 Development on adjoining boundaries which has the potential to negatively impact the heritage values and acquired experiential qualities of the Gardens should be carefully monitored and every effort made to mitigate at best, or minimise where mitigation is not possible, any adverse effects caused by the development activity.
- C. 4 Avoid introducing permanent monuments, memorials, plaques or artwork within the Gardens that have no direct or compelling relevance to the place.
- C. 5 Where possible recover earlier elements that enable a greater appreciation of important remnant layouts such as filling gaps with known earlier species or, where this is not possible new plantings which reflect the Victorian spirit and historic style of the place.
- C. 6 All fabric assessed as having an exceptional or high degree of heritage significance is to be regarded as an important cultural object. The retention of which is extremely important.

Implementation Guide:

The Queen's Gardens and setting should be scheduled in the Nelson Resource Management Plan as a 'Group A' place based on the Assessment of Significance completed for the Garden's. It is important that this listing include all of the features which contribute to the Gardens' significance and especially those which are of exceptional significance; Trask and Pitt Memorial Gates, Coronation Gate, Mill Race, the Boer War Memorial, Eel Pond and the Bridge Street wall. Any subsequent vegetation found to have a significant association with the Gardens should be considered for scheduling in the Nelson Resource Management Plan.

6.4 Views and Spaces

Spaces are the most vulnerable entity within the Queen's Gardens because of their more subtle nature yet they are a critical element in the integrity and substance of the widely appreciated scenic and experiential qualities of the Gardens. Although eroded somewhat on the southeast (Tasman Street views of residential boundaries) and weakened on the shared boundary with Albion Square the spatial quality of main internal spaces have been maintained and important principle entrance experiences and bridge views retained.

Recommendation:

- D. 1 Maintain and carefully enhance the Queen's Gardens as a cultural landscape, including its shared edges with adjoining lots, in order to retain, and in the case of Albion Square recover the integrity of its spatial, experiential and scenic qualities.
- D. 2 Development works which seek to unify Albion Square and the Queen's Gardens should ensure that each landscape's unique sense of place is respected. Boundary treatments, view shafts, glimpsed vignettes etc between the two spaces should be carefully managed to ensure that the Garden's strong sense of visual containment is not compromised.
- D.3 Ensure significant designed vistas are retained and not compromised by extraneous development or intrusions. For example, the view through the Trask Memorial Gates to the bridge is compromised by the strongly geometric-shaped groundplane patterning which was laid following the removal of the original round fountain.

- D. 4 Ensure that various structures introduced with the Queen's Gardens – signage, furniture, bins, light standards etc conform to a high standard of design and are based on a well considered system in order to minimise visual intrusions.
- D. 5 Any modifications or planned garden refurbishment works should be designed and undertaken with reference to the Assessment of Significant Site Fabric and Elements and these Conservation Policies. As well as having regard to built and planted heritage fabric the designed experiential qualities of the landscape must be respected.

Implementation Guide:

Generally maintain the pattern and species diversity of plantings throughout the Gardens, consistent with Victorian-era character, environmental considerations and public safety. Ensure that a balance is maintained between exotic species (particularly conifer species and ornamental shrubs) and native species in all areas of the Gardens apart from the dedicated Rose Garden and the Fernery / Native garden. The exotic plant palette should respect the somewhat idiosyncratic plant collections which characterised Victorian and High Victorian gardens / Public parks.

6.5 Landscape fixtures and features

Included in this category are the various elements which make up the Queen's Gardens environment- fences, gates, memorials, fountain, mill race, path edges etc.

Recommendations:

- E.1 Generally all stone and early concrete edgings, walling, gates, memorials, the Priapus Fountain, the footbridge piles and the extant form of the Eel Pond, the mill race and the historic outline of the Rose Garden should be conserved in situ as these indicate the basic layout of the Gardens.
- E. 2 No reinstatement of lost elements should be undertaken unless their reinstatement can be supported by historical evidence and undertaken without conjecture.
- E. 3 As much as possible maintain the traditional surface draining patterns and edges where this is known to be historically authentic.
- E. 4 The archaeological resources of the Queen's Gardens should be conserved in those parts of the grounds which remain unmodified. As a pre-1900 site the Historic Places Act 1993 directs that all new works in the Gardens require an archeological authority from the New Zealand Historic Places Trust prior to the commencement of work to ensure the protection of garden archaeology. As horticultural activity involves considerable ground work NZHPT recommends that an authority be in place on a continuing basis to ensure that a protocol is in place when groundworks are undertaken.

