

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 671
*DWELLING AND SETTING, STODDART’S COTTAGE – 18
PURAU AVENUE, DIAMOND HARBOUR***



PHOTOGRAPH : CLARE KELLY, 2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Stoddart's Cottage has high historical and social significance for its association with the Stoddart family, most notably Mark Stoddart and his daughter, Canterbury artist, Margaret Stoddart. Mark Stoddart was a Scottish born run holder who moved to New Zealand from Australia in 1851. After owning a station in Rakaia and co-leasing Glenmark Station in North Canterbury he purchased 500 acres on the south side of Lyttelton Harbour in 1856, which was first known as Stoddart's Bay and later renamed Diamond Harbour by Mark Stoddart. As well as being a successful farmer Stoddart was also on the Provincial Council from 1863 to 1865. In addition he had a keen interest in natural history and acquired a knowledge of New Zealand fauna, flora and bird life and with a particular interest in acclimatisation and conservation of the natural environment.

He purchased the cottage as a prefabricated building in Australia in 1861 and erected it on his land in Diamond Harbour. He later added the front section of the cottage built from local materials. In 1877 the Stoddart's sold their land and the cottage and travelled to England. In 1882 the Stoddarts returned to New Zealand and lived in Fendalton. After Mark Stoddart's death in 1885 his wife moved back to Diamond Harbour with three of her daughters and lived in Godley House, which was on the same property. Mary Stoddart, the third daughter, married their farm manager Richard Farmer in 1908 and they lived in Stoddart Cottage.

However, Mary died of typhoid in 1909, three days after giving birth to a daughter Frances. Richard Farmer continued to live in the cottage and a cast iron framed bench remains in the grounds of the cottage that dates from the time when Richard Farmer occupied the cottage in the early 20th century.

The cottage also has significance as the early home of Margaret Stoddart, one of New Zealand's first professional women artists. Margaret Stoddart was Mark and Anna Stoddart's second daughter. She graduated from Canterbury College School of Art in 1889 and established a reputation as one of the country's foremost flower painters. In 1885 she was elected to the council of the Canterbury Society of Arts. In the late 1890s she returned to Europe where she travelled widely and exhibited at some leading galleries including the Salon of the Société des Artistes Français and the Société Nationale des Beaux-Arts in Paris, the Baille Gallery, London, the British Royal Academy of Arts and the Society of Women Artists.

In 1913 the property which included Godley House and Stoddart's Cottage, was sold to the Lyttelton Borough Council for a housing subdivision. An area of 40 acres, which included the two buildings, was set aside as a public reserve. From that time until 1971 the cottage housed Lyttelton Borough Council workers. In 1970 concern about the fate of the Cottage was expressed by residents of Diamond Harbour. The Christchurch Civic Trust became involved in setting up a society for its preservation. In the mid-1980s the 'Friends of Stoddart Cottage' group was formed, which commenced fundraising, restoration and landscaping work and ensured that Stoddart Cottage was registered by the New Zealand Historic Places Trust. The cottage and garden were open to the public most Sundays, often with local arts and craft exhibitions and sometimes with Victoria cream teas. The cottage was damaged in the Canterbury earthquake cycle of 2010-2011 and did have three masonry chimneys, one of which was fully deconstructed and the other two of which were deconstructed to ceiling level following the Canterbury earthquakes. There is some interior cracking and damage to surrounds and internal chimney breasts. The cottage is awaiting earthquake repairs and has been closed to the public since the earthquakes

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The area around Stoddart's Cottage has cultural significance as an area occupied by Tangata Whenua pre-1840s. The area was known as Te Waipapa and neighbouring Purau Bay is one of the oldest Maori sites of settlement on Horomaka with many urupa.

Stoddart's Cottage also has high cultural significance as an example of an early prefabricated colonial dwelling reflecting patterns of early European settlement on the Peninsula. It was the early home of Margaret Stoddart, one of New Zealand's first professional women artists. It is memorialised in her well known painting of 1913 'Old Homestead, Diamond Harbour' which is held in the Christchurch Art Gallery collection.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Stoddart's Cottage has high architectural and aesthetic significance as an uncommon extant example of a pre-fabricated cottage brought from Australia in the 1860s and then extended with local materials. The cottage is a twin gabled colonial structure, with the rear section being the pre-fabricated elements and the front section the part constructed of matai and totara, with a north facing veranda. Later lean-to additions were made to the west and south east. The west extension formed two larger bedrooms, while the south east extension formed a storeroom and washroom. Current research to date suggests that these additions were made in the 1870s. The cottage is clad in timber weather boards, other than the rear lean-to extension which is mostly clad in corrugated steel, with a slate and corrugated iron roof and multi-pane sash windows. The cottage did have three masonry chimneys, one of which was fully deconstructed and the other two of which were deconstructed to ceiling level following the Canterbury earthquakes.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

The cottage has high technological and craftsmanship significance for its ability to demonstrate techniques, construction methodogues and materials relating to pre-fabrication and construction from the mid-19th century including the use of earth within the construction of the principal facade of the cottage.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Stoddart's Cottage sits on a 1443m² landscaped site, on a knoll adjacent to the Diamond Harbour Rugby Club Rooms, overlooking the Domain sports grounds with Diamond Harbour in the distances. It was built on land that had considerable tree planting in the past, and still retains mature planting. It has contextual significance in that it still remains in open space (now the Domain) and is not far from the site of Godley House. Although Godley House was demolished following the Canterbury earthquakes, its site remains and has intangible cultural and historical relevance to Stoddart's Cottage.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Stoddart's Cottage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

ASSESSMENT STATEMENT

Stoddart's Cottage has high heritage significance to Christchurch and Banks Peninsula for its relationship to the Stoddart family and as a publically owned facility run by a community Trust. It has high historical and social significance for its association with the Stoddart family, most notably early settler Mark Stoddart and his daughter artist Margaret Stoddart. The area around Stoddart's Cottage has cultural significance as an area occupied by Tangata Whenua pre-1840s. The area was known as Te Waipapa and neighbouring Purau Bay is one of the oldest Maori sites of settlement on Horomaka with many urupa. Stoddart's Cottage also has high cultural significance as the early home of Margaret Stoddart, one of New Zealand's first professional women artists. Stoddart's Cottage has high architectural and aesthetic significance as an uncommon example of a pre-fabricated cottage brought in from Australia in the 1860s and then extended with local materials. The cottage has high technological and craftsmanship significance for its ability to demonstrate techniques of pre-fabrication and construction from the mid-19th century. It has contextual significance in that it still remains within an open space (now the Domain). Stoddart's Cottage and its setting are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Kelly, Clare, *Background Information Listed heritage Item, Stoddart Cottage Diamond Harbour*, 2014

Journal of the CSA no33 September 1970

REPORT DATED: 03/06/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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