

# Holy Trinity Church

*Avonside, Christchurch*



## CONSERVATION PLAN

for

*The Church of the Most Holy Trinity  
Avonside Heritage Trust*



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*Avonside, Christchurch*

## CONSERVATION PLAN

Report Prepared by

CHRIS COCHRAN B Arch, FNZIA  
CONSERVATION ARCHITECT  
20 Glenbervie Terrace, Wellington, New Zealand  
Phone 04-472 8847 Fax 04-472 8846  
Email [ccc@clear.net.nz](mailto:ccc@clear.net.nz)

for

THE CHURCH OF THE MOST HOLY TRINITY  
AVONSIDE HERITAGE TRUST  
Parish of Avonside  
Avonside  
CHRISTCHURCH

6 March 2009



Holy Trinity Church, Avonside. Proposed design for the completion of the church, B W Mountfort, presented to the Vestry on 17 December 1873. Collection of the Parish, on loan to Christchurch City Art Gallery

Front cover, view of Holy Trinity Church from the north-east, 2008.

Back cover, lychgate at north side of church.

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North elevation of Holy Trinity Church, 1995.

## 1.0 INTRODUCTION

### 1.1 Commission

This report is the result of a commission (29 August 2008) from the Reverend Hugh Bowron, Vicar of the Church of the Most Holy Trinity, Parish of Avonside, in his role as Chairman of The Church of the Most Holy Trinity Avonside Heritage Trust.

While the conservation plan was to encompass the general fabric of the church, a particular focus of work now proposed is to enhance the distinctive architectural qualities of Holy Trinity, and especially those of the chancel, completed in 1876. This is regarded as 'the finest High Victorian chancel to be found in any New Zealand parish church'<sup>1</sup> and is deserving of the best possible conservation treatment.

The plan builds on an earlier report Holy Trinity Church Conservation Plan (Cochran, 18 September 1995). That document identified a number of faults in the fabric of the building, some of which have since been rectified; it also included a structural assessment. It did not however, deal with the restoration of the chancel or other like work.

To quote from the 1995 document: 'It should be understood that restoration work is confined in this report to those few areas where it can be readily carried out in conjunction with fabric repairs ... restoration of lost or hidden elements of the chancel may be considered in the future, but at present the Church sees the proper repair of the fabric as having higher priority.'

Such conservation work is now the focus of this document.

It is planned to separately commission an updating of the structural report which was prepared by Beca Carter Hollings and Ferner (G R Hamilton, December 1997), also measured drawings of the church.

An inspection of the church was carried out on 30 October 2008, when the modern photos in the report were taken.

### 1.2 Ownership and Status

The building is owned by the Church Property Trustees, P O Box 8471, Christchurch. The address is 122 Avonside Drive / 168 Stanmore Road, Avonside, Christchurch. Access is from Avonside Drive, or from Lychgate Close, a small blind street which comes off Stanmore Road.

The legal description is Part Lot 2, Deposited Plan 26713, City of Christchurch.

The building is registered as Category I under section 22 of the Historic Places Act 1993, and it is listed on the Christchurch City Plan. Sections 4.2 and 4.4 outline the requirements that arise from these listings.

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<sup>1</sup> Dr Ian Lochhead, quoted from this Conservation Plan.

### 1.3 Acknowledgements

I extend my particular thanks to:

Reverend Hugh Bowron for briefing, assistance with the site survey and reading a draft (30 Nov 08) of the report.

Dr Ian Lochhead, School of Fine Arts, University of Canterbury, who wrote the history of Holy Trinity for the 1995 document; he has provided guidance on a number of matters, and located several early photographs of the church that are included in the report.

Jane Teal, archivist at the Anglican Church Archives, Christchurch, who looked out significant material on the church.

Max Willyams read a draft of the report and offered comments and information.

Others who gave assistance were Victoria Bliss and Brendan Smyth, Christchurch City Council, and research librarians at the Canterbury Museum.