6.6 Vegetation

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

Recommendations:

- F. 1 Older plantings up to the mid twentieth century, those associated with important vestiges of an earlier layout (eg shrubbery), those having a notable association with an individual or event and rare species have exceptional to high heritage significance. Their evidential value, historic value aesthetic value and experiential qualities make an enormous contribution to the Gardens' overall historic authenticity and should be considered as important candidates for conservation.
- F. 2 The current practice of replacing like for like should continue with identified important species (both trees and shrubs including those scheduled as being of landscape and local importance). Those trees and shrubs which are considered to be formative plantings (late nineteenth century and early twentieth century) and those associated with a significant event eg Arbor day plantings should be propagated wherever possible to ensure their genetic material is retained on site. (Evidential value resides in the actual genetic lines inherited from the past.) In cases where this is not possible because of tree health issues, every effort should be made to replace these with the same species. Where changes in the Gardens' growing conditions prevent this replacement species should aim to replicate the spatial, visual and horticultural characteristics of the historic species as closely as possible.
- F. 3 Wherever possible significant vegetation eg historic and period plantings should not be replaced or destroyed but rejuvenated using appropriate horticultural practices eg pruned back hard in the case of shrubs etc, division of bulbs, etc.
- F. 4 Those plantings which have historic, associative and /or aesthetic values (including those listed in Appendix 2 of the Nelson Resource Management Plan) should be maintained in the Gardens for as long as is practicable.
- F. 5 Following any necessary removal of significant trees (eg senescence) consideration should be given to the retention and use of these in the grounds (eg as seats or seating detailing in the Fernery etc) if timber type permits. In this way the association between the tree and the Gardens is continued.
- F. 6 Ongoing seasonal recording of the Gardens should be undertaken to ensure that all bulbs and other dormant perennials are identified, recorded and their heritage significance assessed. Should any of this plant fabric have an established heritage value an appropriate propagation programme such as seed collection, bulb harvesting, genetic stock cuttings etc, should be initiated to ensure their protection and ongoing association with the Gardens.

6.7 Use

The current uses of the Queen's Gardens and setting are generally a continuation of uses established at the end of the nineteenth century and are consistent with the Gardens' original intended purpose. This was to provide a botanically stimulating, ornamental public garden for the passive enjoyment of the Nelson public without the exclusive use of any one specific group.

Recommendations:

- G. 1 Continue to manage the Gardens as a Reserve with a horticultural emphasis and a place for passive recreation. This use is intimately connected with the heritage values and cultural messages of the place.

- G. 2 Ensure any future uses of the Gardens are consistent with conserving its extant layout and fabric, special character and views.
- G. 3 Where a part of the Queen's Gardens needs to be adapted for a new use, ensure that the landscape context of the site is respected such that its heritage significance is not compromised or obscured. Any new structures should be of contemporary design to an exemplary standard using quality materials with a view to generally being visually subservient within the relevant landscape context.
- G. 4 When any adapted use with new building / buildings² is proposed an assessment of effects on the potential impacts to the Gardens as a whole should be undertaken by a heritage landscape architect, or landscape architect conversant with heritage landscape conservation practice and principles to ensure that the character and heritage values of the Gardens are not compromised.
- G. 5 Any adapted use project should respect ICOMOS guidelines and any adaptation within the Gardens should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the cultural heritage value of the place.

6.8 Planning and skills

Planning for specific projects and the execution of necessary work should recognise the ongoing need for advice, input and/or supervision from people with specialist skills. Skills of particular relevance include but are not limited to; architectural stone conservators, ironwork conservation specialists, local iwi representatives, heritage landscape architects, military historians / antique and Historical Arms specialists, New Zealand Historic Places Trust archaeologists etc

Recommendations:

- H. 1 Where repairs and fabric assessment is required this should be carried out by appropriately qualified and experienced professionals. In the case of the Trask Memorial Gates and the Fountain basin which require early assessment and treatment this should be undertaken by a Stone Conservator.
- H. 2 The New Zealand Historic Places Trust, as New Zealand's lead historic heritage agency, and Nelson City Council should maintain a close working relationship to ensure that current and future development proposals and future Nelson Resource Management Plan provisions do not compromise the heritage values of the Queen's Garden or its setting.
- H. 3 Consider the involvement of other interested stakeholders in discussions concerning new projects which may affect the Gardens' heritage values. These discussions could include groups such as local iwi, the Nelson Heritage Advisory Group, Queen's Gardens Preservation Society or other groups which may form in the future such as a Friends of the Queen's Gardens.

6.9 Interpretation

In the context of this Conservation Plan the concept of interpretation is understood as being about engaging with the meaning or significance of the place, even to the point of intellectual provocation,

² As defined under the Building Act 2004

rather than the delivery of information. Interpreting the Queen's Gardens, both within the place and in relation to links to its former boundaries and adjoining associated sites represents a major opportunity as the historical linkages and much of the developmental history is not well appreciated or understood.

Recommendations:

- I. 1 Continue to interpret the Gardens while expanding the interpretation strategy to take into account the research material included within this Conservation Plan.
- I. 2 If / when new Information Boards are produced for the Queen's Gardens' the significant contribution made by Councillor Jesse Piper in the Gardens' development should be acknowledged. The Maori history and significance of the Eel Pond should be more comprehensively acknowledged in appropriate ways which involve the input of iwi.
- I. 3 Where appropriate consider the use of innovative means to interpret the Gardens, its former boundaries and adjoining associated sites. These could include temporary or ephemeral interventions in the Gardens.
- I. 4 Should any landscape / element reconstruction be considered as a means of interpreting the place, the reconstruction must be based on relevant archival and archaeological evidence.

