

HERITAGE ASSESSMENT

Kohanga (Former)

85-87 Gladstone Road and part of 2 Judges Bay Road, Parnell



Prepared for

Heritage Unit, Auckland Council

August 2016



THE HERITAGE STUDIO

Architectural & Building Conservation

Acknowledgements:

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Final version

Cover image: West elevation, viewed from Gladstone Road (The Heritage Studio, 2016)

1.0 Purpose

The purpose of this document is to consider the place named Kohanga (Former)¹ located at 85-87 Gladstone Road, Parnell against the criteria for the evaluation of historic heritage in the Proposed Auckland Unitary Plan (PAUP).

The document has been prepared by The Heritage Studio Ltd. on the specific instructions of Auckland Council's Heritage Unit. It is solely for the use of Auckland Council for the purpose it is intended in accordance with the agreed scope of work.

2.0 Identification

Site address	85-87 Gladstone Road (and 2 Judges Bay Road), Parnell, Auckland 1052
Legal description and Certificate of Title identifier	PT ALLOT 1 SEC 2 Suburbs AUCKLAND 2145m ²
NZTM grid reference	Easting: 1759245.24 / Northing: 5920286.99 Longitude: 174.786167 / Latitude: -36.849923
Ownership	Auckland Council
District/regional plan & zoning	Open Space Activity Zone 2 (Operative Auckland City - Isthmus Section, 1999)
PAUP zoning	Public Open space – Informal Recreation (As notified, September 2013)
Existing scheduled item(s)	None
Additional controls	Auckland Museum Viewshaft (PAUP as notified, September 2013)
Heritage New Zealand Pouhere Taonga (HNZPT) listing details	None
Pre-1900 site (HNZPT Act 2014 Section 6)	Yes The place is the site of human activity before 1900 but is not recorded as an archaeological site and has not been assessed to determine if it has archaeological values. A number of archaeological sites within the broader park area have been recorded.
CHI reference(s)	None Nearby (park) references: 20023; 11769; 19837; 11771; 20024; 9041; 19506; 6150; 2117; 510 (refer to Figure 44).
NZAA site record number(s)	None Nearby (park) numbers: R11_1448; R11_2682; R11_84; R11_1726; R11_2680; R11_2671; R11_1403.

¹ The place has also been known by several other names such as Walford, the Tea Kiosk, Parnell Rose Gardens Restaurant. It is currently called Parnells on the Rose Garden.

3.0 Constraints

This evaluation is based on the information available at the time of assessment. Due to the timeframe presented, historical and contextual research for the evaluation was undertaken to an extent that enables the place to be evaluated against the criteria, but is not exhaustive. It is important to note that additional research may yield new information about the place.

This evaluation does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. Furthermore, this evaluation does not include a structural evaluation or condition report; any comments on the structural integrity or the condition of the building are based on visual observations only.

4.0 Historical summary

Refer to **Appendix 1** for a fully referenced historical background and **Appendix 2** for supplementary information.

The broader area of land upon which the subject building stands played an important role in Auckland's early history. The area was a campsite for Maori, a landing place for missionaries, and was associated with some of the earliest land subdivisions and ownership in colonial Auckland.

In the early 1840s, William Swainson, New Zealand's first Attorney General, acquired part of Lot 1, Section 2 of the Suburbs of Auckland, upon which he built a pre-fabricated cottage brought with him from England. In 1846, he purchased several neighbouring lots from Mrs Hobson (the wife of the late Lieutenant William Hobson). In 1878, the northern portion of Swainson's property was purchased by Dr (later Sir) John Logan Campbell (1817-1912), who subsequently built his notable home "Kilbryde" on the promontory. That same year, Swainson also sold a large portion of his original property (Lot 1 and part lots 4 and 5) to Charles Street on the proviso that he continued to live at his cottage for the duration of his life (he died in 1884). Soon after the purchase, Street, who had relocated to Auckland from Dunedin with his wife, Sophia, commissioned the construction of their mansion, "Birtley". It was set in several acres, used for gardens, croquet lawns and pasture. In the late-1880s, a coachman's house (possibly present-day 2 Judges Bay Road) was constructed close to the estate's southern boundary. At this time, the Streets' only daughter, Emily Gillies, moved to Auckland with her family from Dunedin following the death of her husband Robert Gillies, a member of the well-known Auckland-Dunedin Gillies family. She and Robert Gillies had eight children. The youngest, Harold Gillies (1882-1960), went on to become a highly renowned plastic surgeon.

It is unknown where Emily Gillies and her children (aged between four and 18) lived when they relocated to Auckland. It is possible that they lived for a time at Birtley following the death of Charles Street in 1887, but by 1897, Emily occupied a house on Gladstone Road, owned by Mary C. Ireland. Here she stayed until at least 1900, by which time all her children had reached adulthood. In April 1902, Emily Gillies purchased a wedge of land, measuring 1 rood and 11 perches, from her mother's Birtley estate. It was on this land, fronting Gladstone Road, that she commissioned the construction of a new residence. Reputedly designed by notable Auckland architect Charles Le Neve Arnold (c.1855-1955), who had previously sought tenders for the construction of a 12-roomed house on Gladstone Road, the grand two-storey residence was influenced by Arts and Crafts architecture, a style that became popular with many affluent New Zealanders during the early decades of the twentieth century. The property was named "Kohanga".

In November 1911, Emily Gillies put Kohanga on the market following the death of her mother, Mrs Street, earlier that year. She moved into Birtley, the home she had inherited from her parents, where she remained until her death in 1913. Advertised as *“one of the prettiest and most complete homes in Auckland [and] commanding exquisite views of the harbour and surrounding country”*², Kohanga at this time comprised 11 large rooms and the best material procurable.

Archdeacon Robert H. Cole purchased the property and adjoining lot in April 1912 for £2,650 and £400 respectively. Cole was the second Archdeacon of Taranaki and Superintendent of the Auckland Anglican Diocese.

In the years following Emily Gillies death in 1913, the ownership and use of both the Gillies (formerly Birtley) and neighbouring Kilbryde estates experienced much change. Following the amalgamation of Parnell with the City, the Gillies Estate was acquired by Auckland City Council for the purpose of establishing a public park. In 1915, the City Council purchased Kilbryde from the Auckland Harbour Board, who had secured the estate a year earlier. The newly established recreation area, measuring around 19 acres, was named “Parnell Park”. Gillies’ House was utilised in part as a tea kiosk and accommodation, while Kilbryde was offered to the Government for use as a hospital.

Kohanga remained in the ownership of Archdeacon Cole until 1919 at which time he and his family returned to England. That year, the property, then known as “Walford”, was conveyed to the New Zealand Insurance Company Limited. In 1923, Walford was advertised for sale as a *“thoroughly well-built home of 12 rooms and office, two storeys, replete with modern conveniences, commodious motor garage, etc.”*³ It comprised over half an acre of land fronting Gladstone Road and commanded *“glorious”* views of the harbour. In 1924, the property was purchased by Ruby Stenborg.

Shortly after Stenborg acquired Walford, the City Council sought to purchase the property to incorporate into Parnell Park. Whilst Stenborg resisted the loss of the home she had recently secured, the City Council progressed with the acquisition of Walford under the Public Works Act 1908. The property was vested in the Council in December 1924. Earlier that year, Kilbryde and Birtley were demolished, owing predominantly to mounting maintenance costs. In early 1925, W. E. Bush, City Engineer drew up plans for the conversion of Walford into a Tea Kiosk. Numerous changes were carried out to the internal layout to facilitate the change of use, and external modifications included the extension of the verandah, the removal of one of the chimneystacks and making good the roof. Stone steps were installed to the east of the building.

By the time the Tea Kiosk was opened in the mid-1920s, the tea-room movement was already well-established in the UK and USA. In New Zealand, tea-rooms and kiosks became a popular feature in a number of parks and reserves, offering opportunities for refreshment, relaxation and social interaction. The Parnell Tea Kiosk, one of a small number of functioning tea-rooms in Auckland, became a fashionable venue for functions and entertainment during the interwar period. Private and public events such as weddings, dances and parties were held there, which took advantage of the views across the park and the harbour beyond.

During the 1940s and 50s, recreational activities experienced a change, particularly with the increased use of the motorcar broadening people’s travelling options and places to visit. As a result, the Kiosk experienced a decline in patronage. The building, known at this time as the “Parnell Rose Garden Kiosk”, continued to be maintained by the City Council and run by a number of tenants, with relatively large-scale

² Auckland Star, Volume XLII, Issue 282, *Page 3 Advertisements Column 2*, 27 November 1911, 3, [Papers Past](#) [20.06.2016].

³ New Zealand Herald, Volume LX, Issue 18568, *Page 2 Advertisements Column 8*, 28 November 1923, 2, [Papers Past](#) [accessed 22.06.2016].

refurbishment works undertaken in the 1940s, 50s and 60s. By the end of the 1960s however, reports had surfaced about the potential replacement of the Kiosk with a smaller, non-residential structure, owing largely to the ongoing maintenance costs associated with the existing building. Nevertheless, the Kiosk remained, and continued to operate as a restaurant and function centre during the late-twentieth and early twenty-first centuries. Sometime during the 1980s-90s, a double-gable, glazed extension was added to the first floor of the east elevation of the building, which enlarged the existing function room.

The building formerly known as Kohanga, Gillies' House, Walford, Cole's House, and the Tea Kiosk continues to operate as a venue for weddings, corporate events and private functions as "Parnells on the Rose Garden".

5.0 Physical description

A site visit was undertaken on 14 June 2016. For architectural plans and a photographic record, refer to **Appendix 3** and **Appendix 4**.

Location, context and site

The subject site, 85-87 Gladstone Road, is located within Dove-Myer Robinson Park, an area of public open space and informal recreation in Parnell, Auckland's oldest suburb. Parnell is situated directly to the east of Auckland's CBD, on rising ground that overlooks the Waitemata Harbour. The suburb is bordered by the reclaimed land of Mechanics Bay to the north, Hobson Bay to the east, Newmarket to the south and the Auckland Domain to the west. Parnell comprises a mixture of medium density residential, commercial and mix-use development, and is characterised by its strong collection of grand residences, ecclesiastical architecture and historic town centre.

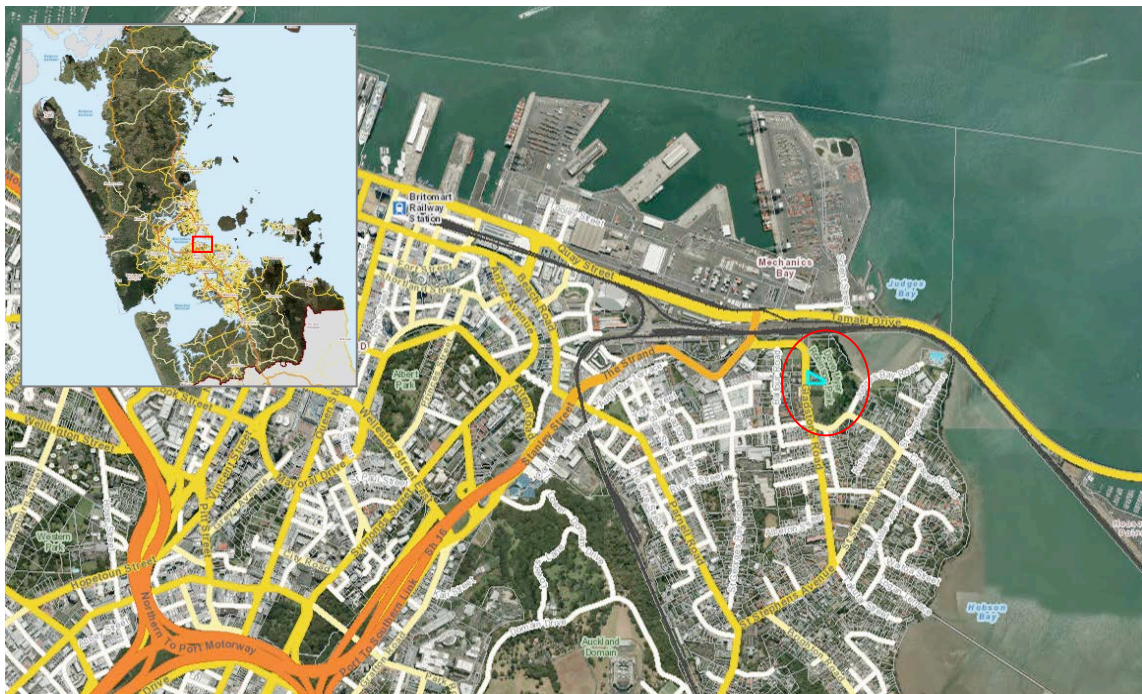


Figure 1: The location of 85-87 Gladstone Road within its local and regional (inset) contexts (Auckland Council GeoMaps).



Figure 2: The subject property set within the Dove-Myer Robinson Park (dashed line) (Auckland Council GeoMaps).



Figure 3: Close aerial view of 85-87 Gladstone Road. The blue line denotes its formal Certificate of Title boundary (1902) (Auckland Council GeoMaps).

Dove-Myer Robinson Park⁴ is situated at the northern end and on the eastern side of Gladstone Road, a main thoroughfare that runs roughly north to south, linking The Strand with St Stephens Avenue. The park covers an area of over 14 acres of relatively level land that gradually slopes to the northeast into a gully and down to the Judges Bay foreshore. Comprising expansive areas of grass separated by a network of paths and driveways, the park is planted throughout with mature trees, some of which represent early or notable examples of their species.⁵ Along the western boundary, adjacent to Gladstone Road, is the formally laid-out Rose Gardens, which comprise over 5,000 rose bushes.⁶ Incorporated throughout the park are a number of other features and structures, including a memorial, lookout shelter and another garden. Full or glimpsed views of Judges Bay and the Waitemata Harbour can be gained from a number of vantage points throughout the park.

Kohanga stands mid-way along the western edge of Dove-Myer Robinson Park, on level but elevated ground that gradually drops away to Gladstone Road (west) and the driveway behind (east). The building stands on its original site, orientated to face the road, within a formal Certificate of Title that measures 2145m². There are no boundaries separating the subject site from the park. A tarmac driveway runs along the front of Kohanga and loops around to the rear of the building where the drive widens to provide car-parking. From this point, access to the building is gained via a set of stone steps. Low-level stone walls run along the western site boundary, and continue to the north and south along Gladstone Road. The building's immediate surroundings comprise areas of lawn, low-level hedges, shrubs and a number of mature trees. A tall close-boarded fence encloses a service area to the northeastern portion of the building.

⁴ Formerly Parnell Rose Gardens, Parnell Park and Gillies Park.

⁵ The park contains a number of notable trees, including an old pohutukawa and kanuka, and one of the largest specimens of the Norfolk Island hibiscus in Auckland. Others include butia palm trees, young kauri, English oak, dragon tree and Bermuda red cedar.

⁶ Auckland Council website, Parks, [Dove-Myer Robinson Park](#) [accessed 27.06.2016].



Figure 4: Looking northeast towards Kohanga, standing prominently on Gladstone Road (THS, 2016).



Figure 5: Views across the Rose Gardens towards the building (THS, 2016).



Figure 6: Looking southwest from the Park towards Kohanga (THS, 2016).



Figure 7: Showing the east (park-side) elevation of the building and rear stone steps, viewed from the car-park (THS, 2016).

Structure

Kohanga is a substantial two-and-a-half storey building, originally built as a grand residence in an eclectic Edwardian style, with Arts and Crafts influences. Constructed under a series of gabled and hipped roofs with exposed rafter feet, the timber building sits on plastered masonry foundations and is predominantly clad in painted horizontal weatherboards and shingles, with concrete tile⁷ roofs. A single-storey gabled wing extends from the south elevation, whilst a modest structure that formerly served as a washhouse projects from the north. A number of extensions provide additional accommodation to the east elevation. These include a two-storey timber weatherboard and dual-pitched glazed structure with corrugated metal roof (built at different times), and a deck, partially enclosed by a corrugated roof and trellis balustrade. A portion of the rear elevation is clad in modern horizontal boards. A set of timber ‘fire exit’ steps are positioned against the north elevation, and are abutted by a structure that appears to be used for plant storage or as a freezer. Extending from the northern bay’s eastern roof slope is the only remaining chimney – a prominent corbelled and fluted brick stack topped with three ceramic pots.

Exterior

A product of its time, Kohanga exhibits a combination of stylistically varied elements that contribute to its eclectic architectural arrangement. Its picturesque form and classical detailing are typical of Edwardian architecture, while the modelling of the

⁷ The roof was originally covered in shingles.

gables and generous use of shingles reveal a distinct Arts and Crafts influence, particularly that of the American Shingle style.

Its conspicuous roadside elevation is of particular note for its composition and detailing, which comprises layered rooflines, double-height box windows with parapet, and a variety of fenestration. The use of shingles (some renewed) is evident throughout the building, predominantly at the upper levels where the walls of the first floor splay at the base and overhang the lower storey, and within the apex of the gables. Here, a mixture of half-round, octagonal and half-cove shingle profiles exist. Of particular interest is the unusual application of overlapping fascia timbers on the lower principal gable. The ground-floor porch is supported on a series of plain Tuscan columns, set out in a relatively informal arrangement. A set of concrete steps and a ramp provide access to the porch. The east (park-side) elevation is the most altered, with a combination of extensions, a deck and enclosed first-floor porch. Given the relatively lightweight and temporary nature of some of the changes however, the building's original form remains legible. Access into the extension and onto the porch is gained via a set of plastered steps and two sets of timber steps respectively.



Figure 8: West (road-side) elevation, fronting Gladstone Road (THS, 2016)



Figure 9: North and part west elevations (THS, 2016)



Figure 10: South elevation, overlooking the Rose Gardens (THS, 2016)



Figure 11: East (park-side) elevation, overlooking the park and harbour beyond (THS, 2016).

The building features a mixture of fenestration designs; the prevailing incorporates a series of single, double or tripartite timber sash windows featuring multi-glazed top sashes. Other units include multi-glazed timber casement units on the south and west elevations and in the north and west gables; multi-glazed fixed lights set within the entry porch; small plain units within the southern wing; and a distinctive fixed oval timber window in the lower gable on the west elevation. The majority of the early windows are framed by plain architraves and cills, a number of which feature sun-

hoods supported on timber brackets and decorated with curved fretwork beneath the cill. Modern units, principally to the east and south elevations, include a mixture of large timber picture windows with top opening lights, and a combination of timber and aluminium units in the extensions. A large metal extractor flue projects from one of the ground floor casement windows. The principal entrance door on the west elevation comprises a three-panelled timber door with profiled architraves and brass ironmongery.



Figure 12: Showing the variety and layering of roof forms and windows visible on the west elevation (THS, 2016).



Figure 13: Principal entry porch on the west elevation, supported by classical columns (THS, 2016).



Figure 14: The corbelled and fluted brick chimney, located on the eastern roof slope (THS, 2016).



Figure 15: The north wing gable showing the use of both half-round and octagonal shingles and a multi-glazed attic window (THS, 2016).

Interior

The interior of Kohanga has experienced change, and this is particularly evident in the openness of the principal rooms. On the ground floor, a hallway provides access to a large function room with dance-floor, which leads into a bar area and onto the kitchen and service areas. On the first floor, two other function rooms, an office and lavatories are accessed off a landing area, which also leads to the attic space. This comprises two rooms and storage areas.

Despite the changes that have occurred to the internal layout and finishes of the building, a large proportion of early features and fabric remain from the original construction (1902-5) and during its conversion into a tea kiosk (1925). Of particular interest are the panelled walls and timber trims, which include profiled architraves, cills and deep skirting boards. Other decorative features of note comprise a stop-chamfered hallway post, and the staircases with their posts, rails and hexagonal ballusters. A number of authentic four-panelled timber doors with early ironmongery

remain on all floors, including a set of small cupboards in the attic space. The arrangement and material finish of the attic space appears largely intact with timber floorboards, walls and ceilings. An electronic food-lift, which operates between the ground and first floors, remains in the building.



Figure 16: The opened-up ground floor function room. Note the wall panelling, probably added when the place was converted into a tea kiosk (THS, 2016).



Figure 17: Profiled skirting boards (the varying heights possibly suggesting different dates), architraves and wall panelling (THS, 2016).

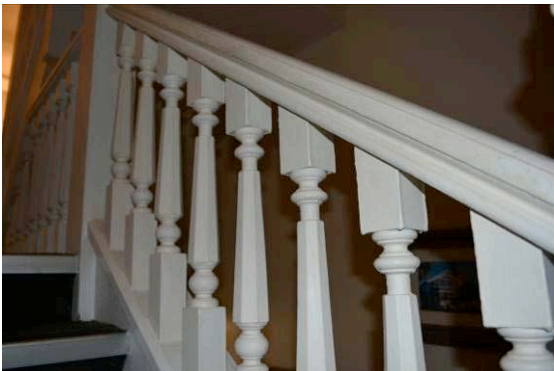


Figure 18: Octagonal staircase balustrade (THS, 2016).