*Detail of stonework of the north elevation of Holy Trinity, showing pink granite plinth, limestone quoins and basalt walling work of 1907.*

## 2.0 HISTORY OF HOLY TRINITY CHURCH

### 2.1 Outline History and Architectural Significance

The foundation stone of the present Holy Trinity Anglican Church, Avonside, was laid on 28 October 1874. The architect, Benjamin Woolfield Mountfort (1825-1898), had long been associated with the church; although he did not design the original cob church constructed 1855<sup>2</sup> he was responsible for several additions and alterations to the original building between 1859 and the early 1870s.<sup>3</sup> Mountfort had also designed the brick parsonage, built in 1864.<sup>4</sup> In addition he was an active member of the parish, acting as a vestryman from 1866 until the early 1870s. Mountfort was thus the obvious choice as architect for the rebuilding of the church which, beginning with the transepts, organ chamber and chancel, gradually replaced the old. As a result of the generous gift of a parishioner, Mrs Jane Palairt, the chancel was to be richly embellished, while the transepts and organ chamber were erected at the expense of the parish. The transepts were completed in September 1875 and the chancel by Christmas, 1876.<sup>5</sup> Although Mountfort produced designs for a complete church with an aisled nave and west tower, this was never executed.<sup>6</sup> The nave was begun in 1905 to a modified design by the architect's son, Cyril and completed in 1907 but the tower was never built. The last significant addition to Holy Trinity was the vestry added to the west end in 1953 by Paul Pascoe.<sup>8</sup>

Parish records provide a detailed account of regular maintenance over the years, although in the early 1950s some concern was being expressed over whether to devote limited resources to completing the church or undertaking a thorough upgrading of the existing fabric. Concern had already been expressed in June 1929, when cracks appeared in the chancel walls, apparently as a result of graves being dug too close to the foundations. At that time tie rods were inserted in the walls. Further investigation of these walls was carried out in 1951, when an engineer, Mr E G S Powell confirmed the results of the previous investigation and pronounced the existing foundations satisfactory.<sup>9</sup>

Holy Trinity marks an important stage in the development of Mountfort's career as a church architect as well as a significant milestone in the evolution of Anglican church building in Canterbury. For the first time Mountfort was able to design and build an

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2 Lyttelton Times, 20 January 1855, p. 1. The architect of this building is not recorded but it may have been C.E. Fooks, who was a vestryman at the time the church was consecrated.

3 These included 'certain works' in 1859 (Lyttelton Times, 12 March 1859, p. 5); alterations and furniture in 1866 (Church Times, 3 March 1866, p. 4); a vestry and bell turret (W.T. Williams, *A Short History of the Parish of Avonside*, Christchurch, New Zealand. Christchurch 1955, p. 9.) and the design of standard lights for the nave and chancel in 1871 (New Zealand Church News, July 1871, p. 3) For a discussion of the church in the context of Mountfort's later masonry churches in Christchurch see I.J. Lochhead, 'High Victorian Architecture in Christchurch: Three Mountfort Churches', *Art New Zealand*, 49, Summer, 1988/89, pp. 84-89.

4 Lyttelton Times, 26 July, 1864, p. 7

5 Lyttelton Times, 2 October 1875, p. 2; New Zealand Church News, January 1877, p. 39. See also, Parish of Avonside, Vestry Minute Book, 22 December 1873, 15 April 1874 and 8 July 1874, Archives, Christchurch Diocesan Office.

6 Mountfort's proposal for the church is recorded in a perspective view, on permanent loan to the Robert McDougall Art Gallery, Christchurch

7 S. Parr, *Canterbury Pilgrimage*, Christchurch, 1950, pp. 163-4. The Vestry Minute Books for this period have not survived.

8 Vestry Minute Books, 6 February 1953, 26 November 1952 & 18 November 1853.

9 Vestry Minute Books, 21 November 1951.

Anglican church in stone and it was the first occasion on which he was able to conceive and execute a church interior with something like the detailed decoration and furnishings employed by his English contemporaries. The church also represents the beginning of a new phase of Anglican church building, in which the primitive, temporary churches of the 1850s and 60s, were gradually replaced with larger scale, permanent buildings.

The new church conformed to the models established by the Ecclesiological Society, its chancel clearly differentiated from the transepts, their steeply pitched roofs rising to different heights. The exterior walls are of basalt from the Halswell quarry, laid as coursed rubble. The dressings, described in contemporary sources simply as 'White Rock', a limestone from an, as yet, unidentified quarry. The chancel roof was covered with brown and black glazed tiles laid in broad horizontal bands, with a glazed decorative cresting. The roofs of the transept and organ chamber were clad with slate, with ornamental crestings also employed. On the interior the transition from transept to chancel is also defined by the changing level of the floor, rising in carefully gradated steps from west to east. The windows are the Early English lancets Mountfort favoured for his parish churches but there are rose windows with plate tracery in the transept gables above paired lancets.