Implementation Guides:

More could be made of early historic connections between the Queen's Gardens and places such as the heritage structures and plantings in Albion Square and the Suter Gallery. Other interpretive opportunities could include specifically focused thematic projects around period environmental beliefs, the way in which public spaces were used and enjoyed, histories of people associated with the Gardens, local residents recollections of the Gardens through time, the representation of the Queen's Gardens in art and photography through time etc.

6.10 Maintenance

It is of particular importance that the maintenance programme for the Queen's Gardens is formulated to ensure that the material safeguard of the Gardens' Victorian-era qualities, remaining plant palette and significant landscape fabric.

Recommendations:

- J. 1 This Conservation Plan should be used as a guide in the creation of an Asset Management Plan for Queen's Gardens
- J. 2 Ensure that all people involved with the management and maintenance of the Gardens are aware of the cultural significance of the place, its important vegetation and fixed feature elements, including the potential of the Gardens' archaeology which is yet to be assessed.

6.11 Records

Recording and documenting the Queen's Gardens over time is an important ongoing resource for future conservation and management planning. It is particularly important where significant plant material is reaching senescence or fixed feature elements are under threat.

Recommendations:

- K. 1 Ensure the Gardens' archival resource is conserved in line with accepted document conservation practice as undertaken by Council's Records Management. This includes all material which is currently held by Council that relates to the Queen's Gardens such as reports held, aerial maps, photographic records, old planting plans, as well as artifacts such as significant commemorative plaques, records such as herbarium samples taken by SCION/FRI etc.
- K. 2 Maintain an ongoing system for recording any significant changes to plant fabric or layout in the Gardens eg tree removal, planting of progeny of historic stock etc. If possible, records should be kept in two locations so that in the event of major loss or destruction there are duplicated written and photographic records to work from eg copy held by Records Management and one offsite at for example the Museum or Library.
- K. 3 The regular photographic recording of sites, buildings, structures and moveable items of heritage significance, particularly gardens is an accepted international conservation practice. At a bare minimum it is recommended that 'before' and 'after' digital photographs are taken (metadata retained) for any planned changes to; the three sets of Memorial Gates, Fountain, Boer War Memorial, Bridge, Mill race, Bridge Street wall. It is also recommended that the introduction of new hard landscape elements are photographically recorded and a photograph taken prior to the removal of exceptional and high significance vegetation prior to its removal.
- K. 4 The site should be photographically documented on a five to ten yearly basis corresponding with the conservation plan review and photographs lodged in a secure archive as detailed above.

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Plan of the Salmon Ponds, Nelson 1867, Map M237

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SO 1929, Government Reserves, City of Nelson

SO 6666, Land to be added to the Queen's Gardens 1909

SO 10091, Boundaries of Lot 1. Suter Gallery site as surveyed 1978

7.8 Photographic Collections

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Frederick Jones jnr collection

Frederick Halse collection

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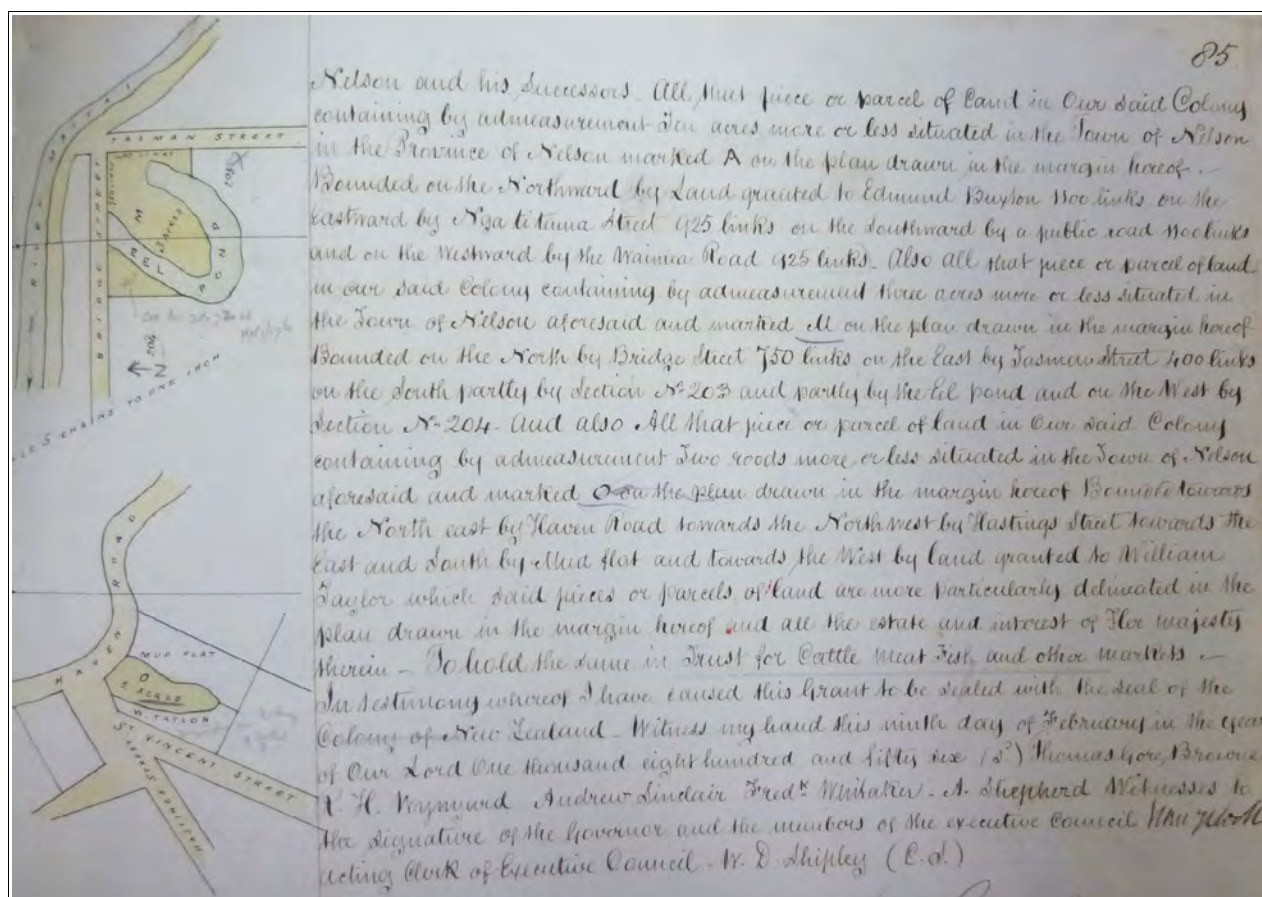
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Section 8. Appendices