Figure 19: Showing the attic space (THS, 2016).

Condition

Visually, the place appears to be in good condition.

Use

Originally built as a private residence and converted into a tea kiosk over 90 years ago, Kohanga currently operates as a commercial venue for social functions and events.

Summary of key features

- The principal building, including all fabric and features associated with its original 1902-5 construction and 1925 conversion.
- The stone steps to the east of Kohanga, providing access to the park, which are associated with the opening of the building as a tea kiosk.
- Physical and visual relationship with Dove-Myer Robinson Park.

6.0 Comparative analysis

Refer to **Appendix 5** for further details.

When considering Kohanga in relation to other similar or related places within the locality or region, a number of comparisons can be made. The most relevant of these include the physical attributes of the place as the (likely) work of architect Charles Le Neve Arnold and as a relatively unusual fusion of Edwardian and Arts and Crafts architecture in the locality. The comparisons made are based on the *known* places within the locality and region, and the level of research permitted within the project timeframes. It is therefore acknowledged that more targeted research leading to a greater comprehensive comparison with other heritage places within a broader geographic area may yield further information.

Physical attributes: Architect

Charles Le Neve Arnold was a well-known Auckland architect, with a career spanning four decades. He worked both independently (c.1885-1910) and in partnership with Richard Atkinson Abbott under the name “Arnold and Abbott” (1910-1925). Often noted for his contribution to the development of the Arts and Crafts movement in New Zealand, Arnold’s portfolio of work actually shows a proficiency designing in a combination of architectural styles. Some of his most notable examples were undertaken during the first decade of the twentieth century. These include Admiralty House (1901), a fusion of Scottish Baronial and Arts and Crafts/Queen Anne Revival architecture (no longer extant); the Auckland Golf Clubhouse (1901), an Arts and Crafts building with Swiss influences (now largely altered); Huia Lodge (1901-3), a Queen Anne Revival cottage; and Bayreuth (1904), an Italianate and Arts and Crafts style merchant house.

Circumstantial evidence (as set out in this report) strongly suggests that Kohanga (1902-5) was designed by Arnold during the height of his independent career. Exhibiting strong hints of Edwardian Classical architecture with Arts and Crafts influences, particularly the American Shingle style, the building shows diversity of design; a hallmark of Arnold’s work during that time. Whilst Kohanga is one of a number of *known* buildings associated with the architect, it is quite possibly one of his most substantial residential examples remaining in Auckland.

Physical attributes: Edwardian period and Arts and Crafts/Shingle Style

Edwardian architecture was influenced by a range of styles; from Georgian to Victorian, Art Nouveau to Arts and Crafts and the Queen Anne Revival style to name a few. It was a period of transition and experimentation, with architect-designed houses often grand in scale but slightly more restrained in ornamentation (when compared to their Victorian predecessors). In Parnell, some of the most notable residences from the Edwardian period were influenced by the emerging Arts and Crafts movement. One such building is Kohanga. Exhibiting an eclectic Edwardian design, the modelling of the building’s principal gables and the use of shingles as a key building material demonstrate the early influences of the Arts and Crafts movement, specifically the Shingle style. In part, these features can be compared with a number of residential buildings in the neighbouring suburbs of Remuera and Epsom that express strong, albeit more pure, English and American Arts and Crafts influences. Key examples include those by notable architects Roy K. Binney (Fairley/McCosh House, 1921), Gerald E. Jones (Wrigley House, 1911), and practices such as Bamford and Pierce (Stansfield House, 1922), and Goldsbro’ and Fripp (Goldsbro’s House). In making such comparisons, it is clear that whilst Kohanga displays early influences of the Shingle style, its more

complex form and Edwardian features differ from these later residential examples, which conform more closely to the Arts and Crafts design ideals.

In Parnell, there are currently 12 residences (four of which are semi-detached) built in the Edwardian period that are scheduled in the PAUP. Furthermore, there are several significant residential examples of the Shingle style (as noted above) in nearby suburbs. Kohanga's mix of architectural influences makes it quite different to other examples that share the same period of development and similar architectural qualities. It is therefore considered an unusual example of Edwardian architecture in the locality and an early example of the Shingle style and its influence on Auckland's early twentieth century residential architecture.

7.0 Significance criteria

(a) Historical

The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people or idea or early period of settlement within the nation, region or locality.

Kohanga has considerable historical value for reflecting important aspects of Parnell's social history as an exclusive residential suburb, home to some of Auckland's professional elite, and as a long-established recreational destination associated with Auckland City (now Auckland) Council.

Built in 1902-5 as a grand residence for a member of the socially prominent and wealthy Gillies and Street families, and later purchased by Archdeacon Robert Cole, Kohanga represents the continued development and ongoing desirability of Parnell as a suburb favoured by individuals of high social standing during the early twentieth century. The scale of the residence and use of modern design influences demonstrate the wealth and desired lifestyle of such individuals, and their position in Auckland society. Kohanga is also of value as the last remnant of the grand estates that once graced this northern portion of Parnell.

The place is of particular interest for reflecting changing patterns in early twentieth century Auckland society due largely to social mobility, shifting patterns in recreation, and the continued and increasing influence of overseas cultures. Established as a Tea Kiosk following its conversion in 1925, Kohanga represents the influence of the "tea-room movement" founded in the UK and subsequently the USA during the nineteenth century; a trend stimulated by the burgeoning Temperance Movement and encouraged by the emergence of prosperous urban centres. Kohanga was a popular venue, particularly during the interwar period, for refreshment and relaxation and is of note as one of a relatively small number of extant buildings that reflect these patterns of recreation and social interaction in early twentieth century Auckland.

Of further note is the place's long-standing connection with Auckland Council, who has owned and managed the property for over 90 years. This historical association, from Kohanga's acquisition, its subsequent modifications and its risk of demolition, provides an interesting insight into the social, economic and political aspirations and pressures faced by the Council during the twentieth century.

Overall, the place has **considerable** historical value within the **locality**.

(b) Social

The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.

As a prominent building located on one of Parnell's main thoroughfares and key open spaces, Kohanga is likely to be a historical marker that the local community identifies with. Whilst the place is not known to have a strong or special association with any community or cultural groups, it is likely that as a popular social venue within a well-known and highly patronised Auckland park for over 90 years, Kohanga is held in high public esteem. As such, the place is considered to have moderate social value.

The place has **moderate** social value within the **locality**.

(c) Mana Whenua

The place has a strong or special association with, or is held in high esteem by, Mana Whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.

An assessment of the place's value to Mana Whenua has not been undertaken as part of this evaluation.

(d) Knowledge

The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.

As a publically accessible building, located beside a main road and within a public park that is associated with some of Parnell's earliest land subdivisions and ownership, Kohanga has moderate knowledge value for its potential to play an important role in enhancing public understanding and appreciation of aspects of the locality's cultural history, past human activity and ways of life. Whilst historical information about the park and associated buildings is available from other sources (local histories, archaeological reports, and an existing interpretation board), Kohanga has the opportunity to further educate visitors on the wealth of history associated with both the subject building and Dove-Myer Robinson Park through greater levels of on-site interpretation.

The place has **moderate** knowledge value within the **locality**.

(e) Technological

The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.

The place is not known to demonstrate a creative or technical accomplishment, innovation or achievement in its structure, construction, components or use of materials and as such is considered to have no technological value.

The place has **no** technological value.

(f) Physical attributes

The place is a notable or representative example of a type, design or style, method of construction, craftsmanship or use of materials or the work of a notable architect, designer, engineer or builder.

Kohanga has considerable physical attributes value as a notable example of Edwardian architecture in the locality and as the likely work of the well-regarded Auckland architect, Charles Le Neve Arnold.

Built as a grand residence in the early years of the twentieth century, the place is interesting for its blend of styles that reflect the growing trend for experimentation in design during this time. Its picturesque form and classical detailing are typical of Edwardian architecture, while the modelling of the gables and generous use of shingles reveal a distinct Arts and Crafts influence, particularly that of the American Shingle style. The combination of these elements is of particular note for marking a stage of transition between these architectural styles and as an early example of the Shingle style in the locality. Whilst some unfortunate additions and alterations have occurred to the east elevation and interior to ensure the building's ongoing use, overall the place retains legibility of its original form, design and fabric from its initial construction (1902-5) and conversion (1925); two key periods in its history.

Evidence suggests that Kohanga was likely designed by notable architect Charles Le Neve Arnold who is recognised for his important contribution to Auckland's early twentieth century architecture. Although not pure in its application of the style, Kohanga is of value for illustrating Arnold's early interpretation of the Shingle style as a sub-set of the emerging Arts and Crafts movement. As one of a number of extant early twentieth century places associated with Arnold during the height of his career in the first decade of the twentieth century, Kohanga is of particular interest for being one of his most substantial *known* residential designs remaining in Auckland.

Overall, the place has **considerable** physical attributes value within the **locality**.

(g) Aesthetic

The place is notable or distinctive for its aesthetic, visual, or landmark qualities.

As a distinctive building located on elevated ground and set within acres of parkland, Kohanga has considerable aesthetic value as a highly conspicuous and notable visual landmark within the locality. The place is a grand and imposing residence with architectural qualities that make it a visually striking building with a prominent street presence. Of particular value is the appeal that derives from Kohanga's relationship with the surrounding park and gardens, a setting that reinforces its aesthetic, visual and landmark qualities within the locality.

The place has **considerable** aesthetic value within the **locality**.

(h) Context

The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.

Kohanga has considerable context value for its association with its original site for over 110 years, and for retaining its strong relationship with the surrounding parkland for over 90 years. The broader park area incorporates layers of local

history formed by its archaeological and cultural sites, structures and features, together with a number of notable historic trees that collectively form an environment with strong historical associations and landscape qualities. As a key structure within the park setting, Kohanga is of particular note for being an integral part of this important and long-established historical and cultural landscape, which adds meaning and value to the place.

The place has **considerable** context value within the **locality**.

8.0 Statement of significance

Kohanga has considerable historical value for reflecting important aspects of Parnell's social history as an exclusive residential suburb, home to some of Auckland's professional elite, and as a long-established recreational destination associated with Auckland City (now Auckland) Council. As a prominent building located on one of Parnell's main thoroughfares and key open spaces, Kohanga has moderate social value as a historical marker that the local community identifies with and a place that is likely to be held in high public esteem. The place has moderate knowledge value for its potential to play an important role in enhancing public education, understanding and appreciation of aspects of the locality's cultural history, past human activity and ways of life through greater levels of on-site interpretation. As a notable and early example of the Shingle style in Edwardian architecture in the locality, Kohanga has considerable physical attributes value. The place is also of interest as the potential work of well-regarded Auckland architect, Charles Le Neve Arnold, often recognised for his contribution to the Arts and Crafts movement in New Zealand. Kohanga has considerable aesthetic value as a highly conspicuous and notable visual landmark within the locality, and considerable context value for its long-established association with its original site, park setting and broader historical and cultural landscape.

9.0 Extent of the place for scheduling

- The identified extent of place is the area that is integral to the function, meaning and relationships of the place.
- The land upon which Kohanga was built originally formed part of a much larger residential estate (now a large proportion of Dove-Myer Robinson Park), which was subdivided in 1902. It is this wedge of land that forms the present-day Certificate of Title (CT) boundary for 85-87 Gladstone Road. Given that Kohanga has formed part of the park since its acquisition by Auckland Council in 1924, no physical boundaries exist that delineate this formal CT boundary, making it appear, on the ground, an arbitrary extent of place. Whilst there is a historical connection between Kohanga and its CT boundary, its long-standing visual and physical association with its parkland setting has resulted in consideration being given to an area of land that captures well-established landscape features, such as the driveway, low-level walls and stone steps (refer to the historic aerials in Appendix 2).
- Consideration has been given to those aspects of Kohanga that may be suitably identified as exclusions. Whilst a number of the additions to the east elevation detract from the established physical attributes value of the place, the integration of the structures onto and against the historic fabric, together with the existing open plan of the interior, makes it more appropriate to consider the place as a whole. A structure possibly utilised as plant storage or a freezer, directly to the north of the building, is of no interest. Aspects of Kohanga's internal layout and fabric have been modified to accommodate its conversion and ongoing use as a social venue. For this reason, and to ensure its ongoing use and function, the

interior is identified as an exclusion. It is important to note however that whilst the building's internal spaces have changed to a degree, a relatively high proportion of historic fabric and features remain from its original construction (1902-5) and conversion (1925); two key periods in Kohanga's history. The appropriate management of this fabric and these features are therefore strongly encouraged.

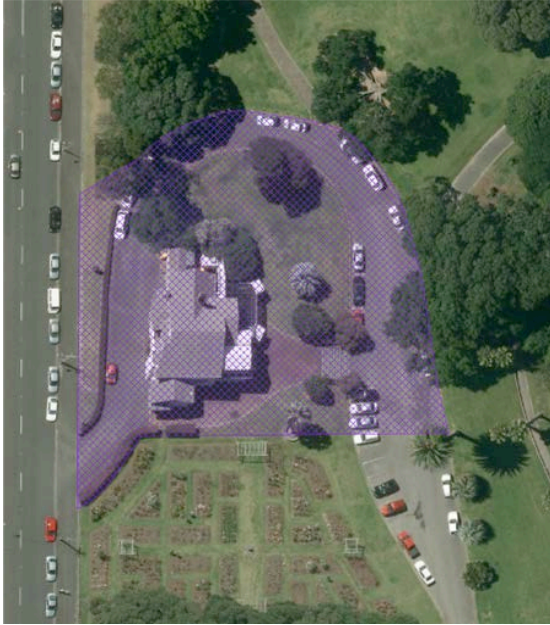


Figure 20a: Proposed extent of place, which encompasses the principal building and an area of land around the building that captures a number of landscape features, such as the driveway, low-level stone walls and stone steps (Auckland Council GeoMaps).

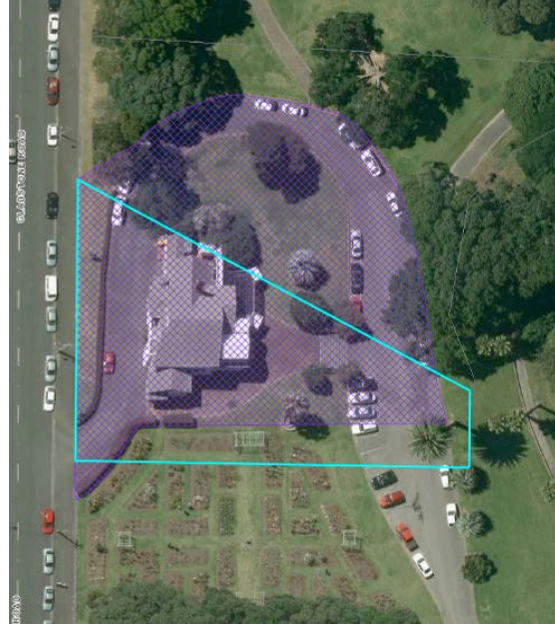


Figure 20b: Proposed extent of place shown in relation to the CT boundary (Auckland Council GeoMaps).



Figure 20c: Extent of place shown within the context of Dove-Myer Robinson Park (Auckland Council, GeoMaps).

10.0 Recommendations

- Based on the preceding evaluation, Kohanga (Former), 85-87 Gladstone Road is shown to demonstrate *considerable* historical, physical attributes, aesthetic and context values, and *moderate* social and knowledge values within the locality.
- Overall, the place is of **considerable** historic heritage significance within the **locality**.
- The extent of place includes all that land shown in Figure 20 (a-c).

11.0 Table of Historic Heritage Values

Significance Criteria (A-H)	Value* (None, Little, Moderate, Considerable, Exceptional)	Context (Local, Regional, National, International)
A- Historical	Considerable	Local
B- Social	Moderate	Local
C- Mana Whenua	Not evaluated	Not evaluated
D- Knowledge	Moderate	Local
E- Technological	None	N/a
F- Physical Attributes	Considerable	Local/Regional
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

*Levels of significance or value:

Exceptional: of outstanding importance and interest; retention of the identified value(s)/significance is essential.

Considerable: of great importance and interest; retention of the identified value(s)/significance is very important.

Moderate: of some importance and interest; retention of the identified value(s)/significance is desirable.

Little: of limited importance and interest.

NA/None: none identified

12.0 Overall Significance

Overall, Kohanga (Former) is assessed as having considerable local historic heritage significance and as such merits inclusion in the Auckland Council Schedule of significant historic heritage places.

Place Name and/or Description	Kohanga (Former) 85-87 Gladstone Road, Parnell and part of 2 Judges Bay Road, Parnell
Category	B
Primary Feature	Kohanga, the principal building.
Known Heritage Values	A, F, G, H
Extent of Place	All that land shown in Figure 20 (a, b and c), comprising an area of land and landscape features within the immediate setting of the principal building.
Exclusions	Interior of building(s).
Additional Controls for Archaeological Sites or Features	
Place of Maori Interest or Significance	

13.0 Other matters

As outlined in this report, Dove-Myer Robinson Park retains layers of history, including a nearby site of value to Maori, sites of archaeological interest, historic trees and plantings, and buildings that remain as tangible links to a time when the Park formed part of a number of grand estates. In addition to Kohanga, this includes the former Coachman's House at 2 Judges Bay Road. For 100 years, the Park has had an association with Auckland (City) Council, during which time several additional structures have been erected. Of particular interest is the stone archway and stone steps (the latter are located within the proposed extent of place of the subject building). More focussed research; to supplement that already undertaken by a number of local historians, and an assessment of the Park and its features has the potential to shed greater light on what is considered to be an important historical and natural landscape.

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Date:

July 2016

APPENDICES

Appendix 1: Historical background
Chronological summaries
Biographies

Appendix 2: Supplementary information: historical

Appendix 3: Supplementary information: architectural

Appendix 4: Photographic record

Appendix 5: Comparative analysis

APPENDIX 1

Historical background

Early history

In pre-colonial times, Maori occupied numerous sites adjacent to the Waitemata Harbour, using its bays for transportation and for sourcing and gathering food. A settlement in the Waihorotiu Valley was associated with Ngati Huarere, Te Waiohua and Ngati Whatua, and was linked to the bay that now borders Auckland's CBD. Closer to present-day Parnell, Taurarua (between Point Campbell and Point Resolution), one of the headlands situated beyond Te Toangaroa (Mechanics Bay), was an old pa site, and pits to the northeast of the suburb were also connected with Maori settlement. Other traditional sites located nearby included Pukekaroa Hill and Pukekawa Hill, situated within the Auckland Domain.⁸

In September 1840, the transfer of an extensive area of land from Ngati Whatua to the British Crown was formally agreed for establishing Auckland as the colonial capital of New Zealand. The wedge-shaped block of land comprised around 3,000 acres, and extended from a point in Maungawhau (Mount Eden) to Mataharehare (Hobson Bay) in the east, and Opou (Cox's bay) in the west, capturing the land that would become Auckland's CBD and the present-day suburbs of Parnell, Ponsonby, Grey Lynn and Westmere.⁹ In September 1841, following the town of Auckland land sale in April, the first auction of suburban land occurred.¹⁰ The land offered for sale in Parnell included suburban, cultivation and small farm allotments ranging in size from three to five acres.¹¹

Early landownership

The land upon which Kohanga stands formed part of some of the earliest land subdivisions and ownerships in colonial Auckland. It occupied part of Lot 1, Section 2 of the Suburbs of Auckland, which was first acquired in 1841 by William Swainson (1809-1884), New Zealand's first Attorney General, for £98.14.9.¹² The property comprised 6 acres, 2 roods and 25 perches of land that extended from Conquest Place (present-day Gladstone Road) to Taurarua (Judges Bay¹³).¹⁴ On a portion of the land overlooking the bay, Swainson erected a pre-fabricated timber cottage brought with him from England.¹⁵ As Swainson's land exceeded the limit of five acres, the acquisition was not granted until 1844 (Refer to **Appendix 2**).¹⁶

In 1846, Swainson acquired neighbouring lots 4, 5, 6, 7, 8 and 24 from Mrs Hobson, the wife of the late Lieutenant William Hobson, New Zealand's first Governor.¹⁷ Over

⁸ Joan McKenzie, Heritage New Zealand Pouhere Taonga (HNZPT), *Burrows House, 4 Burrows Avenue, Parnell, list entry information*, 2011, <http://www.heritage.org.nz/the-list/details/596> [accessed 18.05.2016].