Holy Trinity is, essentially, an ecclesiologically correct parish church closely based on R.C. Carpenter's and A.W.N. Pugin's churches of the 1840s. The picturesque asymmetry of the church's east end belongs to the phase of the Gothic Revival preceding the impact of Continentalism in the 1850s and 60s, although the rose window and plate tracery connects it with Mountfort's contemporaneous design for Trinity Congregational Church, also in Christchurch. Holy Trinity can be seen as Mountfort's most direct tribute to the two architects who exercised the greatest influences on his career, Pugin and Carpenter.

Holy Trinity is, in that sense, an old fashioned design but it also parallels contemporary developments in English church architecture; George Frederick Bodley (1827-1907) had, for example, recently abandoned High Victorian muscularity for 'something closely resembling works by Pugin of the 1840s – a modest English parish church consisting of a nave with only one aisle and a narrow chancel...' at All Saints', Jesus Lane, Cambridge, in 1865-70.<sup>10</sup>

The principal architectural interest of Holy Trinity lies in the richness and completeness of the chancel's embellishment. A contemporary description observed that 'the chief glory of the work [ie the chancel] is the interior, and, seen from the nave or transepts, it may fairly be said to present a picture of ecclesiastical art such as has not yet been produced in the colony.'<sup>11</sup> Although the full extent of Mountfort's decorative programme has not survived, in its present form it is still the finest High Victorian chancel to be found in any New Zealand parish church.

Colour, used profusely throughout the chancel, is the key ingredient of the design but it is employed 'with such power of restraint that, instead of gaudiness, as might be supposed, a solemn and subdued, though at the same time rich and glowing, effect has been produced'<sup>12</sup> The floor and lower wall surfaces were covered with encaustic tiles made by William Godwin, whose tiles Mountfort later use in Christchurch Cathedral. The floor tiles

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<sup>10</sup> J. Dixon & S. Muthesius, *Victorian Architecture*, London, 1978, p. 222.

<sup>11</sup> *New Zealand Church News*, March, 1877, p. 64.

<sup>12</sup> *Ibid.*



Holy Trinity Church, Avonside, 1870. Showing the original cob nave dating from 1855, and the timber vestry and bell tower built in 1869, before the construction of any of the present building.  
Photographer unknown, Canterbury Museum, ref 2000.146.18



Holy Trinity Church, Avonside, 1904. The transepts and chancel, completed by 1875, are seen at the left, while the nave of the original cob church and the timber vestry and bell tower are still intact.  
Collection of the Parish

are now covered with green carpet but their original effect can be partially judged from the variety of colours and the intricate geometric patterns of the wall panels.<sup>13</sup> The wall surfaces and the reveals of the windows were also enriched with painted decoration, now covered by a uniform coat of pinkish-beige paint. The side walls were originally 'diapered in dark red on a buff ground, having at intervals bands of cool grey with vermilion flowers on white roundels.'<sup>14</sup> Rising above the walls is the timber-framed roof, 'lofty, open and real.'<sup>15</sup> The roof structure is characteristic of Mountfort's work from this phase of his career, employing scissor braces supported by knee braces resting on wall posts supported by corbels. The roof was enriched with painted, coloured bands and geometrical decoration, although the warm, golden hue of the kauri timbers still dominates. It is probable that the painted decoration of the roof timbers, and possibly that of the walls, is the work referred to in a contemporary description of the chancel which states that 'The whole of the works have been designed by Mr Mountfort, and executed under his immediate supervision, some of the work being done by his own hands.'<sup>16</sup>

Behind and rising above the altar is the reredos, carved in limestone by J. Stratton and above this rise the triple lancets of the east window. The window is unusual in that it is formed of two planes; the inner plane, of moulded tracery with floriated shafts and dog-tooth ornament, is free standing, while the outer plane, in which the stained glass lights are fitted, is much simpler in form. Mountfort had used a similar device to emphasise the thickness of the wall and to enhance the effects of light and shade a decade earlier in the Canterbury Provincial Council Chamber. The east windows, of predominantly blue toned mosaic glass by Lavers, Barraud and Westlake, depict the Nativity, Baptism and Ascension of Christ. The side windows of the chancel were filled with stained glass by the same studio.<sup>17</sup> Combined with the encaustic tiles and painted decoration, the stained glass windows complete the effect of sumptuous colour.

The chancel is a colonial treasure house of High Victorian decorative design for, in addition to those features already mentioned, the metalwork, including the brass altar rail, choir and sacrarium standards, altar desk and vases, were all made by John Hardman. Hardman had been associated with the revival of medieval crafts from the early stages of the Gothic Revival and the firm was famous for the high quality of its metalwork and stained glass, having been employed by such architects as Pugin, Carpenter and Burges.<sup>18</sup> Mountfort was familiar with the firm's work from his earliest years as an architect and the decision to use Hardman in the furnishing of his most Puginian church was virtually inevitable.