Section 8.1 Historic land information

8.1.1 Reserve M [Eel Pond]



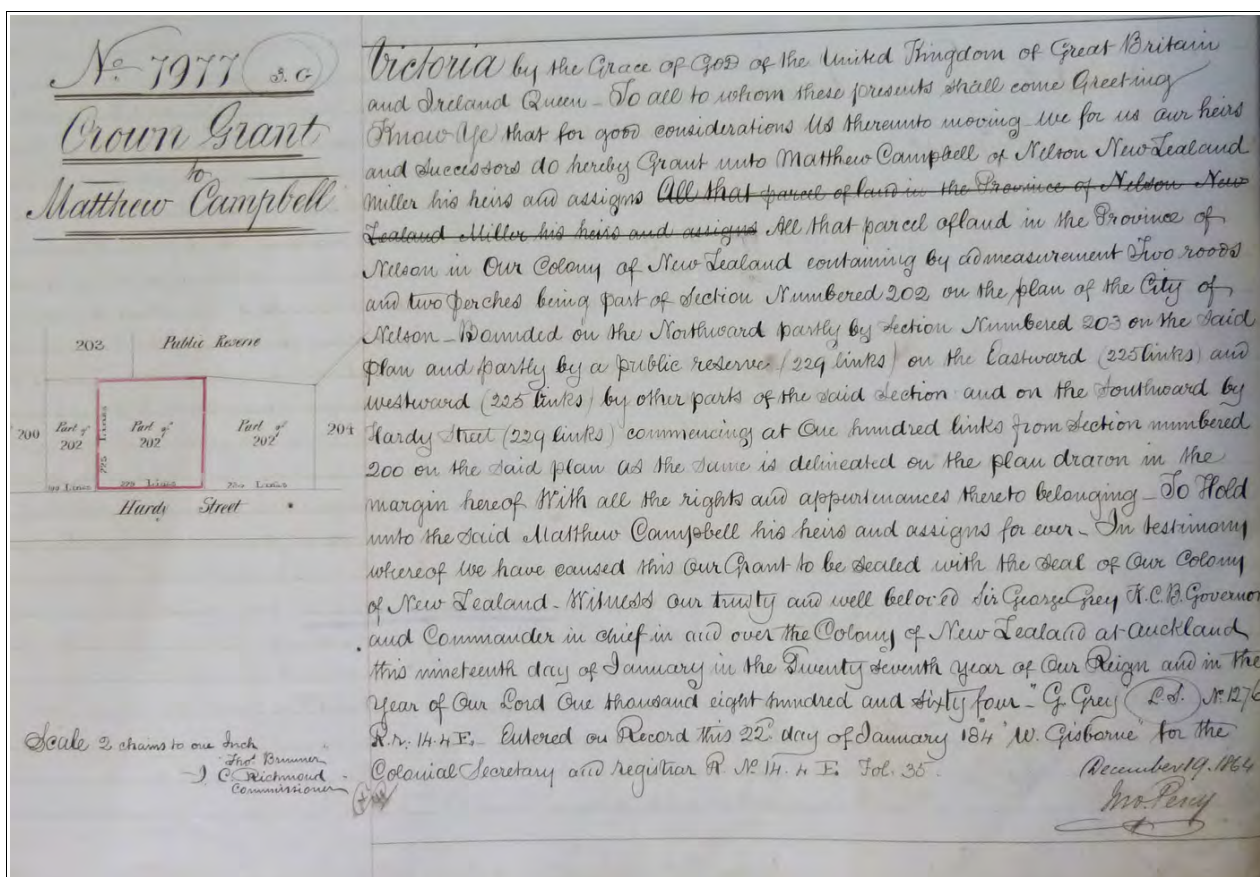
Appendix 8.1.1: Crown Grant Deed 1G, 244 dated 9 February 1856. (Pencil annotations a later addition).
Source: Page 85, Crown Grant Record Book 1G, ANZ Christchurch