⁹ Auckland Council, District Plan Central Area Section (Operative 2004), Annexure 13g, Appendix 1, *History of Point Britomart*, last modified 17.03.2006, <http://www.aucklandcity.govt.nz/council/documents/central/pdfs/annexure13g.pdf> [accessed 18.05.2016].

¹⁰ Carolyn Cameron, *Parnell A Choice Villa Site 1841-1859*, (Auckland: Kalamazoo Publishing Press, 2014), 5.

¹¹ Ibid.

¹² Rendell McIntosh, "Happy 100th Parnell Rose Gardens", *Parnell Heritage Journal*, Issue 5 (2005), 7. Refer also to Figures 21 and 34.

¹³ The name Judges Bay was in use by 1842, named after William Swainson and Chief Justice William Martin. These two men who made an important contribution to the legal system in Colonial Auckland lived on land surrounding the bay.

¹⁴ Land Information New Zealand (LINZ) records, Deeds Index 1A 560.

¹⁵ Carolyn Cameron, *St Georges Bay & Judges Bay 1841-1859*, (Auckland, Wickliffe New Zealand Ltd., 2015), 32. Refer also to Figure 22.

¹⁶ LINZ records, Deeds Index 1A 560; Carolyn Cameron, *St Georges Bay & Judges Bay 1841-1859*, 32.

¹⁷ LINZ records, Deeds Index 1A 563, 564, 565, 566 and 567; Rendell McIntosh, "Happy 100th Parnell Rose Gardens", 7.

the next few decades a number of the lots were sold, including lots 4 and 24, which were purchased by Dr (later Sir) John Logan Campbell (1817-1912), in 1878.¹⁸ It was on this land, situated to the north of Swainson's original property, that Campbell built his notable home "Kilbryde".

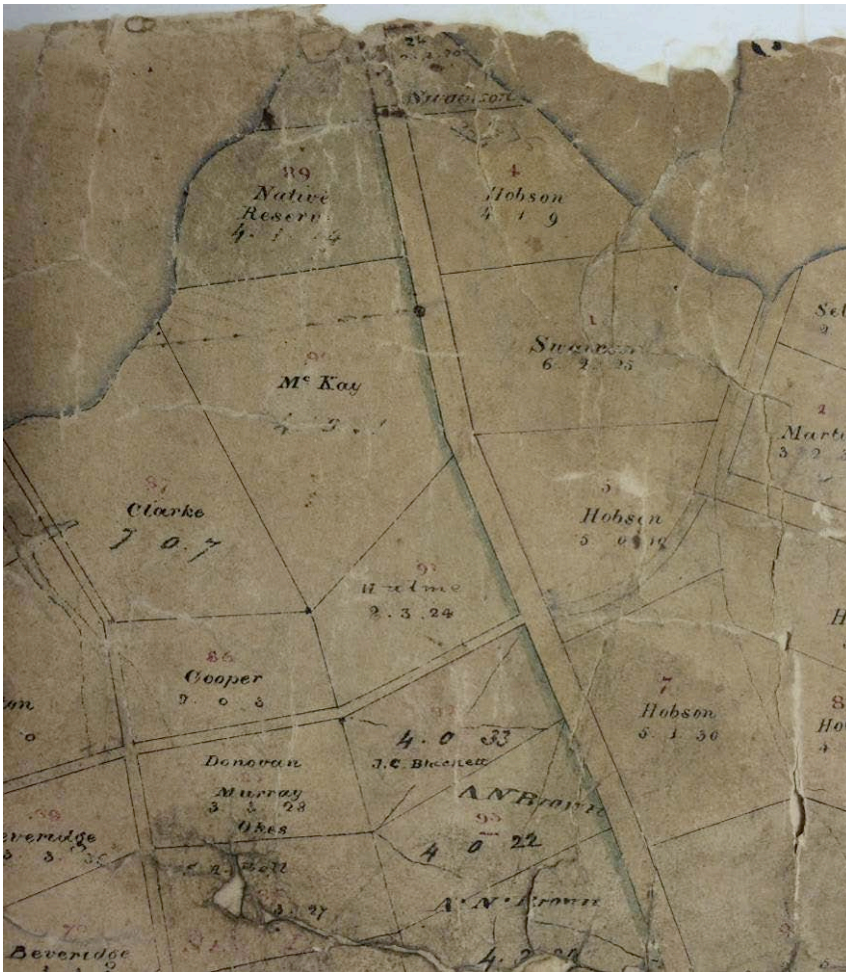


Figure 21: Early map showing the names of the lot owners and lot sizes. Dates before 1846 when Swainson purchased neighbouring lots from Hobson. Auckland City suburban farms – original subdivision and settlement selection, 1841-1860, BAJZ A1708 23916 Box 346 61 Roll plan 61, 2 of 2 sheets, Archives NZ, Auckland.

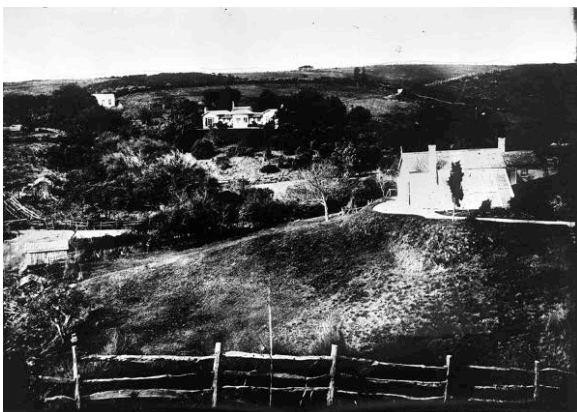


Figure 22: Looking east towards Judges Bay from the vicinity of Campbells Point, showing William Swainson's cottage (right foreground), 1860s. [Sir George Grey Special Collections, Auckland Libraries, 4-120](#)



Figure 23: Looking north from near the subject property to "Kilbryde", 1885. It was constructed in 1879 by notable architect Edward Mahoney, and demolished in 1924. [Sir George Grey Special Collections, Auckland Libraries, 4-2689](#)

¹⁸ LINZ records, Deeds Index 1A 563.

In 1878, Swainson sold his property, which comprised his original Lot 1 and the additional land acquired by Crown Grant in 1850 (part lots 4 and 5), to Charles Street¹⁹ for £2,000 on the proviso that he continued to live at his cottage for the duration of his life (he died in 1884).²⁰ Soon after the purchase, Street, who had relocated to Auckland from Dunedin with his wife, Sophia, commissioned the construction of their mansion, “Birtley”. The grand two-storey residence was designed by architect Philip Herapath²¹ and built by James Malcolm at a cost of £1,883.²² It was set in several acres of land, which was used for gardens, croquet lawns and pasture. In the late-1880s, a coachman’s house (possibly present-day 2 Judges Bay Road) was constructed on the estate, close to the southern boundary. This was also the time when the Streets’ only daughter, Emily Gillies, moved to Auckland with her family from Dunedin following the death of her husband Robert Gillies. Gillies had been a Member of Parliament, successful land agent and member of the well-known Auckland-Dunedin Gillies family.²³ Emily, who had moved to New Zealand with her parents and grandparents as a child, was one of the founders of the first kindergarten in Dunedin, and took a keen interest in matters of a charitable nature.²⁴ She and Robert Gillies had eight children, many of which excelled at golf. The youngest, Harold Gillies (1882-1960), went on to become a highly renowned plastic surgeon.²⁵



Figure 24: Mr and Mrs Street’s residence “Birtley”, named after Charles Street’s family estate in Surrey, England, 1899. It was demolished in 1924.
[Sir George Grey Special Collections, Auckland Libraries, 1-W659](#)



Figure 25: Showing a close up view of part of William Swainson’s former home, owned at the time by Mrs Street and used as a summerhouse, 1899. It was demolished in 1954.
[Sir George Grey Special Collections, Auckland Libraries, 1-W118](#)

It is unknown where Emily Gillies and her children (aged between four and 18) lived when they relocated to Auckland. It is possible that they lived for a time at Birtley following the death of Charles Street in 1887, but by 1897 Emily had occupied a house

¹⁹ Charles Street was the nephew of English artist, author and poet, Edward Lear.

²⁰ LINZ records, Deeds Index 1A 560 and 563; Rendell McIntosh, “Happy 100th Parnell Rose Gardens”, 8.

²¹ Herapath designed and supervised the reconstruction of the Whau Lunatic Asylum/Carrington Hospital in the late 1870s.

²² New Zealand Herald, Volume XV, Issue 5246, *New Mansion in Judges Bay*, 9 September 1878, 2, [Papers Past](#) [accessed 12.06.2016].

²³ Rendell McIntosh, “Happy 100th Parnell Rose Gardens”, 8. Robert Gillies was the brother of Judge Thomas Bannatyne Gillies, who owned Rocklands.

²⁴ Dominion, Volume 6, Issue 1851, *Obituary Death of Mrs. Robert Gillies*, 10 September 1913, 3, [Papers Past](#) [accessed 20.06.2016].

²⁵ C. J. Williams, *Harold Gillies*, 2002, [NZEdege.Com](#) [accessed 19.06.2016].

on Gladstone Road, owned by Mary C. Ireland (part lots 11 and 12, Section 2).²⁶ Here she stayed until at least 1900, by which time all her children had reached adulthood.²⁷

Kohanga

In April 1902, Emily Gillies purchased a wedge of land, measuring 1 rood and 11 perches, from her mother's Birtley estate.²⁸ It was on this land, fronting Gladstone Road, that she commissioned the construction of a new residence. Believed to be designed by architect Charles Le Neve Arnold, who had previously sought tenders for the construction of a 12-roomed house on Gladstone Road, the grand two-storey residence was influenced by the Arts and Crafts style, favoured by many affluent New Zealanders during the early twentieth century. The property was named "Kohanga".²⁹

Charles Arnold (c.1855-1955) was a notable Auckland architect, recognised for his contribution to the development of the Arts and Crafts movement in New Zealand. He designed a number of well-known buildings during the late nineteenth and early twentieth centuries, independently and later in partnership with Richard Atkinson Abbott.

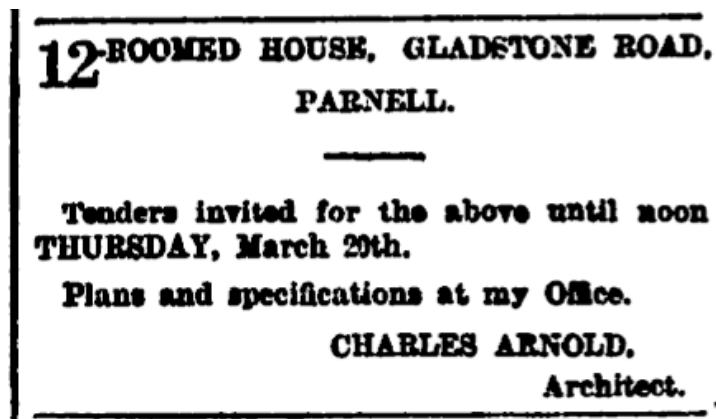


Figure 26: The tender notice issued by architect Charles Arnold for a 12-roomed house on Gladstone Road. Circumstantial evidence would suggest that this building was Kohanga.

New Zealand Herald, Volume XXXIX, Issue 11912, Page 8 Advertisements Column 6, 13 March 1902, 8, [Papers Past](#) [accessed 20.06.2016].

In 1905, the wedding of Emily Sophia Gillies (eldest daughter of Emily Gillies) and Robert Williams Michell was held at Kohanga. A local newspaper article that recorded the event reported that a special license had been granted to allow the wedding to take place at the property, owing to Emily Gillies' serious illness.³⁰ This was the first known reference to Kohanga following its construction sometime during the preceding three years.

In November 1911, Emily Gillies put Kohanga on the market following the death of her mother, Mrs Street, earlier that year.³¹ She moved into Birtley, the home she had

²⁶ Evening Star, Issue 7293, *Death*, 18 August 1887, 2, [Papers Past](#) [accessed 19.06.2016]; Valuation List (Index of Streets) - 1897, Parnell Borough Council Valuation Lists Database 1897-1901, PRN 002, Item No. 1, Page No. 24, Entry No. 532, Auckland Council Archives, Auckland, New Zealand.

²⁷ Valuation List (Index of Streets) - 1900, Parnell Borough Council Valuation Lists Database 1897-1901, PRN 002, Item No. 3, Page No. 25, Entry No. 541, Auckland Council Archives, Auckland, New Zealand.

²⁸ LINZ records, Deeds Index 21A 557.

²⁹ Refer to Figure 26.

³⁰ New Zealand Herald, Volume XLII, Issue 12970, *Marriages*, 13 September 1905, 2, [Papers Past](#) [accessed 20.06.2016].

³¹ Auckland Star, Volume XLII, Issue 175, *Deaths*, 25 July 1911, 10, [Papers Past](#) [accessed 20.06.2016]; Auckland Star, Volume XLII, Issue 282, *Page 3 Advertisements Column 2*, 27 November 1911, 3, [Papers Past](#) [20.06.2016].

inherited from her parents, where she remained until her death in 1913.³² Advertised as “one of the prettiest and most complete homes in Auckland [and] commanding exquisite views of the harbour and surrounding country”, Kohanga at this time comprised 11 large rooms and was built of the best material procurable (Figure 45).³³

Archdeacon Robert H. Cole purchased the Kohanga property and the adjoining lot in April 1912 for £2,650 and £400 respectively.³⁴ Cole was the second Archdeacon of Taranaki and in 1907 was appointed the Superintendent of the Auckland Anglican Diocese.³⁵



Figure 27: Kohanga, 1920. Then known as “Walford”. Note that darkly finished shingles.
[Sir George Grey Special Collections, Auckland Libraries, 7-A11317](#)

In the years following Emily Gillies death in 1913, the ownership and use of both the Gillies (formerly Birtley) and neighbouring Kilbryde estates experienced much change. Following the amalgamation of Parnell with the city, the Gillies Estate was acquired by Auckland City Council for establishing a public park. Whilst there was much support for another area of “breathing space” in a fast-growing city, the onset of the First World War resulted in some voicing concerns over the level of expenditure during times of “financial stringency and national stress”.³⁶ The nine-and-a-half acre estate, then known as “Gillies Park”, was formally opened on 23 December 1914.³⁷ In 1915, the

³² Dominion, Volume 6, Issue 1851, *Obituary, Death of Mrs. Robert Gillies*, 10 September 1913, 3, [Papers Past](#) [accessed 21.06.2016].

³³ Auckland Star, Volume XLII, Issue 282, *Page 3 Advertisements Column 2*, 27 November 1911, 3, [Papers Past](#) [20.06.2016].

³⁴ LINZ records, Deeds indexes 1A 560 and 21A 557; Rendell McIntosh, “Happy 100th Parnell Rose Gardens”, 8.

³⁵ Jack Dragicevich, *Report on 85 Gladstone Road, Parnell The “Tea Rooms/former Kiosk”*, 2005, 2.

³⁶ New Zealand Herald, 17 November 1914, recorded in Reserves Parnell Park, 13.01.1914-31.12.1967, Record No. 14-112, Part No. 1, ACC 219 Works Department Subject Files 1901-1995, Item No. 292g, Box No. 292, Auckland Council Archives, Auckland, New Zealand.

³⁷ New Zealand Herald, Volume LI, Issue 15800, *New Parnell Park*, 24 December 1914, 5, [Papers Past](#) [accessed 22.06.2016].

City Council purchased Kilbryde from the Auckland Harbour Board, who had acquired the estate in 1914 in order to secure the water frontage and extinguish riparian rights. The newly established park, measuring around 19 acres, was named "Parnell Park".³⁸ Gillies' House (formerly Birtley), was utilised in part as a tea kiosk and accommodation, while Kilbryde was offered to the Government for use as a hospital.³⁹

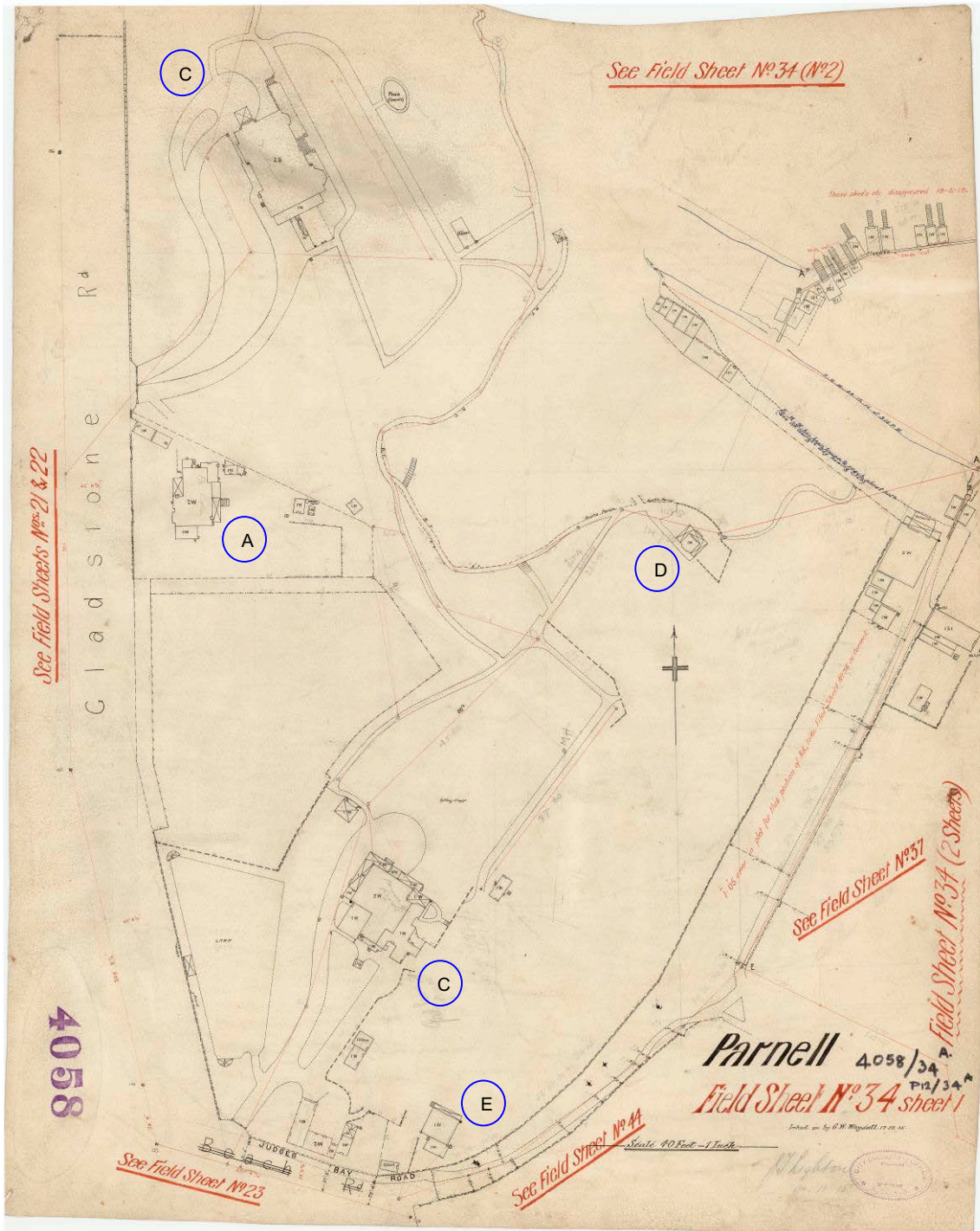


Figure 28: Parnell Field Sheet No. 34, showing the locations of Kohanga (A), Birtley (B), Kilbryde (C), Swanson's Cottage (D) and the Coachman's Cottage (E), 1914. Original Auckland City Map Field Sheets: Parnell Area, 1908-1917, 503135, AKC 001 Reproductions of Archives 1871-1966, 9d, 9, Auckland Council Archives, Auckland, New Zealand.

³⁸ New Zealand Herald, Volume LII Issue 15842, *Parnell's New Park Inclusion of Kilbryde*, 12 February 1915, 7, Papers Past [accessed 22.06.2016].

³⁹ Star, Issue 11394, *The Hospital Ship Auckland's Big Gift*, 21 May 1915, 5, [Papers Past](#) [accessed 22.06.2016].

During this time, Kohanga was still in the ownership of Archdeacon Cole and remained as such until 1919 when he and his family returned to England. That year, the property, then known as “Walford”, was conveyed to the New Zealand Insurance Company Limited.⁴⁰ In 1923, Walford was advertised for sale as a “*thoroughly well-built home of 12 rooms and office, two storeys, replete with modern conveniences, commodious motor garage, etc.*”⁴¹ It comprised over half an acre of land fronting Gladstone Road and commanded “*glorious*” views of the harbour (Figure 46). In 1924, the property was purchased by Ruby Stenborg.⁴²

Shortly after Stenborg acquired the property as a permanent home, the City Council sought to purchase the building and associated land for £3,750, with a plan to incorporate it into Parnell Park.⁴³ Whilst Stenborg resisted the loss of the home she had recently secured, she offered up a portion of the grounds free of charge, and noted how the retention of the building was in the best interest of the park as a whole.

*“The building itself is particularly ornamental from all sides, being the most artistically designed house in Parnell, new fashioned and in perfect repair. As such it will be in no way detrimental to the beauty of the Park. Indeed from an artist’s point of view it would enhance it – as the Auckland Domain is adorned by the picturesque kiosk among the trees.”*⁴⁴

This did not sway the City Council, who during this time had been involved with a protracted debate over the proposed demolition of Kilbryde and the Tea Kiosk (former Birtley/Gillies House), owing predominantly to mounting maintenance costs. Kilbryde and the Tea Kiosk were demolished in mid-1924.⁴⁵

The City Council progressed with the acquisition of Walford (former Kohanga), under the Public Works Act 1908, and a Proclamation was issued for taking the land as a public park. The property was vested in the Council in December 1924.⁴⁶ Possibly as a result of Stenborg’s efforts to ensure the retention of Walford as a permanent feature of Parnell Park, the City Council took steps in 1925 to convert the building into a Tea Kiosk.⁴⁷

The Tea Kiosk

Almost immediately, plans were developed by W. E. Bush, City Engineer to convert the building. The proposals involved the removal of a number of partitions on the ground floor to accommodate a tea room; connecting the adjoining room with sliding doors; enlarging the kitchen; and providing a Ladies Retiring Room. On the first floor, further partitions were proposed for removal to create a large room; and the balcony over the front porch was to be enclosed to provide a second bedroom for the person renting the Kiosk. External changes involved the extension of the verandah. Works also involved the removal of one of the chimneystacks, making good the roof, providing a hand service lift, and all necessary lavatories. The proposals were approved in June 1925 at

⁴⁰ LINZ records, Deeds Index 21A 557; Jack Dragicevich, *Report on 85 Gladstone Road, Parnell The “Tea Rooms/former Kiosk”*, 2005, 2.

⁴¹ New Zealand Herald, Volume LX, Issue 18568, *Page 2 Advertisements Column 8*, 28 November 1923, 2, [Papers Past](#) [accessed 22.06.2016].

⁴² LINZ records, Deeds Index 21A 557

⁴³ Parnell Park Improvements, 1924-1926, Record No. 24-438, ACC 275 Town Clerk’s Department Subject Files 1913-1926, Box No. 75, Auckland Council Archives, Auckland, New Zealand.

⁴⁴ Ibid. (Letter from Ms. Stenborg to the Mayor and Auckland City Councillors, 26 May 1924).

⁴⁵ Parnell Park Improvements, 1924-1926, Record No. 24-438, ACC 275 Town Clerk’s Department Subject Files 1913-1926, Box No. 75, Auckland Council Archives, Auckland, New Zealand.

⁴⁶ Ibid.

⁴⁷ Ibid.

a cost of £863.12.6 (refer to **Appendix 3**).⁴⁸ Works also involved the removal of fences to ensure that the property “fitted in” with the scheme of improvements for the Park, and the construction of stone steps to the east of the building. The first lessees of the Tea Kiosk were a Mr and Mrs Taylor.⁴⁹



Figure 29: Showing the northern portion of the west elevation of Kohanga, then in use as the Tea Kiosk, 1927. Note that the first floor porch had been infilled by this time, and note the open views to the harbour.
[Sir George Grey Special Collections, Auckland Libraries, 1-W774](#)

By the time the Tea Kiosk was opened in the mid-1920s, the tea-room movement was already well established in the UK and USA. Encouraged by the emergence of prosperous urban centres during the late-nineteenth century, the trend was also stimulated by the burgeoning Temperance Movement.⁵⁰ In New Zealand, tea-rooms and kiosks became a popular feature in a number of parks and reserves, offering opportunities for refreshment, relaxation and social interaction. The Parnell Tea Kiosk was one of a relatively small number of buildings in early twentieth century Auckland that functioned as a tea-room. Others included the tea kiosk at Cornwall Park (1908), Auckland Domain (1913), and Maungawhau-Mount Eden (1927).⁵¹

The Parnell Tea Kiosk experienced a slow start, remaining vacant for almost 12 months within the first two years of its establishment.⁵² Records indicate however, that this was short-lived. The Kiosk became a fashionable venue for social functions and

⁴⁸ Ibid.

⁴⁹ Reserves Parnell Park Tea Kiosk, 18.04.1925-13.12.1988, Record No. 25-221, Part No. 1, ACC 219 Works Department Subject Files 1901-1995, Item No. 4201, Box No. 420, Auckland Council Archives, Auckland Council, New Zealand.

⁵⁰ Mackintosh Architecture, Context, Making and Meaning Website, *Miss Catherine (Kate) Cranston*, 2004, <http://www.mackintosh-architecture.gla.ac.uk/catalogue/name/?nid=CransC> [accessed 24.06.2016].

⁵¹ Auckland Council Property Records.

⁵² New Zealand Herald, Volume LXIV, Issue 19684, *Parnell Park Kiosk*, 9 July 1927, 10, [Papers Past](#) [accessed 25.06.2016].

entertainment during the interwar period. Private and public events such as weddings, dances and parties were held there taking advantage of the views across the park and the harbour beyond, many of which were reported in contemporary newspapers.⁵³

In 1934, rose gardens were developed on land predominantly to the south of the Tea Kiosk, which added another popular dimension to the Park and became a highly frequented place of interest in the locality. Within a few years, 4,500 roses were planted in a formal garden arrangement (Figure 42).⁵⁴ During the 1940s and 50s, recreational activities experienced a change, particularly with the increased use of the motorcar broadening people's travelling options and destinations, which resulted in a decline in patronage. The Kiosk, then known as the "Parnell Rose Garden Kiosk", continued to be maintained by the City Council and run by a number of tenants. Relatively large-scale refurbishments were undertaken in 1944, 1949, 1952 and 1955-6.⁵⁵ Between 1959 and 1961, and again in 1966, further general refurbishments were carried out, comprising the replacement of the flooring in the upstairs reception room, the installation of three windows next to the terrace doors, the replacement of wallpapers with hardboard, converting the "dumb-waiter" to operate electronically, and the provision of a fire escape, in addition to extensions.⁵⁶ At this time, the establishment was known as the "Parnell Rose Garden Lounge". By the end of the 1960s however, reports had surfaced about the potential replacement of the Kiosk with a smaller, non-residential structure, owing largely to the ongoing maintenance associated with the existing building. At this time, a reported \$3,000 was needed for urgent repairs.⁵⁷ Nevertheless, the Kiosk remained, and continued to operate as a restaurant and function centre during the late-twentieth and early twenty-first centuries. Sometime during the 1980s-90s, a double-gable, glazed extension was added to the first floor of the east elevation of the building, which enlarged the existing function room.

In addition to the formation of the popular rose gardens, Parnell Park continued to develop during the twentieth century, with a number of "improvements" and installations incorporated into the landscape. Following the acquisition of what would become the Tea Kiosk in 1925; the City Council constructed a stone archway at the park's southern entrance. Built to provide both vehicular and pedestrian access, the arch's design was the subject of considerable controversy during the mid-1920s. Some considered it "*handsome*" and of "*original design*"⁵⁸, while others disliked the "*incongruous nature of the structure and its failure to fit into the surroundings*".⁵⁹ Other installations included the Netherlands War Memorial (1963), the Signals sculpture alongside the Fred Ambler Lookout (1971), the Dove Myer Robinson Lookout Shelter (1981), and the Nancy Steen Garden (1984).⁶⁰

The building formerly known as Kohanga, Gillies' House, Walford, Cole's House, and the Tea Kiosk continues to operate as a venue for weddings, corporate events and private functions under as "Parnells on the Rose Garden".⁶¹

⁵³ Numerous articles written in the New Zealand Herald and the Auckland Star during the interwar period document the numerous events held at the Parnell Tea Kiosk. These can be accessed on [Papers Past](#) [accessed 25.06.2016].

⁵⁴ A Guide to Dove-Myer Robinson Park, 01.04.1997-01.04.1997, Record No. RECM-0011-04-97, AKC 310 Customer Publications 1997-2010, Item No. 40af, Box No. 40, Auckland Council Archives, Auckland, New Zealand.

⁵⁵ Reserves Parnell Park Tea Kiosk, 18.04.1925-13.12.1988, Record No. 25-221, Part No. 1, ACC 219 Works Department Subject Files 1901-1995, Item No. 420I, Box No. 420, Auckland Council Archives, Auckland Council, New Zealand.

⁵⁶ *Ibid.*

⁵⁷ New Zealand Herald, *Rose Garden Kiosk May Have to Go*, 12 December 1968, H12.

⁵⁸ New Zealand Herald, Volume LXII, Issue 18924, *Improving Beauty Spots. Archway at Parnell Park*, 23 January 1925, 11, [Papers Past](#) [accessed 26.06.2016].

⁵⁹ New Zealand Herald, Volume LXIII, Issue 19268, *A Costly Archway, Parnell Park Entrance*, 5 March 1926, 10, [Papers Past](#) [accessed 26.06.2016].

⁶⁰ A Guide to Dove-Myer Robinson Park, 01.04.1997-01.04.1997, Record No. RECM-0011-04-97, AKC 310 Customer Publications 1997-2010, Item No. 40af, Box No. 40, Auckland Council Archives, Auckland, New Zealand.

⁶¹ <http://parnells.co.nz/>

Chronological summaries

Chronology of ownership and events

The following table represents a chronological summary of known early owners/occupiers and events associated with the place and broader park. The information was retrieved mainly from Auckland Council Archives records. Some dates and/or records remain unconfirmed.

Date	Ownership/Event
1841	The first auction of suburban land occurred at Parnell.
1844	New Zealand's first Attorney General, William Swainson, acquired Lot 1, Section 2 of the Suburbs of Auckland.
1846	Swainson purchased several neighbouring lots from Mrs Hobson.
1878	Swainson sold land comprises Lot 1 and part lots 4 and 5 to Charles Street (and wife Sophia Street)
1902	Emily Gillies, the daughter of Mr and Mrs Street, purchased a wedge of land from her mother's "Birtley" estate.
1902-5	"Kohanga" was constructed as a grand two-storey timber and shingle residence in the Arts and Crafts style, reputedly designed by notable architect Charles Le Neve Arnold.
1912	Archdeacon Robert Cole acquired Kohanga from Gillies, who moved to Birtley following the death of her mother. The property became known as "Walford".
1914	Following Gillies death, Auckland City Council acquired the Birtley estate for the purpose of establishing "Gillies (later Parnell) Park".
1915	The City Council purchased "Kilbryde", the neighbouring property and former home of Sir John Logan Campbell include in the Park.
1919	The property was transferred to the New Zealand Insurance Company Limited.
1924	Ruby Stenborg purchased the property. That same year, the City Council acquired the property under the Public Works Act 1908, to incorporate into Parnell Park.
1925	Walford was converted into a Tea Kiosk. The former Birtley and Kilbryde mansions were demolished.
1925	Mr and Mrs Taylor became the first lessees of the newly established Parnell Park Tea Kiosk.
1929	By this time, Mr Telley was the tenant.
1934	The rose gardens were laid out and developed at Parnell Park.
1951	Mr Conroy was the tenant at this time.
1956	Mr J. Corner became the lessee.
1958	Mr S. Miles took over the lease.
1963	The Netherlands War Memorial was constructed.
1971	The Signals sculpture was installed alongside the Fred Ambler's lookout.
1981	The park was re-named "Dove Myer Robinson Park", and a lookout shelter installed in his memory.
1984	The Nancy Steen Garden was established.
2016	The Tea Kiosk is in use as a function centre, called "Parnells on the Rose Garden".

Chronology of changes

The following table provides a chronological summary of known physical changes associated with Kohanga, 85-87 Gladstone Road. The information was retrieved mainly from Auckland Council Archives records. Some dates remain unconfirmed.

Date	Change
1902-5	“Kohanga” was constructed as a grand two-storey timber and shingle residence in the Arts and Crafts style, reputedly designed by notable architect Charles Le Neve Arnold.
1925	The conversion of the building into a Tea Kiosk resulted in a number of alterations, particularly to the internal layout. The plans were drawn by City Engineer W. E. Bush and comprised, in general, the removal of internal partitions, enclosing the first floor porch (road-side elevation), the extension of the verandah and the removal of one of the chimneystacks (refer to Appendix 3).
1937	The building was repainted.
1939	A general refurbishment of the building’s interior and exterior was carried out.
1941	An electric hot water system was installed in the building.
1944	A general refurbishment of the building was carried out, including re-painting and repairs. Proposed erection of a washhouse to the northern end of the building.
1949	The exterior of the building was repainted and repairs undertaken to the spouting.
1951	Proposals were put forward to glaze the verandah and “modernise” the Gladstone Road frontage. However, the Parks Committee resolved to take no action.
1952	Improvements and maintenance was undertaken, amounting to £2,000.
1953-4	Following numerous problems with water ingress, a price was sought for the replacement of the shingle roof with petrous cement tiles. The work was likely carried out soon after.
1955-6	Maintenance works were undertaken, which involved repairs to the east shingle wall (with a proposal to replace the timber shingles with “Durock” replacements), exterior paintwork, and the renewal of wall-paper in the stairway and hall.
1959-61	A general refurbishment of the building was carried out, which comprised the replacement of the flooring in the upstairs reception room, the incorporation of three new windows next to the terrace doors, the replacement of wallpaper with hardboard, converting the dumb-waiter to operate electronically, and the provision of a fire escape. The proposed work amounted to £1,240.
1966	Alterations and extensions were undertaken.
1968	General repair and maintenance work was carried out.
1979	A renovation of the building’s interior was carried out, which included The removal of scrim from the ground floor lounge and buffet area and reclad with wallboard.
1981	General repair and maintenance work was carried out.
1988	General repairs and water blasting of the building were undertaken.
1980-90s	At some stage during the late twentieth century, a first floor, double-bay glazed extension was undertaken to enlarge the existing function room.

Biographies

Charles Le Neve Arnold (c.1855-1955)

Charles Le Neve Arnold was a notable Auckland architect, who proliferated professionally in the early twentieth century. Arnold was from Feering, a village in Essex, England. It is unknown when he moved to New Zealand, but in 1882, at All Saints' Church, Dunedin, he married Jessie Spencer Smith with whom he later had three children.⁶² By September 1883, Arnold was living on St Stephens Road, Parnell.⁶³

After joining the Auckland Institute of Architects in 1885, one of his first recorded commissions was resident architect, supervising the erection of St Mary's Church, Parnell (1886-8).⁶⁴ Over the following years he designed a number of important works including the Mackelvie annexe to the Auckland City Council building (1892), the Parnell Parish Hall (1893), the Auckland Chamber of Commerce (1903), and the five storey Great Northern Brewery tower.⁶⁵

During the early years of the twentieth century, Arnold's work showed distinct Arts and Crafts or Queen Anne Revival influences (refer to **Appendix 5**). Key examples included Admiralty House (1901), the Auckland Golf Clubhouse (1901), Huia Lodge (1901-3), the Ante-park at Cornwall Park (1903), and Sharman House (c.1905).

From 1910, Arnold worked in partnership with Richard Atkinson Abbot, and their practice was responsible for the prize-winning Auckland Grammar School, designed in the then novel Spanish Mission style.⁶⁶ Other works included the Dilworth Ulster Institute (1916), and Kings College Memorial Chapel (1922).⁶⁷ The partnership was dissolved in 1925, and Arnold subsequently retired.⁶⁸



Figure 30: St Mary's Cathedral, c.1900s. It is unclear the extent to which Arnold was involved in the design of the Church, it being attributed to B. W. Mountfort.

[Sir George Grey Special Collections, Auckland Libraries, 35-R108](#)



Figure 31: Auckland Grammar School, 1920. [Sir George Grey Special Collections, Auckland Libraries, 1-W1693](#)

⁶² New Zealand Herald, Volume XX, Issue 6590, *Marriages*, 1 January 1883, 12, [Papers Past](#); Births, Deaths & Marriages Online [website](#) [accessed 25.06.2016].

⁶³ Observer, Volume 7, Issue 158, *Hatched*, 22 September 1883, 15, [Papers Past](#) [accessed 25.06.2016]; Auckland University Architecture Archive, Sheppard Collection, Record A752, Charles Le Neve Arnold.

⁶⁴ Auckland University Architecture Archive, Sheppard Collection, Record A752, Charles Le Neve Arnold.

⁶⁵ *Ibid.*

⁶⁶ Jeremy Salmond. 'Abbot, Richard Atkinson', from the Dictionary of New Zealand Biography. Te Ara – the Encyclopedia of New Zealand, updated 21-May-2013. URL: <http://www.TeAra.govt.nz/4a1/abbot-richard-atkinson> [accessed 25.06.2016].

⁶⁷ Auckland University Architecture Archive, Sheppard Collection, Record A752, Charles Le Neve Arnold.

⁶⁸ Auckland Star, Volume LVI, Issue 90, *Page 14 Advertisements Column 6*, 17 April 1925, 14, [Papers Past](#) [accessed 26.06.2016].

Arnold's association with John Logan Campbell and the Gillies family

In the early years of the twentieth century, Charles Arnold established a relationship with John Logan Campbell, when he was appointed architect to the Cornwall Park Trust Board (gifted by Campbell to the public in 1901).⁶⁹ Arnold's works for the Trust included Huia Lodge (1901-2), which housed the park's caretaker and his wife, and the John Logan Campbell Monument Ante-park (1903). Arnold later designed the Campbell Free Kindergarten (1910), at Victoria Park.⁷⁰

Campbell was a keen golfer, so too were his Parnell neighbours, the Gillies family. Emily Gillies' son, Charles, helped Campbell found the Auckland Golf Club in 1894. Charles, in addition to his sisters Lillie and Emily became either local or national champions in the sport, and Campbell was President of the Club between 1900 to 1912.⁷¹ In 1901, Charles Arnold designed the new Auckland Golf Clubhouse on the One Tree Hill domain (refer to **Appendix 5**).



Figure 32: John Logan Campbell Monument, with Campbell in the foreground, 1906. [Sir George Grey Special Collections, Auckland Libraries, 7-A4746](#)

Arnold's association with Kohanga

The subject building, Kohanga, was built sometime between 1902 and 1905. Whilst a number of local histories attribute the design of the building to Charles Arnold, no primary records have been found to substantiate this claim. However, circumstantial evidence indicates that there is a strong possibility that the design is that of Arnold's. When, in 1901, he designed the Auckland Golf Clubhouse, he would have had dealings with founders (and one-time neighbours) John Logan Campbell and Charles Gillies. Furthermore, in 1902, Arnold submitted a notice seeking tenders from builders for the construction of a 12-roomed residence on Gladstone Road (Figure 26). Most prominently, Kohanga, like many of Arnold's well-known early twentieth century buildings, was influenced by the Arts and Crafts movement. Of particular note is the close similarity between the oval window incorporated into the gable of both Kohanga and the Clubhouse (right).



Figure 33: The oval window detail incorporated into the shingle gable of Kohanga (top) and the Auckland Golf Clubhouse (above). Refer to Figure 27 and Appendix 5 for photographic references.

⁶⁹ HNZPT, *John Logan Campbell Monument*, List Entry 4478, 1990, <http://www.heritage.org.nz/the-list/details/4478> [accessed 26.06.2016].

⁷⁰ Ibid.

⁷¹ Rendell McIntosh, "Happy 100th Parnell Rose Gardens", 8.

William Swainson (1809-1884)

Graeme Reid. 'Swainson, William', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand, updated 26-Feb-2014 URL:

<http://www.TeAra.govt.nz/en/biographies/1s29/swainson-william>

Story: Swainson, William

Page 1

Swainson, William

1809–1884

Lawyer, attorney general, politician, church chancellor

This biography was written by Graeme Reid and was first published in the Dictionary of New Zealand Biography Volume 1, 1990

William Swainson was born at Lancaster, England, probably on 25 April 1809, the eldest son of the merchant William Swainson. His mother's name is not known. He was educated at Lancaster Grammar School, admitted to the Middle Temple, London, on 6 June 1835 and called to the Bar on 8 June 1838. After practising as a conveyancer, Swainson was appointed by Lord John Russell in 1841 to be the second attorney general of New Zealand.