Other land information in respect of Reserve M [Eel Pond Reserve]

Section	Size	Date	Grant / conveyance	Reference
Colonial Reserve H	4 acres 2 roods	1842	Reserved for Meat Market and Serpentine	Tuckett's 1842 plan
Reserve H		1844	Part Reserve H granted to Nelson School Society as Reserve E	Crown Grant 26724, Vol 1/176
Reserve H to Reserve M	3 acres more or less	Feb 9, 1856	Remaining Reserve H issued as Crown Grant for Cattle Meat, fish and other markets as Reserve M	Crown Grant Deed 1G, 244, ANZ
Part Reserve M to Queen's Gardens		1880	Part Reserve M (Less Reserve D Public Utility Reserve) vested in Mayor and Councillors as Public Recreation Ground	Gazetted 1880, p.377

Part Reserve M to Reserve D		1879	Retained as Public Utility Reserve	AAVF 997 Box 94, Record N5, ANZ
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8.1.2 Section 202



Appendix 8.1.2: Crown Grant 7977 to Matthew Campbell Part Section 202, dated 22 January 1864 .
Number of claim B669

Source: Page 62, Crown Grant Record Book 3G, ANZ Christchurch

Other land information in respect of Section 202

Section	Size	Date	Grant / conveyance	Ref
202		1864	Apportioned into three sections	Page 62, Crown Grant Record Book 3G
Pt 202 (Reserve G)	2 r. & 35 p.	Feb 5, 1864	Public Utility Reserve, Vested in Superintendent	Allotment Book: Towns – City of Nelson, p. 82, ANZ
		1887	Handed over to Municipal Corporation for addition to Queen's Gardens	Colonist, 3 September 1887 as quoted by Brinkman (2004)

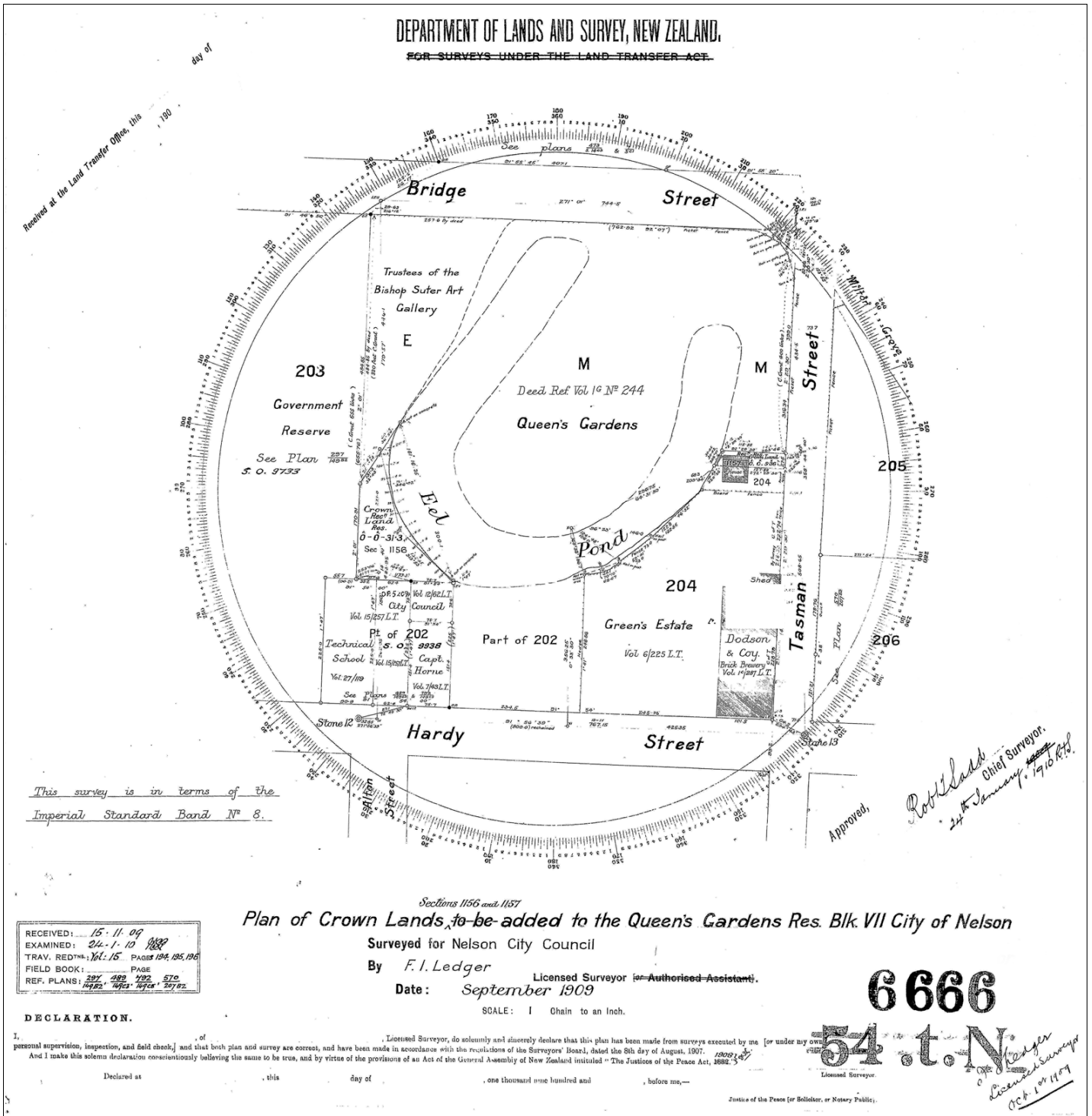
Legal Description

The land comprising the Queens Gardens in 2004 is made up of 9 titles comprising 1.8042 ha as follows and as shown on Map 3 :