Swainson left Deal on the barque *Tyne* on 8 April 1841 with fellow passengers William Martin, the chief justice, and Thomas Outhwaite, registrar of the Supreme Court. They arrived, via Port Nicholson (Wellington), at Auckland on 25 September. The five month voyage was spent framing laws which would provide a basis for government in the colony. For Swainson, it was an opportunity to institute 'in simple, concise and intelligible language' a body of law unhampered 'by any complicated pre-existing system.'

The result was the passing of 19 enactments between 21 December 1841 and 15 March 1842. These provided for the establishment of courts of law, the creation of municipalities and the transfer of property. Only in the matter of land claims did Swainson find himself forced to withdraw and modify legislation which had sought to give legal effect to the Treaty of Waitangi. The Land Claims Bill introduced into the Legislative Council on 22 January 1842 was hotly contested by colonists before its withdrawal and replacement. A modified ordinance, passed on 25 February, was later disallowed by Lord Stanley, secretary of state for the colonies, in London.

The early clash of the colonists with the government over land claims was hardly unexpected. As a radical and a humanitarian Swainson felt the interests of the Maori to be most important. As a lawyer he was troubled by the vagueness of the treaty. He was concerned about the matter of asserting the Queen's sovereignty over tribes which had not signed, and about the extent of Crown authority: 'The natives were neither a conquered people, nor did a majority of them ever give an intelligent and unqualified submission to our rule'. Swainson held that only those Maori 'who had acknowledged the Queen's Authority could be considered British Subjects and amenable to British law.' Swainson took the treaty as his sole authority and tried to ignore British and New South Wales statutes which were in conflict with it. With Governor William Hobson's death in September 1842, Swainson lost a man on whom he relied and who trusted him.

The issue came to a head in late 1842 when feuding erupted between the Bay of Plenty tribes. Swainson and Martin resisted sending in troops against the chiefs Taraia and Tangaroa because they had not signed the Treaty of Waitangi. Instead, Swainson proposed the constitution of 'Native Districts' where the Maori could live under traditional custom. Willoughby Shortland, acting governor, and George Clarke, chief protector of aborigines, opposed this scheme, fearing that recognition of the 'Native Districts' would undermine British authority. The Colonial Office endorsed their stand and Swainson was strongly censured by Lord Stanley, who declared that 'the Queen has by the most solemn acts asserted Her own Sovereignty over the whole of New Zealand'.

When the Wairau affray occurred in 1843, Swainson was dispatched to assess the situation. He found that the claims of the colonists to the land had not been established, that the Maori were justified in the forcible repulse of the invasion, that the warrant for the arrest of Te Rauparaha was 'illegal and unjustifiable', that the European deaths were at the most manslaughter, and recommended that no action be taken. This attitude endeared Swainson neither to the settlers nor to Lord Stanley, who instructed Governor Robert FitzRoy to bring a militia bill before the Legislative Council. This was vigorously opposed by Swainson, Martin and William Brown, who argued that the Maori might become hostile if a militia were organised. Swainson urged that the bill be postponed for six months. In the absence of disciplined troops, and acutely aware that the anger felt by many settlers toward the Maori could lead to excessively harsh retribution, FitzRoy concurred. As a consequence, when Hone Heke rebelled and sacked Kororareka (Russell) in early 1845, FitzRoy and his administration were excoriated by the settlers for their perceived weakness. The Militia Bill was quickly passed and FitzRoy was recalled.

The arrival of George Grey in November 1845 saw a governor with sufficient troops to control an insurrection and a land policy to protect Maori interests. The Native Land Purchase Ordinance of 16 November 1846 restated the earlier principle

(revoked by FitzRoy in 1844) of government control of the purchase of Maori land and sale to settlers. The objectives of Grey and Swainson in respect of land claims were parallel. Swainson and Martin assisted Grey in formulating proposals which were incorporated into the New Zealand Constitution Act 1852. Swainson was the first member appointed to the new Legislative Council and he became speaker on 16 May 1854.

It was a session of conflict. The settlers, led by Edward Gibbon Wakefield, sought to obtain responsible government. Colonel R. H. Wynyard rejected this as being outside his authority. This did not help the temper of the House. Wakefield tried to obtain the support of Swainson, without success. Wakefield resigned as adviser to the governor. Swainson's victory was shortlived. He left for England, on leave, and during his absence provision was made for him to be pensioned off at £400 per annum, two thirds of his salary. This took effect from 7 May 1856. Swainson remained a member of the Legislative Council until 1867, but did not attend after December 1864.

On his retirement there was little appreciation of his achievements. The land question was growing in bitterness, a situation Swainson had foreseen and tried to prevent. He never saw justification for the New Zealand wars and in December 1863 noted that the military themselves were becoming tired and disillusioned with the conflict. In his opinion the army was not engaged in the maintenance of sovereignty but in the acquisition of land, and this contest brought neither honour nor profit.

When he returned from taking leave in 1855–56 his expertise in law drafting was seized on by Bishop G. A. Selwyn, who was seeking to create an independent church which recognised its ties with the Church of England. Swainson was a member of the conference held in 1857 to prepare the constitution of the province. His skill in law drafting was seen in the framing of the fundamental measures introduced in the first General Synod in 1859. He remained a member for several years, and in 1866 became chancellor of the diocese of Auckland. He held this post until his death.

Swainson lived at Taurarua, a frame house he had brought with him in 1841. He purchased a property (over six acres) in Judges Bay, Auckland, for £98 14s. 9d. in 1844. This adjoined land owned by Eliza Hobson, which he subsequently purchased. In 1878 he sold part of his holding for £2,000.

William Swainson died at Taurarua from a 'cold...on his lungs' on 1 December 1884 and was buried at St Stephen's cemetery. Swainson was 'not a man known intimately by many and by no means an easy man to understand'. Nevertheless, at the time of his death, he was judged 'a good all round man' who was 'universally esteemed'. He was 'an enigma' to most people. In his will he requested that his papers be destroyed, but many of his ambitions and hopes were recorded by him in the books he wrote and in the commentaries of his contemporaries. In these he outlined his views of the manner in which the colony should develop and commented on the path it had already taken. He had been keen to see the establishment of responsible government which recognised the obligations entered into by the parties to the Treaty of Waitangi. His primary concern was that the Maori should be protected until they could exercise political power on an equal footing with the colonists. His guiding principle was that, 'We have covenanted with these people and assured to them the full privileges of subjects of the Crown.' He was aware of the responsibilities of the founding settlers and held that future inhabitants would 'receive the impress of its character from its present early founders.'

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Harold Delf Gillies (1882-1960)

Rex Wright-St Clair. 'Gillies, Harold Delf', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand, updated 1-Oct-2013 URL: <http://www.TeAra.govt.nz/en/biographies/3q9/gillies-harold-delf>

Story: Gillies, Harold Delf

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Gillies, Harold Delf

1882–1960

Plastic surgeon, golfer, artist

This biography was written by Rex Wright-St Clair and was first published in the Dictionary of New Zealand Biography Volume 3, 1996

Harold Delf Gillies was born at Dunedin, New Zealand, on 17 June 1882, the son of Robert Gillies, a surveyor, and his wife, Emily Street, a niece of Edward Lear, the nonsense writer and landscape painter. Robert Gillies was a member of the House of Representatives in 1884 and 1885. He died in 1886, two days before Harold's fourth birthday. Harold Gillies attended Wanganui Collegiate School between 1895 and 1900. He was a school prefect and played cricket for the First XI. On leaving school he studied medicine at Gonville and Caius College, Cambridge University, and won university blues for rowing and golf. He later played golf for England. After clinical training at St Bartholomew's Hospital, London, Gillies qualified in 1908. He became an FRCS in 1910 and specialised in ear, nose and throat surgery.

On 9 November 1911 Gillies married Kathleen Margaret Jackson, at London. During the First World War he served with the Royal Army Medical Corps, and in France was influenced by Hippolyte Morestin, a brilliant French surgeon treating injuries of the face and jaw. Gillies successfully urged upon the army authorities the need for special care in this field and a unit was set up in England under his command. By the end of the war some 11,000 patients had passed through his hands. He was made a CBE in 1920.

Gillies applied the lessons learned in war to civilian casualties and extended the techniques of plastic and reconstructive surgery. His first book, *Plastic surgery of the face*, was published in 1920. In hospital and Harley Street practice, and as consultant to the armed forces, he created almost single-handedly the specialty of plastic surgery. He combined technical skill with an imaginative and ingenious mind, unhindered by preconceived ideas. One of his innovations was the multidisciplinary team; for example, when operating on a face he ensured that a dental surgeon was on hand. And, because surgery on damaged faces was impossible when a mask was used to anaesthetise the patient, he encouraged anaesthetists to develop alternative techniques, such as using a tube in the trachea.

In 1923 Gillies was decorated by the Danish government for treating numerous casualties after an explosion on a Royal Danish Navy ship. He was knighted in 1930. In the 1930s Gillies was joined by two New Zealand surgeons who trained under him: Archibald McIndoe, a relative, and Rainsford Mowlem. On the outbreak of the Second World War three multidisciplinary teams were established, headed by Gillies, McIndoe and Mowlem. The teams, modelled on those Gillies had pioneered, provided plastic surgery for the armed forces. Surgeons, dental surgeons and dental technicians from round the world trained under him. The New Zealanders included W. M. Manchester, F. L. Hutter and J. J. Brownlee. These men returned home and established the specialty of plastic surgery in New Zealand. The first civilian plastic surgery unit was set up in 1945 by Manchester at Burwood Hospital, Christchurch.

In 1946 Gillies was elected foundation president of the British Association of Plastic Surgeons; he later became honorary president of the International Society of Plastic Surgeons. He was decorated by the Norwegian government in 1948 for his work during the war, and was an honorary fellow of the Royal Australasian College of Surgeons, of the American College of Surgeons and of the Royal Society of Medicine, London.

Although he treated the rich and famous for both necessary and cosmetic surgery, Gillies willingly accepted all patients who needed his skills. He was also involved in the early work on sex-change operations. In 1957 he co-authored, with Ralph Millard, the authoritative textbook *The principles and art of plastic surgery*. Gillies's wife, Kathleen, died on 14 May 1957 at Oakley, Hampshire. He then married Marjorie Ethel Clayton, who had been his surgical assistant for many years, on 5 November 1957, in London. Outside his professional life Gillies was an artist: he exhibited his work in London on two occasions and another exhibition was held posthumously in 1961.

Harold Gillies died in London on 10 September 1960, survived by his second wife and by two sons and two daughters of his first marriage. Gillies had been an original thinker of great brilliance with a puckish sense of humour and a tendency to practical joking. The art and science of modern plastic surgery, in Britain and New Zealand in particular, owe their origins mainly to him.

APPENDIX 2

Supplementary information: historical

Land Information New Zealand (LINZ) records: Deeds Index

MAP A.		SECTION 2.		SUBURBAN.		NO. 1 & pt. 4&5 added.		560.	
No.	Receipt of Instrument.	Nature of Instrument.	Parties.	Date of Instrument.	Where recorded.	Reference.	Signature.	Lots.	
59623	1. 19 Jul 1878	Crown Grant	The Hon. W. Swainson	22 Oct 1844	27M 248		A. R. F.		
59625	1. 19 Jul 1878	Conveyance	Swainson to Campbell	15 Jul 1878	23M 841	1A 563	6. 2. 25.		
59887	10. 29 Aug 1878	Conveyance	Swainson to Street	19 Aug 1878	25M 593				
106574	10. 29 Feb 1888	Probate	Street Charles Henry	14 Sep 1887	R15 774				
110782	11. 5 Apr 1889	Double Probate	Street Charles Henry	21 Dec 1888	R22 860				
158998	11. 9 May 1902	Conveyance	Street & Crs. to Gillies	4 Apr 1902	R82 170	21A 557	pt. 1.		
215856	10.30 8 Dec 1911	Appointment	Hislop & Cr. to Gillies	1 Sep 1905	R196 456		(a.o.r.l.pll.)		
215857	10.30 8 Dec 1911	Appointment	Street & Crs. to Gillies	29 Jul 1910	- 457				
219266	1. 8 May 1912	Conveyance	Gillies & Crs. to Cole	17 Apr 1912	R209 264	21A 557	(60.6x343lks.)		
Proclamation No. 3466 taking the within land for Recreation-ground. Entered 15th September at 10 a.m.									

Figure 34: Extract from Deeds Index 1A 560, showing William Swainson's Crown Grant for Lot 1 on 22 October 1844 (with part of lots 4 and 5 added in 1850, also see below).

MAP A.		SECTION 2.		SUBURBAN.		NO. 4 & 24.		792.	
No.	Receipt of Instrument.	Nature of Instrument.	Parties.	Date of Instrument.	Where recorded.	Reference.	Signature.	Lots.	
792	12.45 18 Mar 1847	Crown Grant	Hobson	18 Apr 1843	10 594				
797	12.50 18 Mar 1847	Conveyance	Hobson to Swainson	6 Mar 1846	2D 555				
59624	1. 19 Jul 1878	Crown Grant	Swainson William	23 Sep 1850	23M 841			(0:2:20 added)	
59625	1. 19 Jul 1878	Conveyance	Swainson to Campbell	15 Jul 1878	23M 841	1Apt. 1 added	1A 563		
Remainder continued at 1A560.									
59625	1. 19 Jul 1878	Conveyance	Swainson to Campbell	15 Jul 1878	23M 841	1A 563	(5:0:12)		
129137	3. 30 Oct 1894	Mortgage	Campbell to Farmer	30 Oct 1894	R49 321				
148362	3. 1 Sep 1899	Reconveyance	Farmer to Campbell	21 Aug 1899	R65 850				
230879	10.45 3 Oct 1913	Probate	J.L. Campbell (dec.)	29 Jul 1912	R227 269				
Proclamation No. 3317 taking whole of above land under "Auckland Harbour Board Loan & Empowering Act 1908".									
BROUGHT UNDER THE LAND TRANSFER ACT VOL. 231 FOL. 124.									
<p><i>Dec 10 Suburbs</i></p> <p><i>Part lot 15 32' x 53' 4"</i></p> <p><i>36/11/18 12.30 Aug 1926 conveyance Stevenson to Graham 12 Aug 1926/1927 567 14.562</i></p> <p><i>339315 10.29 May 1929 Mortgage Graham to Cornell 8 May 1929/6 306.557</i></p>									
<p>Certificate of Title, Vol. 557</p> <p>Issued under Land Transfer Act 7/10/37</p> <p>10/25/37</p>									

Figure 35: Extract from Deeds Index 1A 563, showing the conveyance of lots 4 and 24 to John Logan Campbell on 15 July 1878.

557 Sec. 2 Subs. 1

Number.	Receipt of Instrument.	Nature of Instrument.	PARTIES. Plan - 561 O. T. 11	Date of Instrument.	Where Recorded.	Reference.	Signature.
158998	11 9 May 1902	Conveyance	Street 1003 to Gillies	11 April 1902	R2-170	1A560	W. E. Moore
158999	11 9 May 1902	Mortgage	Gillies to Dillingham	11 April 1902	171		W. E. Moore
160157	3 12 Aug 1902	Mortgage	Gillies to Gillies	30 July 1902	R1-546		Gen. C. C. C.
175639	11 2 Oct 1902	Receipt	Gillies paid	1 20/1 1902	R115-87		Gillies
181152	230 5 Nov 1902	Receipt	Dillingham	29 Aug 1902	R107-112		W. E. Moore
219265	1 8 May 1912	Conveyance	Gillies to G. G. G.	17 April 1912	R209-261	1A560	Gillies
268164	10 30 June 1919	Covenant	G. G. G. with N. 3. 300 to G. G.	1 May 1919	R209-261		Gillies
328073	15 26 Dec 1922	Conveyance	G. G. G. to N. 3. 300 to G. G.	1 May 1919	R209-261		Gillies
333163	10 13 May 1924	Conveyance	1/2 Ince lot 200 to Allenberg	9 May 1924	R209-261		Gillies
Proclamation of 6097 taking the within land for the purpose of a Public Park - 2/12/22							
<i>Original of title issued (under 1911) to G. G. G. 2nd 183</i>							

Figure 36: Extract from Deeds Index 21A 557, showing the conveyance of 1 rood and 11 perches of land from Street (Mrs Sophia) to Gillies (Mrs Emily) on 4 April 1902.

Land Information New Zealand (LINZ) records: Certificates of Titles

NA 60097 (1924)

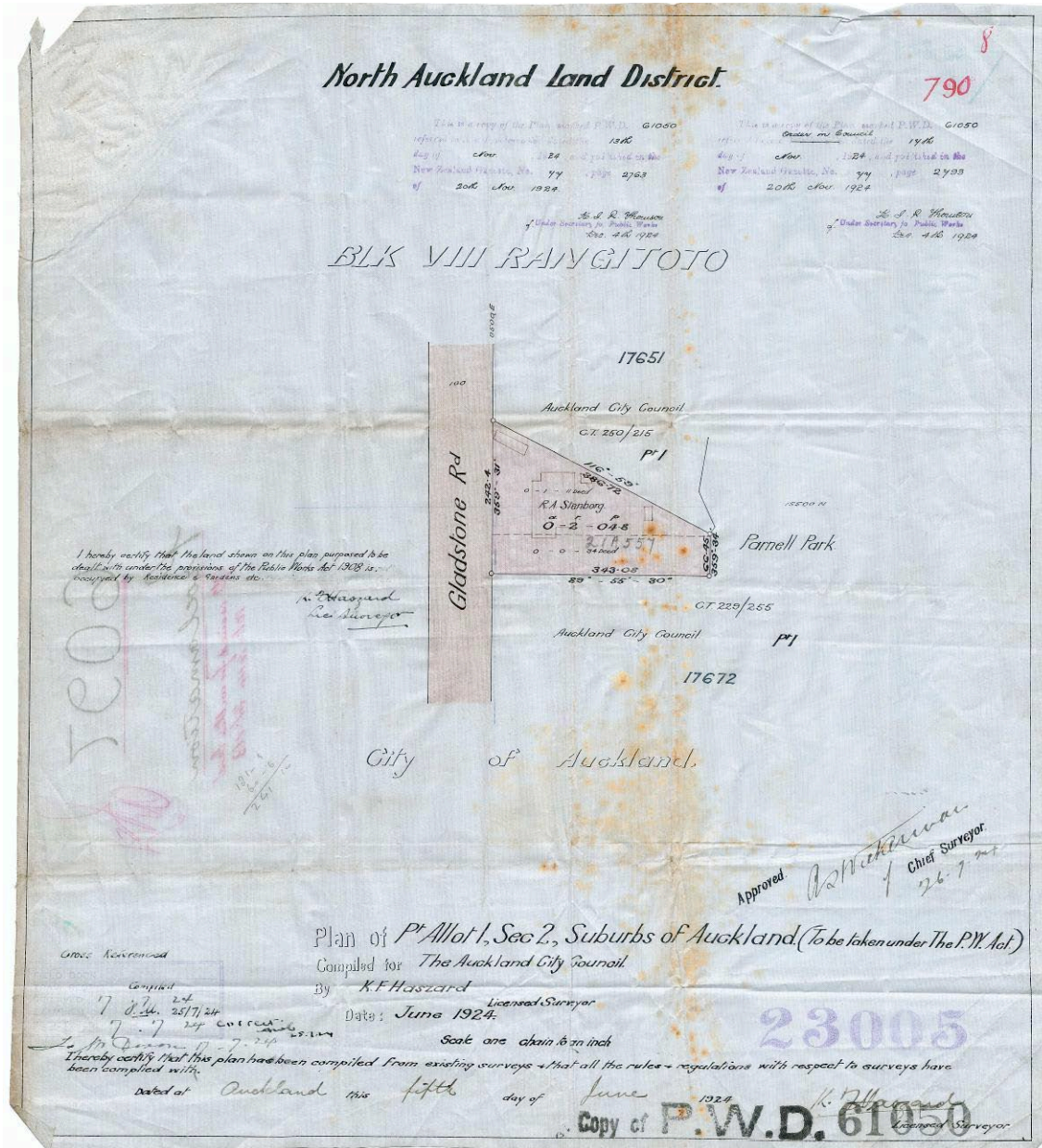


Figure 37: Plan showing the property taken by the City Council under the Public Works Act, 1924.