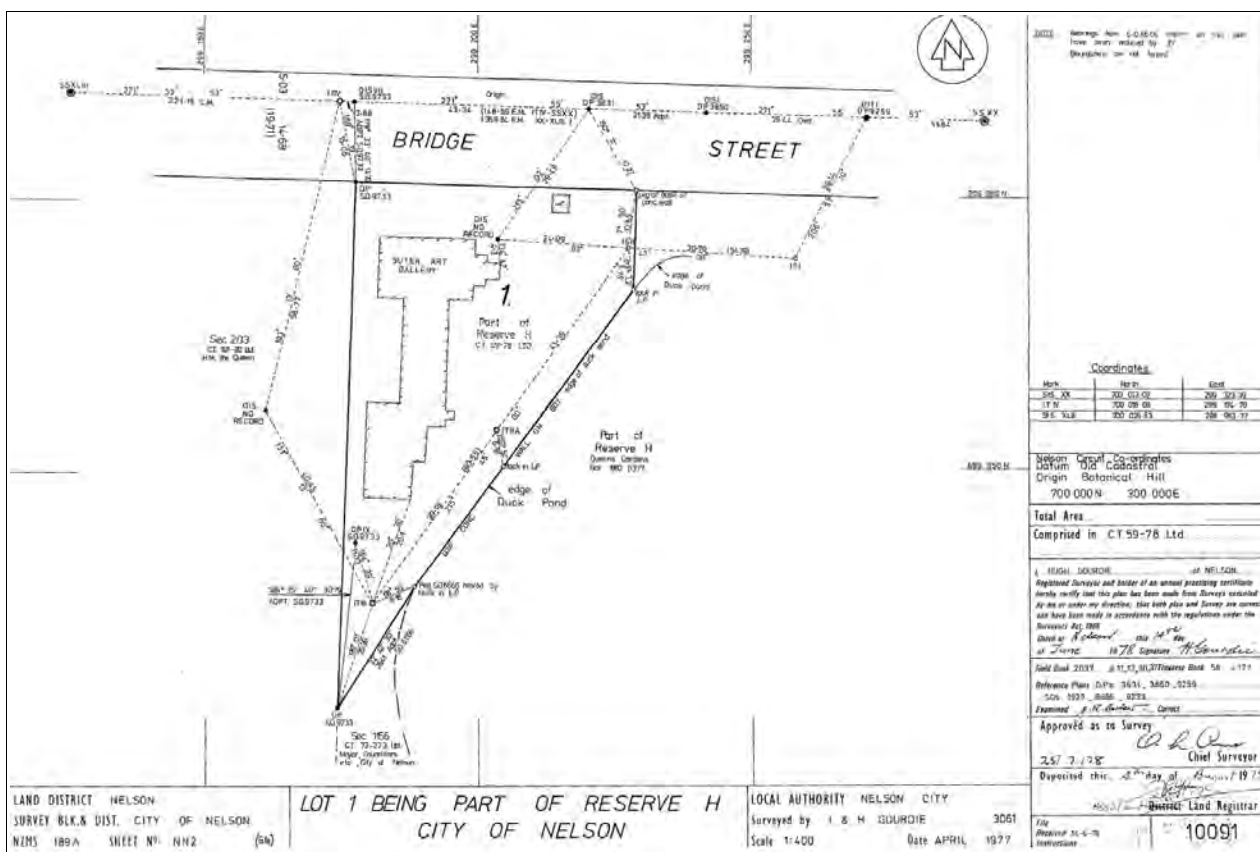
1. DI 1/674 : 1.3177 ha (shows as 1.3152 ha on LINZ plan 2004)
part M of Reserve H, in 1880
Public Reserves Act 1854 & Special Powers & Contracts Act 1879
The main part of this land held for the purpose of a public recreation ground,
vested in the Mayor, Councillors and Burgesses of Nelson
2. DI 1/674 : This comprises the balance of title 1 above.
part M of Reserve H. Pt crown Grant No 244 1G, in 1856
Public Reserves Act 1854
Held by the Superintendent of the Province of Nelson in trust for a meat market
- no certificate of title
3. DP 5209, Section 1156 City of Nelson : 0.0791 ha
Addition to Public Recreation Ground Gazette 1910 p 1918
Land Act 1908 s321 & 322
Held in trust by the Mayor, Councillors and Citizens of Nelson
SO 112
CT 72/273 issued 24 July 1933
4. DP 487 Sec 1157 City of Nelson : 0.0136 ha
Addition to Public Recreation Ground Gazette 1910 p 3282
Public Reserves and Domains Act 1908 s26
Held in trust by the Nelson City Council
SO 112
CT 72/273 issued 24 July 1933 (also covers title 3 above)
5. DP 487, Part Sec 204 City of Nelson : 0.0252 ha
CT 38/197 held by Nelson City Council since 12 August 1914
6. DP 3778, Part Sec 204 City of Nelson : 0.1302 ha
CT 106/187, held by Nelson City Council since 21 December 1949
7. Part Sec 202 City of Nelson : 0.1998 ha
Held by the Crown upon trust for purposes of public utility reserve
Crown Grant to Superintendent of Nelson Province 5 February 1864
SO 112
CT 161/30 issued 24 March 1960; later superceded by
CT 10B/664, issued 10 November 1992
8. Part Sec 202 City of Nelson : 0.0227 ha
SO 112
CT 12/62 held by Nelson City Council since 13 February 1896
9. Part Sec 202 City of Nelson : 0.0184 ha
DP 5209 (formerly part DP 489, part Sec 202)
CT 15/257 held for the public purposes of the City since 1892

Appendix 8.1.3: Land Description Summary prepared by Ellen Brinkman, 2005
Source: A Study of the Queen's Gardens, p. 115

Section 8.2 Survey Plans



Appendix 8.2.1. Plan of Crown Lands to be added to Queen's Gardens, 1909
Source: SO 6666, LINZ



Appendix 8.2.2. Boundaries of Lot 1. Suter Gallery site as surveyed 1978

Source: SO 10091, LINZ

Section 8.3 Site fabric

SOME TREES IN AND NEAR THE QUEEN'S GARDENS.	IN GRASS PLOT OPPOSITE PAINT WORKS:
MISS GREEN'S GARDEN:	
Cedrus Libani. Cedar of Lebanon. Syria. Araucaria Cookii. Cook's Araucaria. Polynesia. cf. imbricata, Bidwillii, Cunninghamii, excelsa. Araucaria excelsa. Norfolk Island Pine. Norfolk Island.	Cupressus lusitanica. Mexican Cypress. Mexico. Cupressus Macnabiana. (conically trimmed), California. Paulownia imperialis. E. Asia. Magnolia Soulangiana. a hybrid. Taxus baccata, var. fastigiata. Irish Yew. Ireland. Thuja dolabrata. Japan.
BETWEEN HARDY STREET AND BRIDGE.	WEST FROM PITT GATES:
Corynocarpus laevigata. Karaka. N.Z. Hoheria sexstylosa. Lacebark. N.Z. Trachycarpus (Chamaerops) Fortunei. Chusan Palm. E. Asia. Metrosideros lucida. Southern Rata. N.Z. Dacrydium cupressinum. Rimu. N.Z. Myrtus bullata. Ramarama. N.Z. Alectryon excelsum. Titoki. N.Z. Phoenix canariensis. Canary Island Palm. Canary Island. Ulmus montana. Wych Elm. N. Europe. Phyllocladus trichomanoides. Tanekaha. N.Z. Sophora microphylla. Kowhai. N.Z. Viburnum opulus. Guelder Rose. Europe.	Cupressus pisifera, var. filifera. Sawara Cypress. Japan. cf. (Retinospora) var. plumosa and squarrosa. Juniperus procumbens. Japan. Leptospermum scoparium. Red Manuka. N.Z. Cupressus obtusa. Hinoki. Japan. Sequoia sempervirens. Redwood. California. Liriodendron tulipifera. Tulip Tree. N. America. Cedrus Libani. Cedar of Lebanon. Pinus Strobus. Weymouth Pine. N. America. Araucaria excelsa. Norfolk Island Pine. Ginkgo biloba. Maidenhair Tree. E. Asia.
FROM BRIDGE WEST TO PONTOON:	NEAR GALLERY 1:
Eucalyptus leucoxydon rosea. Red Flowering Gum. Australia. Eucalyptus Lehmannii. Australia. Macadamia ternifolia. Queensland Nut. Queensland.	Quercus pedunculata. Oak. Europe and Asia. Platanus acerifolia. London Plane.
NEAR PONTOON: Phoenix canariensis in fruit.	SOUTHWARDS ON OPPOSITE SIDE OF POND TO GALLERY:
PATH 2nd FROM POND, N.E. FROM BRIDGE:	Picea sitchensis. Sitka Spruce. N. America. Psidium pyrifolium. Guava. N. America. Magnolia grandiflora. Laurel Magnolia. N. America. Fagus sylvatica. Beech. Europe. Cryptomeria japonica, var. elegans. Japan. Thuja vulgaris. Lime Tree. Europe. Cedrus atlantica. Atlas Cedar. N. Africa. Juniperus chinensis, var. albo-variegata. Chinese Juniper. E. Asia. Osmanthus Fortunei. Japan.
1. Albizzia Julibrissin. Pink Silks. E. Asia. r. Araucaria Bidwillii. Bunya bunya. Queensland. r. Cornus capitata. (Benthamia fragifera). Bentham's Cornel. E. Asia. r. Cupressus funebris. Chinese Weeping Cypress. China. r. Photinia serrulata. China. r. Thuja orientalis. Chinese Arbor Vitae. China. 1. Euonymus japonicus, albo-marginatus. Evergreen Spindle-tree. Japan. 1. Metrosideros tomentosa. Pohutukawa. N.Z. 1. Cupressus Lawsoniana. Lawson's Cypress. N. America. cf. C. Nootkatensis. Yellow male flowers. 1. Cupressus Lawsoniana, var. aurea. 1. Cupressus (Retinospora) pisifera, var. plumosa. Japan. 1. Cephalotaxus Fortunei. China. r. Cinnamomum camphora. Camphor Tree. E. Asia. 1. Alnus glandulosa. Tree of Heaven. China. r. Pseudotsuga Douglasii. Douglas Fir. N. America. 1. Cupressus thyoides. White Cypress. N. America. r. Persoonia toru. Toru. N.Z.	BY POND:
(ON ISLAND: Cortaleia Selloana, pampas grass and Gunnera manicata, Prickly Rhubarb.) r. Sequoia gigantea. Big Tree. N. America. 1. Abies Webiana. Himalayan Fir. India. r. Cupressus tortulosa. Himalayan Cypress. India.	Cupressus (Retinospora) pisifera, var. plumosa. Sawara Cypress. Japan. Ilex aquifolium. Holly. Europe.
Pinus excelsa. Bhotan Pine. Himalaya. Betula verrucosa. Silver Birch. Europe and Asia. Viburnum tinus. Laurestinus. Europe. Pittosporum tenuifolium. Kohuhu. N.Z. Fraxinus excelsior. Ash. Europe.	GOVERNMENT BUILDINGS GROUNDS from GATE BEHIND GALLERY:
Taxus baccata. Yew. Europe and Asia. Araucaria excelsa. Norfolk Island Pine. Juniperus virginiana. Red Cedar. N. America. Quercus suber. Cork Oak. Europe. Coprosma robusta. Karamu. N.Z. Quercus ilex. Holm Oak. Europe. Sequoia gigantea. Big Tree. N. America. Quercus pedunculata. Oak. Europe and Asia.	