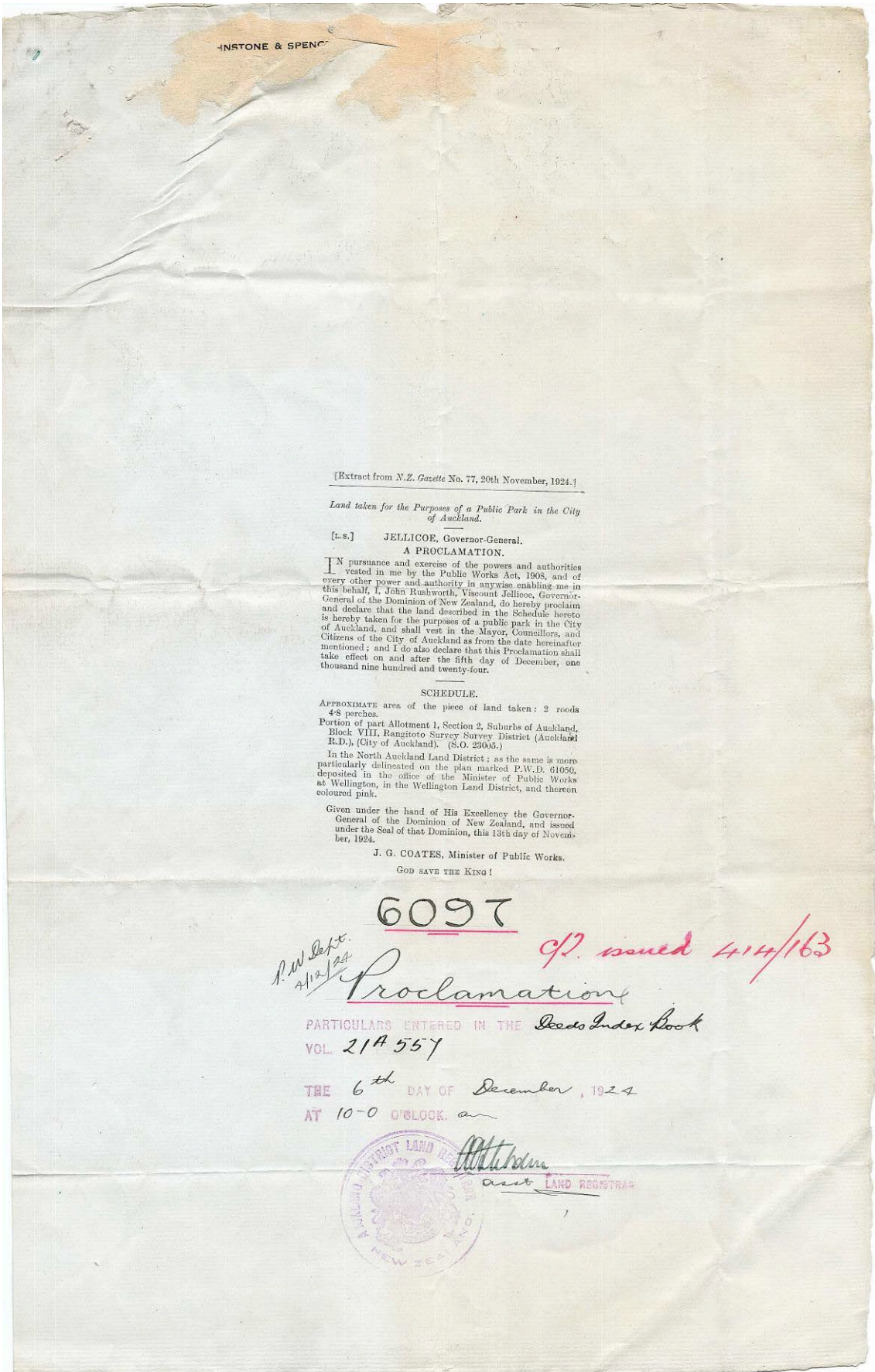
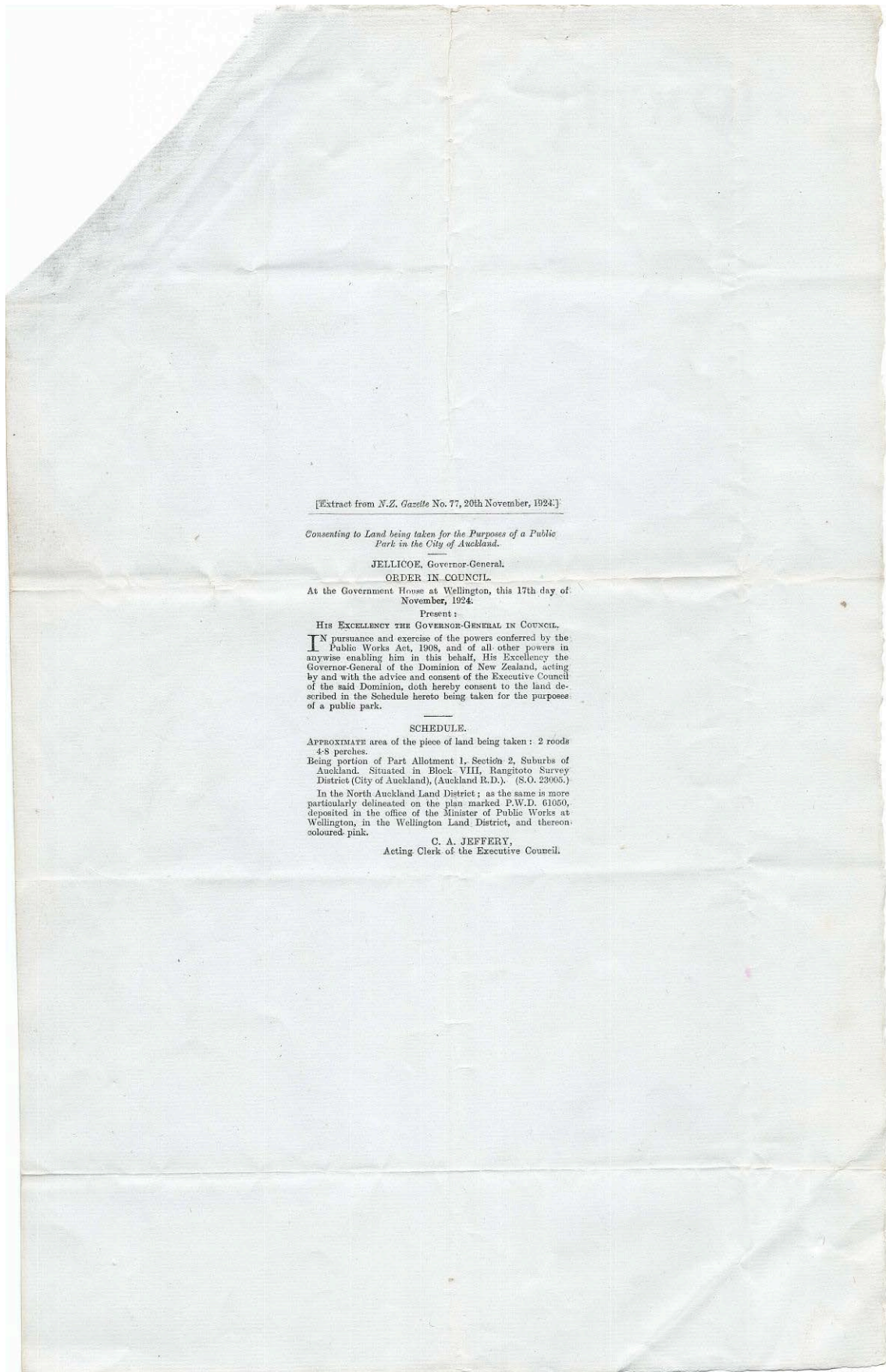


Figure 38: Proclamation setting out the property taken by the City Council under the Public Works Act, 1924.



[Extract from N.Z. Gazette No. 77, 20th November, 1924.]

Consenting to Land being taken for the Purposes of a Public Park in the City of Auckland.

JELlicoe, Governor-General.

ORDER IN COUNCIL.

At the Government House at Wellington, this 17th day of November, 1924.

Present:

HIS EXCELLENCY THE GOVERNOR-GENERAL IN COUNCIL.

IN pursuance and exercise of the powers conferred by the Public Works Act, 1908, and of all other powers in anywise enabling him in this behalf, His Excellency the Governor-General of the Dominion of New Zealand, acting by and with the advice and consent of the Executive Council of the said Dominion, doth hereby consent to the land described in the Schedule hereto being taken for the purposes of a public park.

SCHEDULE.

APPROXIMATE area of the piece of land being taken: 2 roods 4-8 perches.

Being portion of Part Allotment 1, Section 2, Suburbs of Auckland. Situated in Block VIII, Rangitoto Survey District (City of Auckland), (Auckland R.D.). (S.O. 23065.)

In the North Auckland Land District; as the same is more particularly delineated on the plan marked P.W.D. 61650, deposited in the office of the Minister of Public Works at Wellington, in the Wellington Land District, and thereon coloured pink.

C. A. JEFFERY,
Acting Clerk of the Executive Council.

Figure 39: Proclamation setting out the property taken by the City Council under the Public Works Act, 1924.

NA414/163 (1925)

Identifier

NA414/163

REGISTER

[Foot and Dwell—A.
[Form—B.

Proclamation No. 6097 **NEW ZEALAND.**


Reference: { Vol. , Folio
 Transfer No.
 Application No.
 Order for N/O No. 6 6798

Office
Register-book,
Vol. 414, folio 163

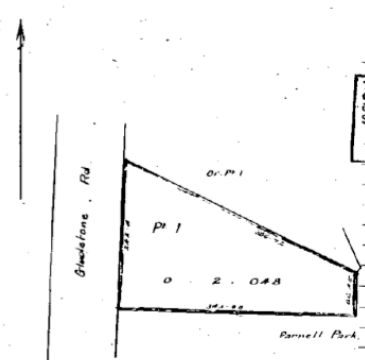
CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT.

This Certificate, dated the fifteenth day of June one thousand nine hundred and twenty-five under the hand and seal of the District Land Registrar of the Land Registration District of Auckland Witnesseth that THE MAYOR COUNCILLORS AND CITIZENS OF THE CITY OF AUCKLAND is instead of an estate in fee-simple for the purpose of a public Park

instead of an estate in fee-simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial under written or endorsed hereon, subject also to any existing right of the Crown to take and lay off roads under the provisions of any Act of the General Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereon bordered green, be the several admeasurements a little more or less, that is to say: All that parcel of land containing two roads four perches and eight-tenths of a perch more or less situated in the City of Auckland being part of Allotment One (1) of Section 2 of the Suburbs of Auckland


District Land Registrar.

THIS REPRODUCTION (ON A REDUCED SCALE) CERTIFIED TO BE A TRUE COPY OF THE ORIGINAL REGISTER FOR THE PURPOSES OF SECTION 215A LAND TRANSFER ACT 1952.
[Signature] D.L.R.



Scale 1 Chain to an Inch

METRIC AREA IS 2145 m²
2145 m²

Transaction Id
Client Reference rbester001

Historical Search Copy Dated 18/04/16 12:01 pm, Page 2 of 2

NA414/163 (1925) continued.



**COMPUTER FREEHOLD REGISTER
UNDER LAND TRANSFER ACT 1952**



Historical Search Copy

Identifier NA414/163
Land Registration District North Auckland
Date Issued 15 June 1925

Prior References
PROC 6097

Estate	Fee Simple
Area	2145 square metres more or less
Legal Description	Part Allotment 1 Section 2 Suburbs of Auckland
Purpose	Public park

Original Proprietors
The Auckland City Council

Interests
8770613.1 Application pursuant to Section 99A Land Transfer Act 1952 vesting the within land in Auckland Council - 20.5.2011 at 7:00 am

Historic maps and aerials

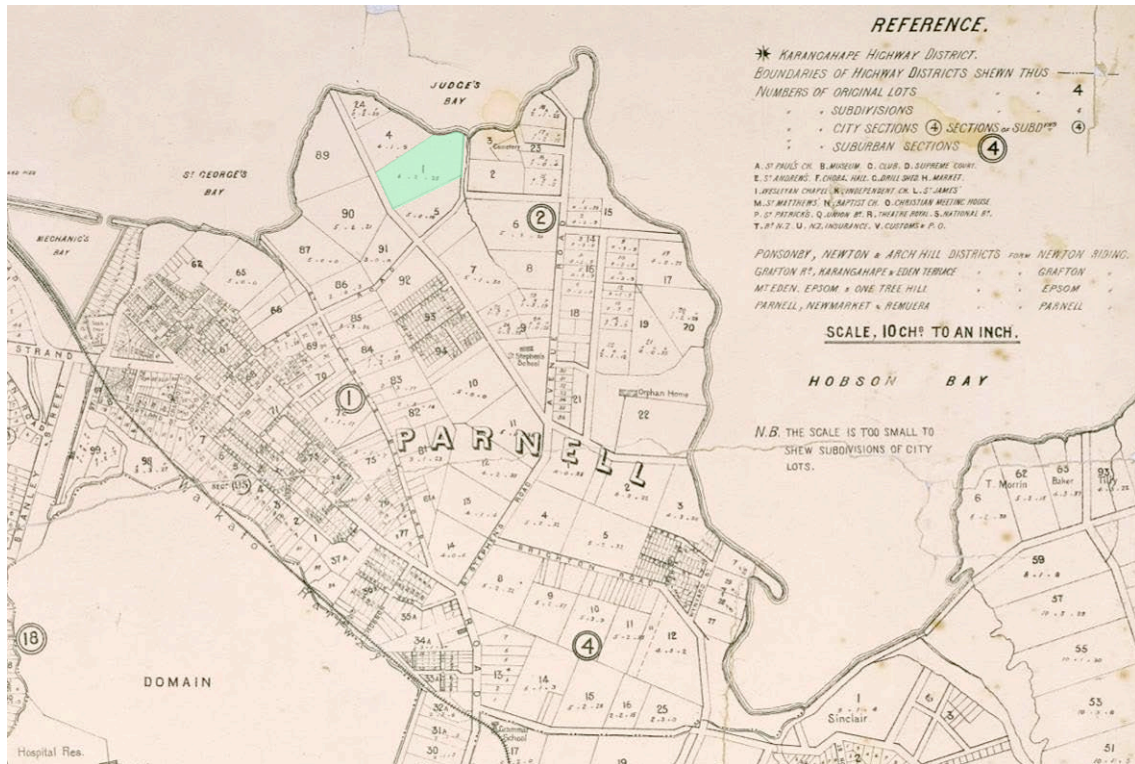


Figure 40: Extract from the city and suburbs of Auckland map, compiled and drawn by C. Palmer, 1886.
(Auckland, Wilsons & Horton, 1886)
[Sir George Grey Special Collections, Auckland Libraries, NZ Map 2594](#)

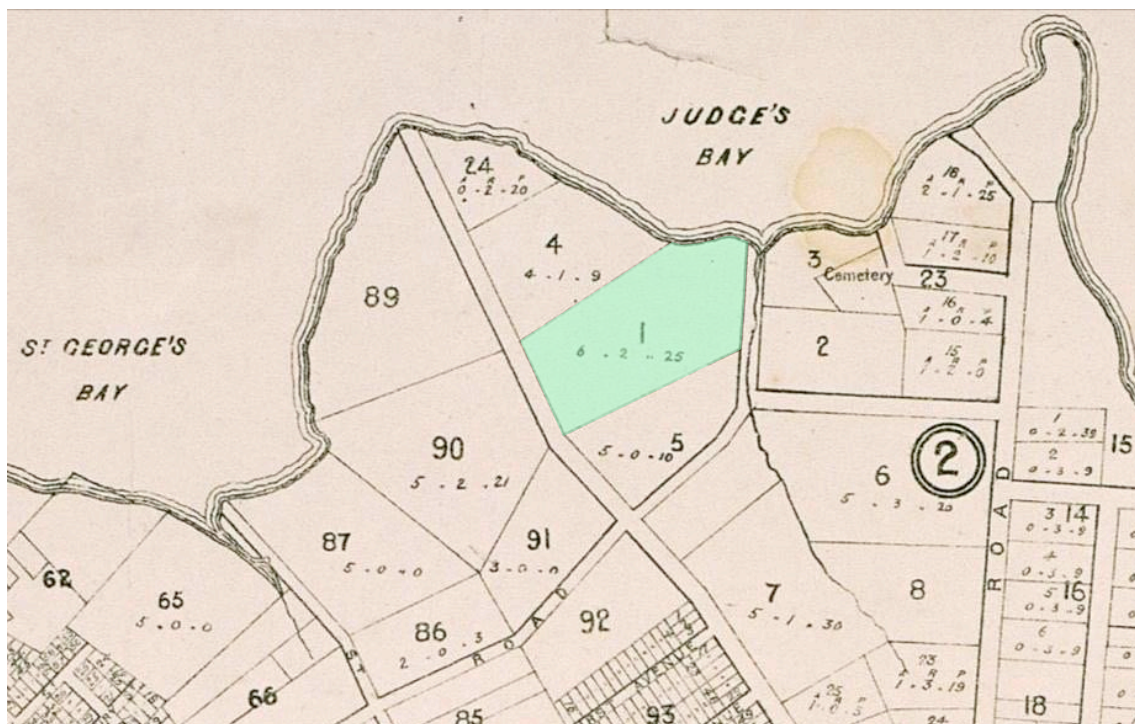


Figure 41: Extract from the city and suburbs of Auckland map, compiled and drawn by C. Palmer, 1886.
Showing Allotment 1, Section 2 Suburbs of Auckland (highlighted).
(Auckland, Wilsons & Horton, 1886)
[Sir George Grey Special Collections, Auckland Libraries, NZ Map 2594](#)



Figure 42: 1940 historic aerial showing the Kohanga (outlined), set within the gardens and wider park (Auckland Council GeoMaps).



Figure 43: 1959 historic aerial showing the Kohanga (outlined), set within the gardens and wider park (Auckland Council GeoMaps).



Figure 44: CHI and NZAA references near the subject property, predominantly located within the park (Auckland Council GeoMaps).

Newspaper article: Kohanga for sale

**PARNELL.
ON CAMPBELL'S
POINT.**

'KOHANGA.'

ONE OF THE PRETTIEST AND MOST COMPLETE HOMES IN AUCKLAND. Built of the best material procurable, on concrete foundations, only six years ago; well appointed and replete with all modern conveniences for the saving of labour, and containing

11 LARGE, AIRY ROOMS.

COMMANDING EXQUISITE VIEWS OF THE HARBOUR AND SURROUNDING COUNTRY.

THE LAND has a frontage of 145½ft to GLADSTONE-RD., by about 230ft deep, laid out in beautiful gardens and planted with well-grown ornamental trees and native shrubs.

THE SITUATION IS DELIGHTFUL, right on the Point, overlooking the harbour and handy to the city.

TERMS (IF REQUIRED) CAN BE ARRANGED.

For Cards to view and further particulars, apply

T. MANDENO JACKSON,
AUCTIONEERS, ETC., CUSTOMS-ST. E.,
SOLE AGENTS for MRS GILLIES.

NOTE.—After personal inspection we can CONFIDENTLY RECOMMEND the above, and as Mrs Gillies is shortly moving into "Birtley," it is for ABSOLUTE SALE.

Figure 45: Newspaper article from the Auckland Star in November 1911, advertising the sale of "Kohanga". Interestingly, the article notes that the building was six years old at that time. Auckland Star, Volume XLII, Issue 282, Page 2 Advertisements Column 2, 27 November 1911, 3, [Papers Past](#) [accessed 21.06.2016].