Appendix 8.3.1. Trees in and near the Queen's Gardens c.1950 - 1954
Source: Dennis Leigh



Appendix 8.3.2: Trask gate crest August 2007 showing evidence of previous paint treatments
Source: Robyn Gallager

Appendix 8.4. ICOMOS Charter

ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

New Zealand retains a unique assemblage of **places of cultural heritage value** relating to its indigenous and more recent peoples. These areas, **cultural landscapes** and features, buildings and **structures**, gardens, archaeological sites, traditional sites, monuments, and sacred **places** are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage **places** for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage **places**.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation of places of cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation** work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places of cultural heritage value**. In general, such **places**:

- (i) have lasting values and can be appreciated in their own right;
- (ii) inform us about the past and the cultures of those who came before us;
- (iii) provide tangible evidence of the continuity between past, present, and future;
- (iv) underpin and reinforce community identity and relationships to ancestors and the land; and
- (v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places of cultural heritage value**, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and **cultural heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **tino rangatiratanga**, and so empowers **kaitiakitanga** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric**

or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values**, is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place**.

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

- (i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;
- (ii) include an assessment of the **fabric** of the **place**, and its condition;
- (iii) give the highest priority to the **authenticity** and **integrity** of the **place**;
- (iv) include the entirety of the **place**, including the **setting**;
- (v) be prepared by objective professionals in appropriate disciplines;
- (vi) consider the needs, abilities, and resources of **connected people**;
- (vii) not be influenced by prior expectations of change or development;
- (viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;
- (ix) make recommendations for the **conservation** of the **place**; and
- (x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

- (i) consultation with interested parties and **connected people**, continuing throughout the project;
- (ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;
- (iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
- (iv) physical investigation of the **place** as appropriate;
- (v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;
- (vi) the preparation of a **conservation plan** which meets the principles of this charter;
- (vii) guidance on appropriate **use** of the **place**;
- (viii) the implementation of any planned **conservation** work;
- (ix) the **documentation** of the **conservation** work as it proceeds; and
- (x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

- (i) **preservation**, through **stabilisation**, **maintenance**, or **repair**;

- (ii) **restoration**, through **reassembly**, **reinstatement**, or removal;
- (iii) **reconstruction**; and
- (iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place of cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place**, or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A **place of cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

iii. Repair

Repair of a **place of cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement**, and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric**, and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

ii. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting

from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity, intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**. Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place**, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material. **Adaptation** should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place** of **cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values**, such as the spiritual associations of a sacred **place**, may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places** of **cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place**, and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of **cultural heritage value** may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place** of **cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value**. **Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place**. Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting, use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values**. Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place**, and which has little or no adverse impact on its **authenticity** and **integrity**.

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place** of **cultural heritage value**.

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place**. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric**, and **cultural heritage value** of a **place**, assesses its **cultural heritage significance**, describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place**, and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other **tangible** or **intangible values**, associated with human activity.

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric**, and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**. **Intervention** includes archaeological excavation, invasive investigation of built **structures**, and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga**.

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures**, and monuments; groups of buildings, **structures**, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

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

of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

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