Newspaper article: Walford for sale

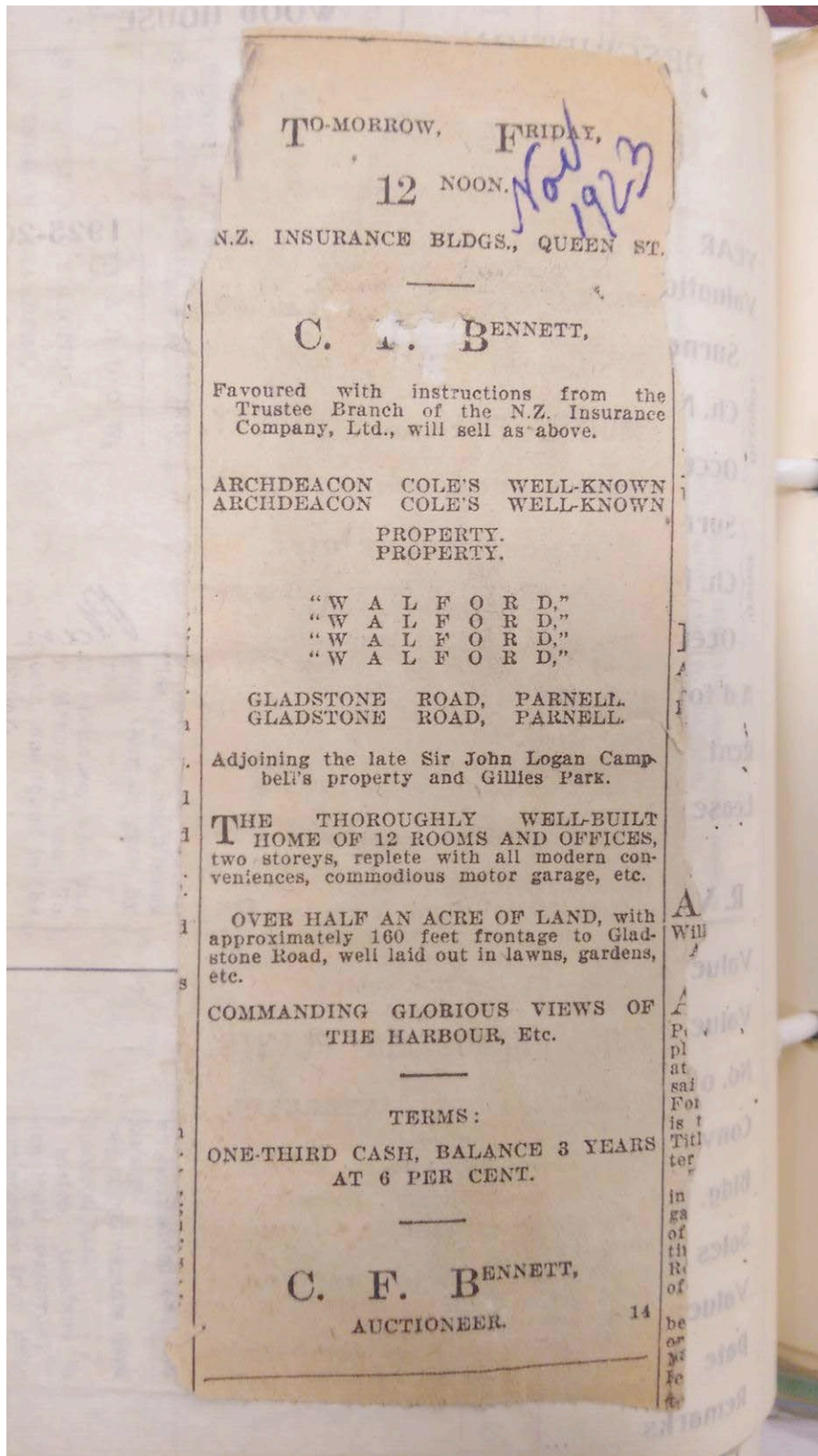


Figure 46: Newspaper article dated November 1923, advertising the sale of "Walford". Taken from Auckland Council Archives ACC 213 Valuation Field Sheets 1912-1997, Gladstone Road, 1918-1956, Record ID 328053, Item No. 55c, Box No. 55.

APPENDIX 3

Supplementary information: architectural Auckland Council Archives

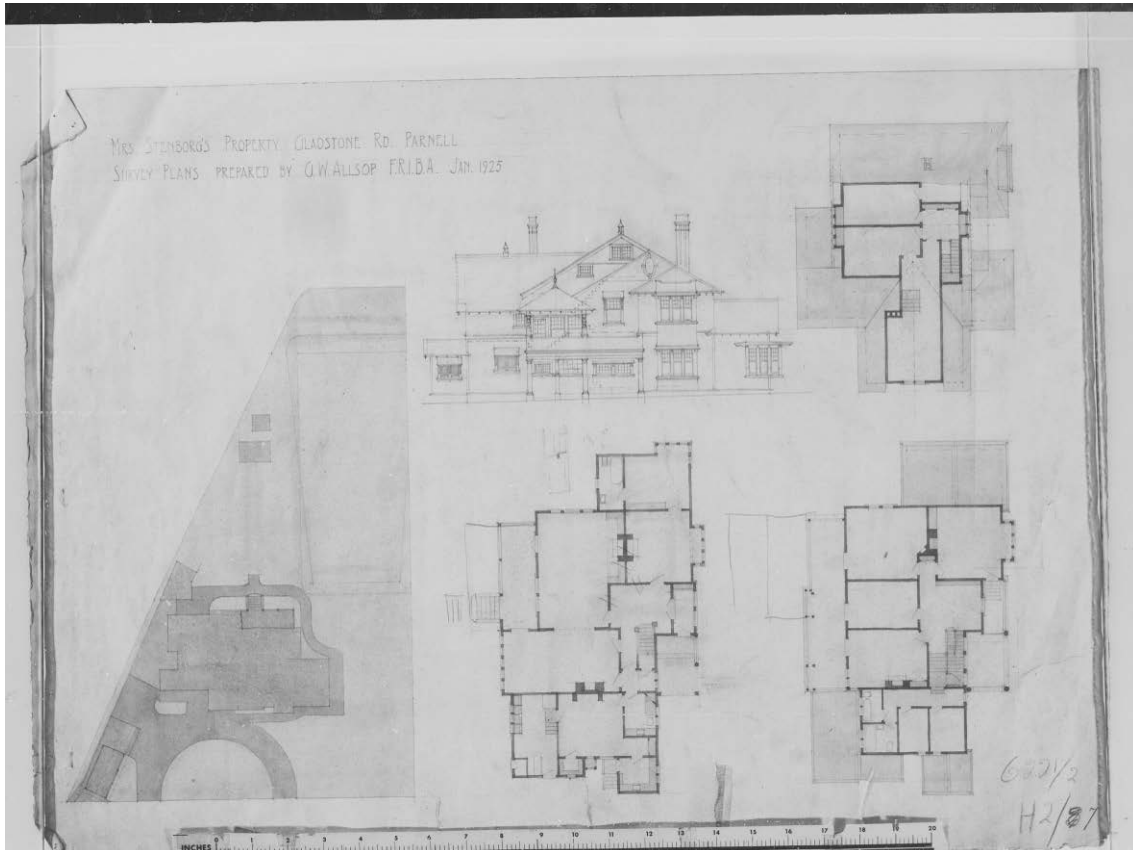


Figure 47: Surveys plans of the subject building drawn by architect G. W. Allsop in January 1925. It is likely that the layout as shown closely represents the plan of the building as constructed between 1902-5. *Plans 4000-7099, 1872-1993, Record ID. 431433, AKC 033 City Engineers Works Plans Aperture Cards 1872-1993, Item No. 2, Auckland Council Archives, Auckland.*

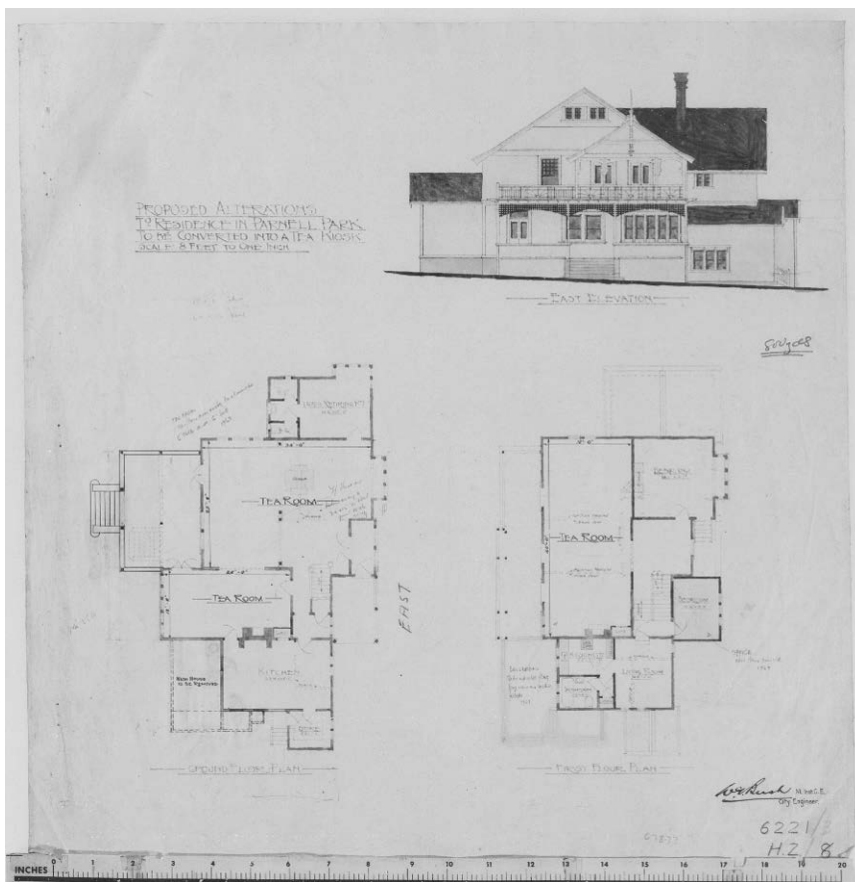


Figure 48 (above): Existing site plan, plans and front elevation of the subject building, prior to conversion into a Tea Kiosk.

Figure 49 (left): Proposed plans for the conversion of the subject building into a Tea Kiosk, drawn by City Engineer W. E. Bush.

Plans 4000-7099, 1872-1993, Record ID. 431433, AKC 033 City Engineers Works Plans Aperture Cards 1872-1993, Item No. 2, Auckland Council Archives, Auckland.

ALTERATIONS TO RESIDENCE IN PARNELL PARK.
TO BE CONVERTED INTO A TEA KIOSK.

	£. s. d.
Taking down chimney and fireplaces (40-ft. high)	11.10. 0
Removing Partitions	10.10. 0
Making good floors and ceilings	50.16. 0
Concrete Foundation Blocks 20 at 1/3	1. 5. 0
Sleepers and Jack studs 4 x 3 120'	1.17. 6
Verandah Cross Bearers 6 x 2 100-ft.	1.11. 0
" Joists 4 x 3 200-ft.	3. 2. 0
" Flooring 6 x 1 400-ft.	10.18. 0
Weatherboards 6 x 1 250-ft.	6.15. 0
Match Lining 4 x 2 800-ft.	14.16. 0
Handrail 12 x 3 60-ft.	5. 8. 0
Posts 6 x 6 65-ft.	6.10. 0
Top plate 12 x 4 75-ft.	9.10. 0
Ceiling Joists 6 x 2 350-ft.	5. 5. 0
Sarking 6 x 1 400-ft.	8. 0. 0
Moulding 200-ft.	2.10. 0
Posts 6 x 6 40-ft.	3.16. 0
Beam 18 x 6 26-ft.	5.10. 0
Rail 9 x 2 15-ft.	15. 0
Studs 4 x 2 100-ft.	1. 0. 0
Rough Lining 500-ft.	5. 2. 6
Flooring 6 x 1 150-ft.	3. 3. 0
3 D.H. Sashes 5'3" x 1'10"	11.17. 0
2 Sashes 3'6" x 2'6"	6. 8. 6
Shingles 13 bundles @ 12/6	8. 2. 6
Rough boarding 200-ft.	2. 1. 0
Skirting 9 x 1 100-ft.	3. 5. 6
Beams 18 x 4 40-ft.	5. 8. 0
Posts 4 x 4 50-ft.	2. 0. 0
Lift	10. 0. 0
Dresser	3. 0. 0
2 Sashes in W.Cs.	4.17. 6
Renewing window fastenings and door locks	25. 0. 0
Carpenters labour (3 men for 5 weeks)	100. 0. 0
Brick steps	16. 0. 0
Gas stove (fixing etc.)	15. 0. 0
2 Sinks and washes	5. 0. 0
Remove W.C. and re-erect	6. 0. 0
Down-pipes from balcony and spouting	8. 0. 0
Flashing windows	2. 0. 0
Remove basin and re-erect	1.10. 0
Flat roof on verandah 6-lb. lead 420 sq. ft.	70. 0. 0
Electric lighting 25 points @ 32/6	40.12. 6
Cartage	8. 0. 0
Contingencies	100. 0. 0
Painting	240. 0. 0
	£863.12. 6

51
35
30
1352
37.11.0
30
760

Figure 50: List of alterations and associated costs for the conversion of the subject building into a Tea Kiosk.

Reserves Parnell Park Tea Kiosk, 18.04.1925-13.12.1988, Record No. 25-221, Part No. 1, ACC 219 Works Department Subject Files 1901-1995, Item No. 4201, Box No. 420, Auckland Council Archives, Auckland.

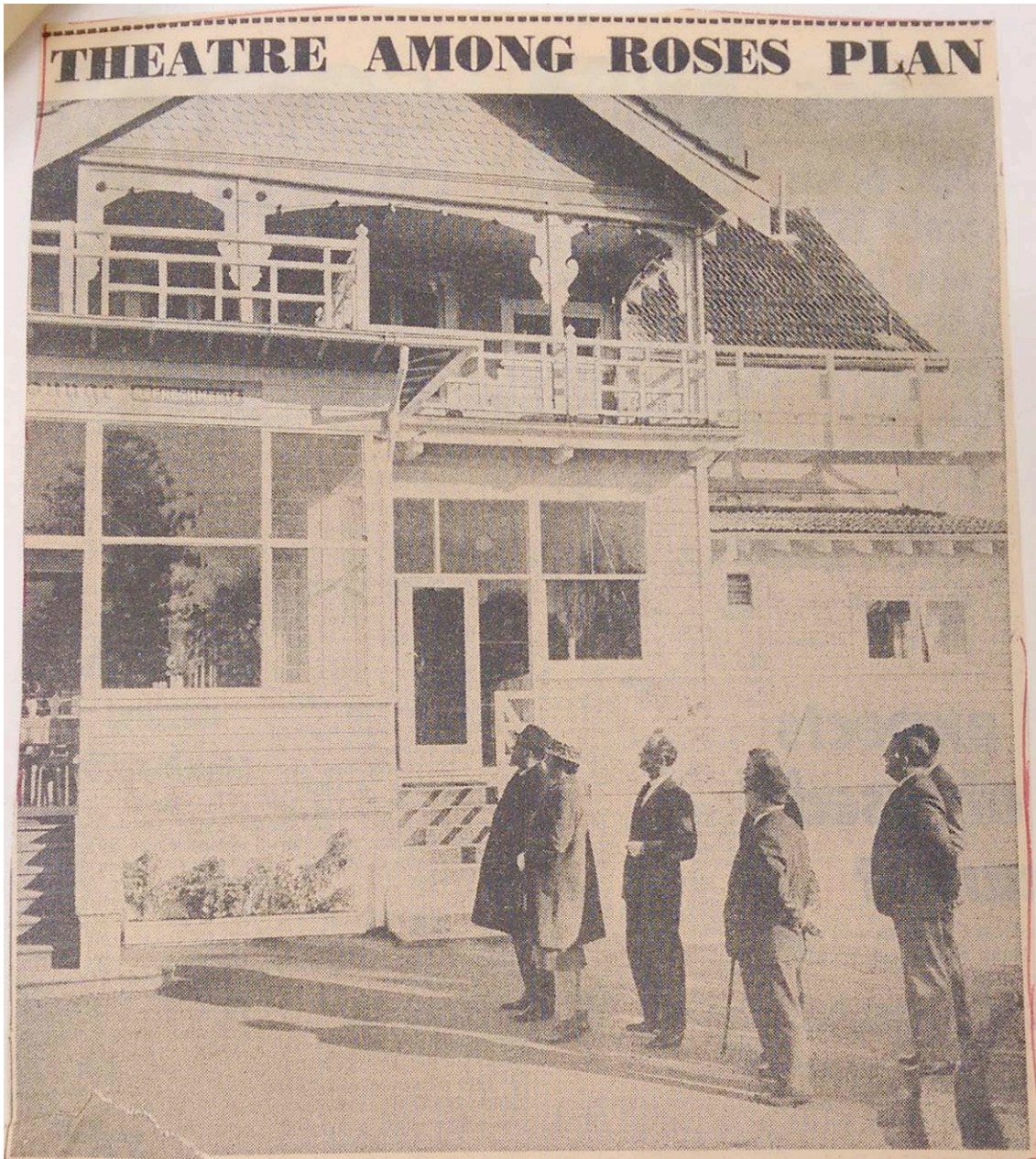


Figure 51: An article from the Auckland Star in 1967, showing members of Auckland City Council's parks committee inspecting the kiosk, which the Auckland Musical Arts Trust hoped to replace with a theatre to accommodate up to 500 people. Note the east (rear) elevation of the building at this time, prior to the upper porch being enclosed and the first floor glazed extension being added.

Auckland Star, 28 July 1967.

Reserves Parnell Park, 13.01.1914 – 31.12.1967, Record No. 14-112, Part No. 1, ACC 219 Works Department Subject Files 1901-1995, Item No. 292g, Box No. 292, Auckland Council Archives, Auckland.

APPENDIX 4

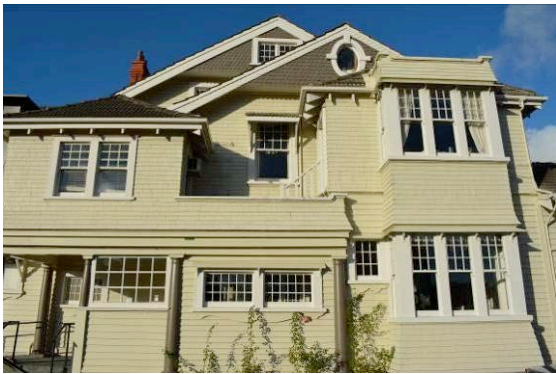
Photographic record

The Heritage Studio Ltd. took the following photographs on 14 June 2016.

Immediate setting



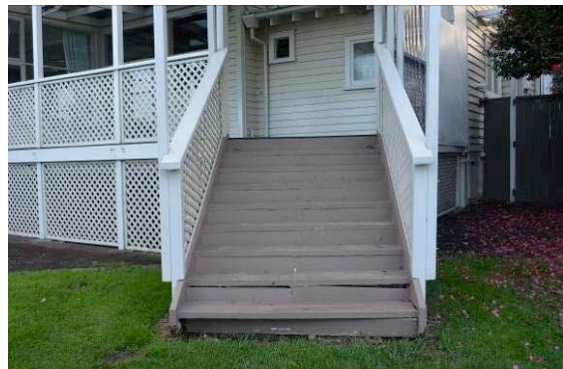
West (roadside) elevation



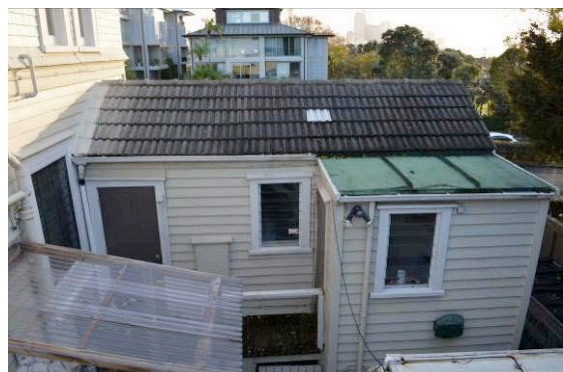
South elevation



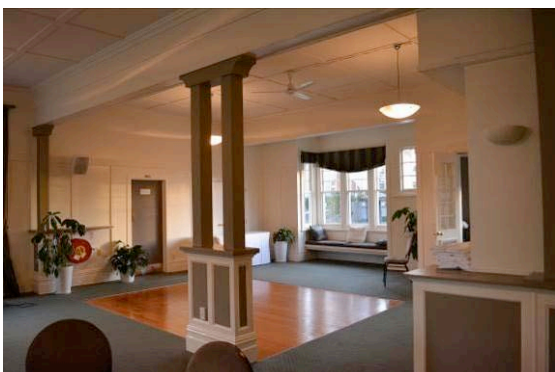
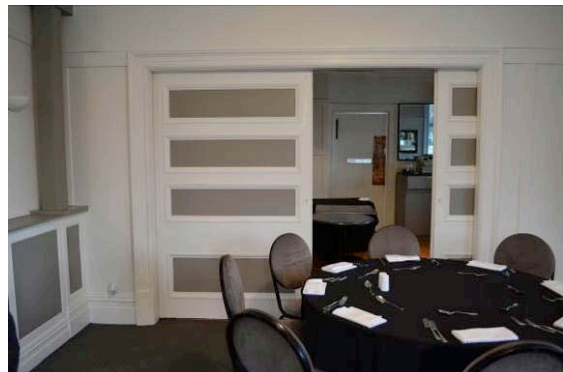
East (park-side) elevation

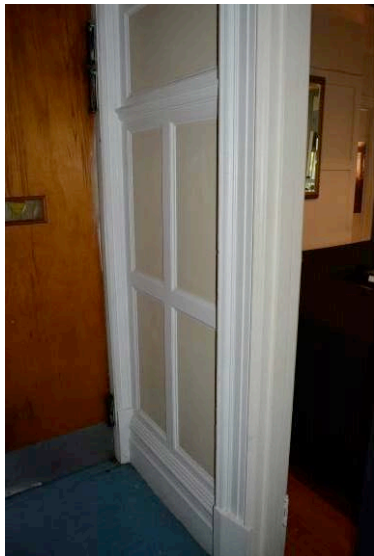
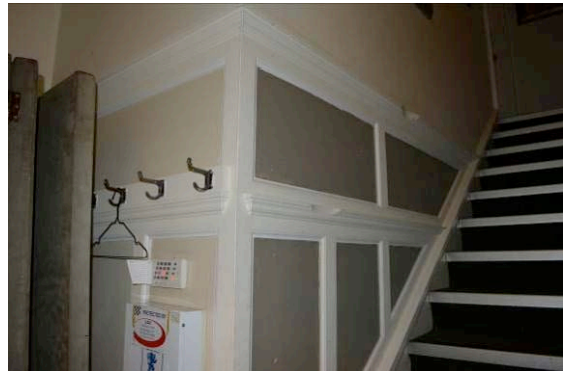
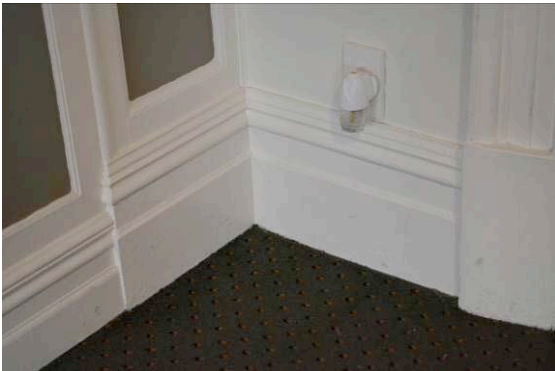


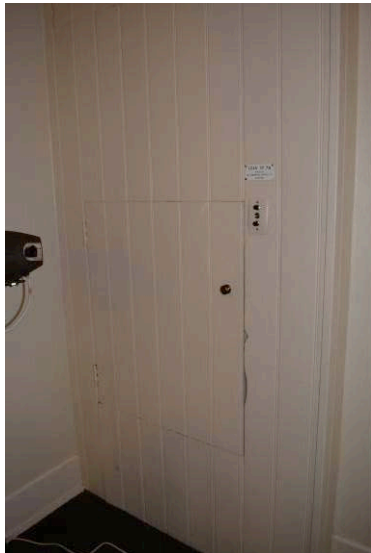
North elevation

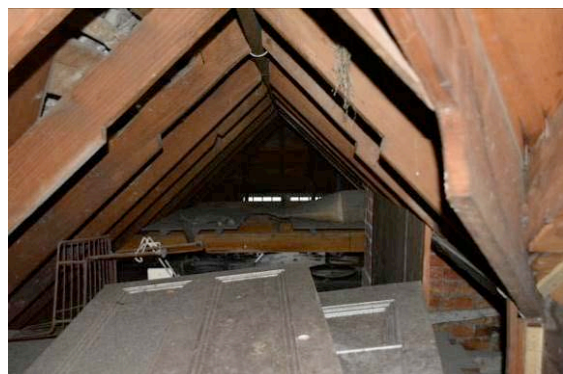
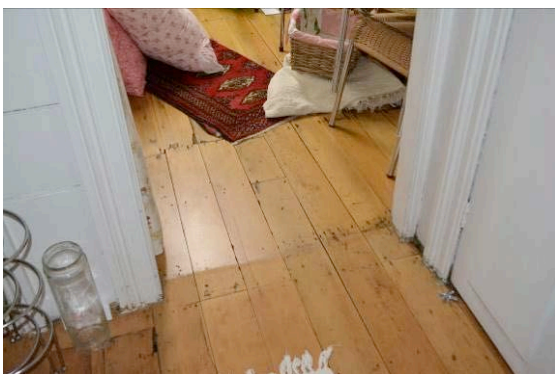
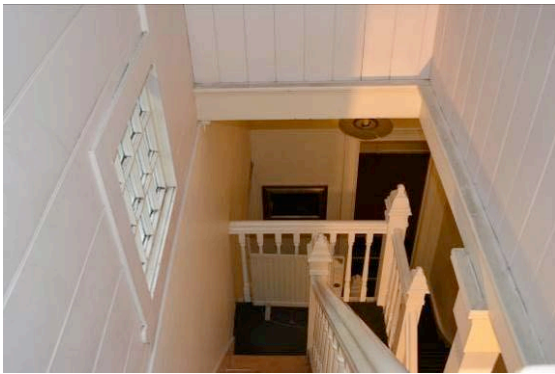


Interior

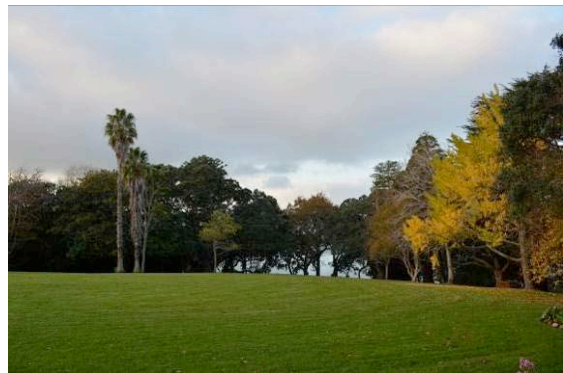
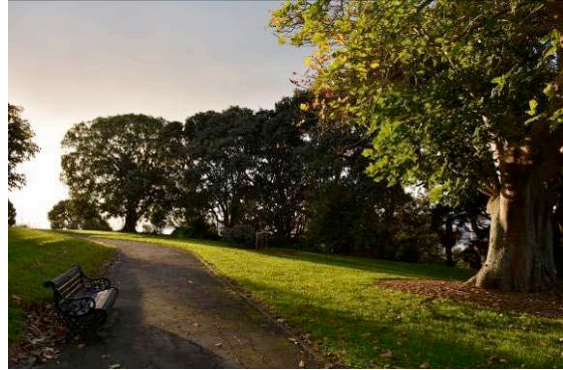
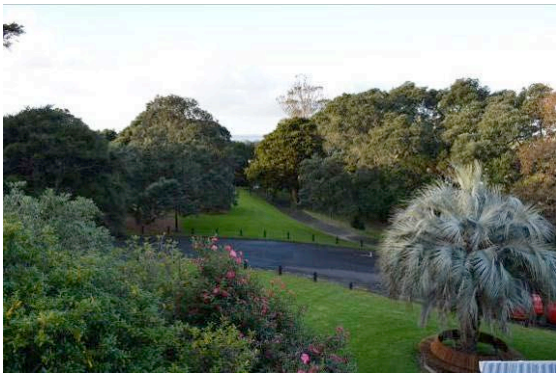
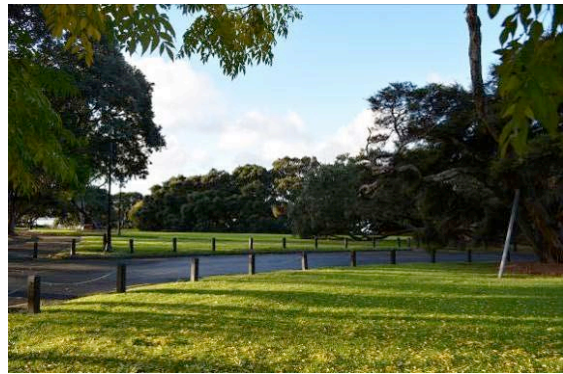
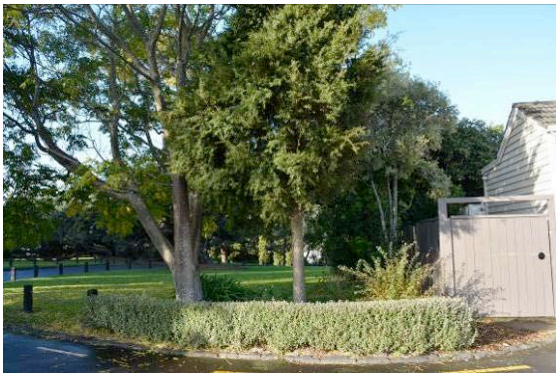




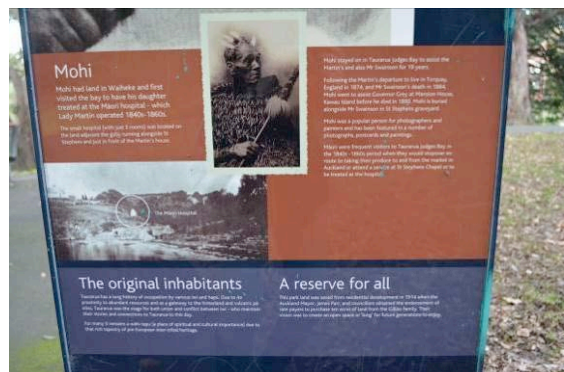




Park



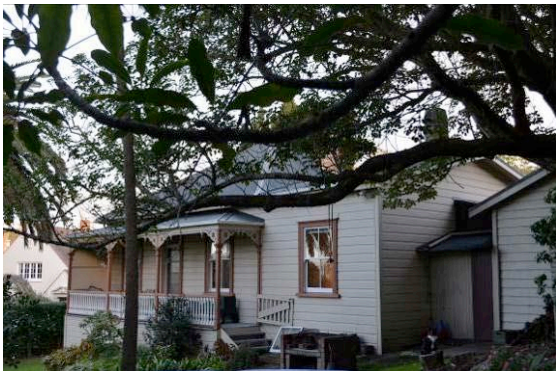
Judges Bay and the site of Swainson's cottage



Stone archway and other garden features



Former Coachman's House, 2 Judges Bay Road



APPENDIX 5

Comparative analysis

The following records provide supplementary information to section 6.0 of the report by attempting to identify *known* places that can be compared to the subject building, by way of its architectural association/physical attributes. It is important to note that the list is not exhaustive and is representative of the research carried out for the purpose of this evaluation only.

The first comparison made considers other *known* examples of the work of architect Charles Le Neve Arnold during the first decade of the twentieth century – a key period in his career. A further comparison considers other buildings constructed in Parnell that are designed in styles associated with the Edwardian era, and other buildings (albeit later in construction), influenced by the Shingle style, a sub-set of Arts and Crafts architecture. For the purpose of this comparison, consideration has predominantly been given to places scheduled in the PAUP.

Architectural association: Charles Le Neve Arnold

The subject building

Kohanga, 85-87 Gladstone Road, Parnell (1902-5)



Kohanga, 1920.

[Sir George Grey Special Collections, Auckland Libraries, 7-A11317](#)



The Heritage Studio Ltd., 2016.

Kohanga was built sometime between 1902-5 for prominent owner Emily Gillies. The grand Edwardian residence shows influences of the Arts and Crafts movement, particularly the American Shingle style, characterised by its extensive use of wood-shingle covering for walls and roof (now replaced). Evidence suggests that Charles Le Neve Arnold designed the place. In 1924, the property was acquired by the Auckland City Council and converted into a tea kiosk.

PAUP Schedule: Not currently scheduled, but the evaluation in the main body of this report deems the place eligible for scheduling.

Potential values: A, F, G, H

HNZPT List: Not listed.

Admiralty House (later Glenalvon Hotel), Emily Place (1901-2)



Admiralty House (Glenalvon Hotel), 1904.
[Sir George Grey Special Collections, Auckland Libraries, 1-W951](#)

Charles Arnold's design for the Auckland Harbour Board's Admiralty House was selected in May 1901.⁷² Its architecture was a mix of the Scottish baronial, Queen Anne Revival and Arts and Crafts styles. When the Naval Commander-in-Chief declined to occupy the residence, the building was let as a fashionable boarding house.⁷³ The place was demolished in 1916.

Auckland Golf Clubhouse, 9 Fern Avenue, Epsom (1901)



Auckland Golf Club, 1902.
[Sir George Grey Special Collections, Auckland Libraries, 1-W147](#)



Salmond Reed Architects Ltd., 2011

The Auckland Golf Clubhouse was opened in 1901 by club president John Logan Campbell. Described as a "luxurious clubhouse...Built in the Swiss style"⁷⁴, it was designed by Charles Arnold, who designed the first clubhouse in Remuera. Between 1909 and 1914, substantial alterations were carried out by George S. Goldbro'. It has long been in use as a residence.

PAUP Schedule: Category B, Known Values A, B, D, E, F, G (02486).

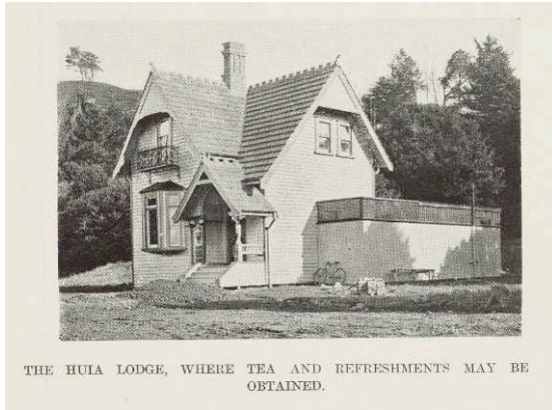
HNZPT List: Not listed.

⁷² Auckland Star, Volume XXXII, Issue 111, *Admiralty House*, 11 May 1901, 3 [Papers Past](#) [accessed 24.06.2016].

⁷³ Otago Witness, Issue 2840, "Glenalvon", *The Admiralty House at Auckland*, 19 August 1908, 50, [Papers Past](#) [accessed 24.06.2016].

⁷⁴ Auckland Star, Volume XXXII, Issue 222, *Openings of the New Links*, 30 September 1901, 3, [Papers Past](#) [accessed 24.06.2016].

Huia Lodge, 197-211 Greenlane West, Cornwall Park (1901-3)



Huia Lodge, 1906.

[Sir George Grey Special Collections, Auckland Libraries, NZG-19060526-2-3](#)

Auckland Council, 2012

Huia Lodge, a storey-and-a-half Queen Anne Revival building, was designed by Charles Arnold and completed in 1903, in time for the opening of Cornwall Park. The place was restored during the early 1990s following a number of alterations and additions, and reopened as the Cornwall Park Information Centre.⁷⁵

PAUP Schedule: Category B, Known Values A, F, G, H (01688).
HNZPT List: Not listed.

Colonial Sugar Refining Company Office, 102 Quay Street (1903)



Colonial Sugar Refining Company Offices, 1904

[Sir George Grey Special Collections, Auckland Libraries, NZG-19040514-29-1](#)

Auckland Council, 2012

The single-storey brick building was designed by Charles Arnold in 1903 as the head office of the New Zealand branch of the Colonial Sugar Refining Company. The building was subsequently used by the wharf police.⁷⁶

PAUP Schedule: Category B, Known Values A, F, H (02017).
HNZPT List: Historic Place Category 1 (4575)

⁷⁵ Cornwall Park Heritage Trail, *Huia Lodge*, <http://www.cornwallpark.co.nz/heritage-trail/huia-lodge.html> [accessed 23.06.2016].

⁷⁶ Heritage New Zealand Pouhere Taonga (HNZPT), *Wharf Police Building*, List Entry 4575, 2001, <http://www.heritage.org.nz/the-list/details/4575> [accessed 23.06.2016].

Bayreuth, 10 Grafton Road (1904)



Bayreuth, date unknown
(Auckland Council records)



Auckland Council, 2012

Built in 1904 for biscuit and confectionary manufacturer and philanthropist, T. M. Mennie, Bayreuth is a two-storey urban villa that combines the Italianate and Arts and Crafts styles. Designed by Charles Arnold, the place was built by Ebenezer Morris with plastered render and Marseilles tile finishes.⁷⁷

PAUP Schedule: Category B, Known Values A, F, H (01963)
HNZPT List: Historic Place Category 2 (4491)

Sharman House, 8 Grafton Road (c.1905)



Sharman House, date unknown
(Auckland Council records)



Auckland Council, 2012

Sharman House was built for the Sharman family as a private residence in c.1905. The place was later acquired by Auckland University and the based modified to accommodate a laboratory.⁷⁸ Designed by Charles Arnold to a villa plan, the single-storey timber building has strong Arts and Crafts and Queen Anne Revival influences.

PAUP Schedule: Category B, Known Values F, G, H (01961)
HNZPT List: Not listed.

⁷⁷ Heritage New Zealand Pouhere Taonga (HNZPT), *Bayreuth*, List Entry 4491, 2007, <http://www.heritage.org.nz/the-list/details/4491> [accessed 23.06.2016].

⁷⁸ Auckland Council Property Records: 8 Grafton Road.

Campbell Free Kindergarten, 203-271 Victoria Street West (1910)



Auckland Council, 2012

Designed by Charles Arnold in the Arts and Crafts style, the Campbell Free Kindergarten was built in 1910 for the children of Freemans Bay. It was Auckland's first free kindergarten. It remained in its original use for 50 years before serving as cricket and soccer clubrooms.⁷⁹

PAUP Schedule: Category B, Known Values A, F, H (02073)

HNZPT List: Historic Place Category 1 (7537)

⁷⁹ Heritage New Zealand Pouhere Taonga (HNZPT), *Campbell Free Kindergarten (Former)*, List Entry 7537, 2004, <http://www.heritage.org.nz/the-list/details/7537> [accessed 23.06.2016].

Physical attributes: Edwardian period architecture in Parnell

6-8 Cracroft Street, Parnell (1905-10)



Auckland Council, 2012

Arts and Crafts style semi-detached houses, possibly designed by the Grammar School Board's architect William Arthur Cumming.⁸⁰

PAUP Schedule: Category B

10-12 Cracroft Street, Parnell (1905-10)



Auckland Council, 2012

Edwardian free style semi-detached houses possibly designed by the Grammar School Board's architect William Arthur Cumming.⁸¹

PAUP Schedule: Category B

14-16 Cracroft Street, Parnell (1905-1910)



Auckland Council, 2012

Edwardian free style semi-detached houses, possibly designed by the Grammar School Board's architect William Arthur Cumming.⁸²

PAUP Schedule: Category B

7-9 Heather Street, Parnell (1905-6)



Auckland Council, 2012

Edwardian free style semi-detached houses, possibly designed by the Grammar School Board's architect William Arthur Cumming.⁸³

PAUP Schedule: Category B

⁸⁰ Auckland Council property records: 6-8 Cracroft Street, Parnell.

⁸¹ Auckland Council property records: 10-12 Cracroft Street, Parnell.

⁸² Auckland Council property records: 14-16 Cracroft Street, Parnell.

⁸³ Auckland Council property records: 7-9 Heather Street, Parnell.

1 St Georges Bay Road, Parnell (c.1908)



Auckland Council, 2012

The two-storey brick house was constructed around 1908, possibly to the design of F. Noel Bamford.

PAUP Schedule: Category B

Neligan House, 12 St Stephens Avenue, Parnell (1910)



Auckland Council, 2012

Neligan House, a prominent two-storey building in the Arts and Crafts style, was designed by Bamford and Pierce.

PAUP Schedule: Category A

Paykel House, 42 St Stephens Avenue, Parnell (1910)



Auckland Council, 2012

Paykel House was built around 1910 as a grand two-storey corner-angled bay Edwardian villa.

PAUP Schedule: Category B

Physical attributes: Examples of the Arts and Crafts Shingle style

**“Burwood”, 66 Gillies Avenue, Epsom
(c.1903)**



Salmond Reed Architects Ltd., 2016

Burwood was designed by George S. Goldsbro' and R. Mackay Fripp as Goldsbro's own residence during the early years of the twentieth century. It is an early example of the Arts and Crafts style designed by *“the first architectural firm with a strong Arts and Crafts influence to initiate the shingle and tile movement in Auckland.”*⁸⁴

**Wrigley House, 36 Ladies Mile, Remuera
(1911)**



The Heritage Studio Ltd., 2011

Wrigley House was designed by noted Gerald E. Jones in the Arts and Crafts style, and built in 1911. The use of shingles are apparent in the apex of the many gables.

PAUP Schedule: Category B

**Stansfield House, 30 Arney Road, Remuera
(c.1912)**



Auckland Council, 2012

Stansfield House is the work of notable architectural firm Bamford and Pierce. It was designed in c.1912 in the Arts and Crafts style, with a considerable use of shingle cladding.

**“Fairley”/McCosh House, 39 Bassett Road,
Remuera (1921)**



Auckland Council, 2012

Fairley was designed by well-known architect Roy K. Binney, and built in 1921. Many of Binney's residential designs feature shingle cladding contrasting with brickwork, and this example is no exception.

PAUP Schedule: Category B

⁸⁴ Peter Macky and Paul Waite, *Coolangatta A Homage* (Livadia Publishers Limited, 2010), 60.

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