As an example of the Victorian concept of total design, the chancel of Holy Trinity is unrivalled by any other New Zealand church and bears comparison with Mountfort's most

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13 The carpet was laid, partly to protect the tiles which had become worn, but also to increase the comfort of those worshipping within the chancel.

14 Photographs of the interior of the chancel showing the original painted decoration are held in the Pictorial Archives, Canterbury Museum and at the School of Fine Arts Christchurch.

15 *New Zealand Church News*, November, 1874, p.1.

16 *Ibid.*, March 1877, p. 65. This point is confirmed by an undated manuscript history of the church inserted in the Vestry Minute Book covering the period 1855-85. This states that the 'decorations are the personal work of Mr Mountfort.'

17 For a detailed discussion of the stained glass see Fiona Ciaran, *Stained Glass in Canterbury, New Zealand*, PhD thesis, University of Canterbury, 1992, vol. I, pp. 133 ff. Ciaran expresses some doubt that the windows were designed by Mountfort, indicating that they are similar to contemporary works by Lavers, Barraud and Westlake.

18 For examples of Hardman's metal work see: Victoria and Albert Museum, *Victorian Church Art*. London, 1971.



Holy Trinity Church, Avonside, date not known. View from the north-east of the transepts and chancel, completed by 1875, and before the construction of the nave of 1907.

Photographer unknown, Canterbury Museum, ref 1968.213.5821



Holy Trinity Church, Avonside, c.1907. After the construction of the nave, completed in 1907.

Collection of the Parish

spectacular secular commission, the interior of the Provincial Council Chamber of 1865. In its completed form the chancel of Holy Trinity was the perfect setting for Anglo-Catholic worship and it must have given Mountfort great satisfaction to see his ideal finally realised, even if there was little immediate prospect of the church as a whole being completed.

The interior of the transept was treated with comparative austerity, the walls lined with red brick, interspersed with horizontal bands of limestone and moulded bricks, although these walls have subsequently been painted the same colour as the interior walls of the chancel.

The nave, as built in 1905-7, is broader than that originally conceived by Benjamin Mountfort, and the lean-to aisles have been replaced by paired cross gables. The materials of both exterior and interior continue the pattern established in the earlier stages of the church and the timber roof of the nave continues the design already established in the chancel and transepts. The increased height and width of the aisles, resulting from Cyril Mountfort's revised design, reduces the dominance of the central section of the nave and, as a result, tends to dissipate the central focus on the chancel which his father surely intended. On the exterior as well, the increased width of the aisles reduces the impact of the transepts when seen from the west. Similarly the absence of the west tower, still being considered in 1950,<sup>19</sup> further diminishes the overall effect of the building, reducing the picturesque asymmetry of the composition and diminishing the verticality which Mountfort regarded as an essential element of any church. The vestries added by Paul Pascoe, reinforced concrete with a facing of stone, provide a discrete termination to the west end but contribute little to the overall design.

Although not a part of the church itself, the lych gate at the north entrance to the churchyard is also of a great historical and architectural significance. It is one of a pair of lych gates built in 1872 to Mountfort's design and executed by the Christchurch joiner, Dethier.<sup>20</sup> The smaller gate to the west has not survived but the larger, north gate is one of the most impressive examples of its date in New Zealand. Its massive timber framing and iron reinforced gate are not only splendid examples of Mountfort's use of structural timberwork on a miniature scale, but also an excellent example of nineteenth-century carpentry.

The original cob church at Avonside was the first church consecrated in Canterbury and the parish is one of the oldest in the diocese. The oldest sections of the existing church represent the beginning of the 'second generation' of colonial church building in Canterbury. The most significant section of the building is, without doubt, the chancel, the most complete example of a High Victorian chancel, in which one architect controlled every aspect of the design, to have been built in nineteenth-century New Zealand. The completeness of the decorative programme is only rivalled, among Mountfort's work, by the interior of the 1865 Canterbury Provincial Council Chamber. As a repository of works by leading Victorian art manufacturers the chancel is also of great significance. Although the nave is of lesser importance, both architecturally and historically, it nevertheless complements the design of the eastern sections of the building.

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19 S. Parr, *Canterbury Pilgrimage*, Christchurch, 1950, p. 164.

20 *New Zealand Church News*, April 1872, p. 94.

In recognition of its historical and architectural significance Holy Trinity Avonside was given a Category 1 listing by the New Zealand Historic Places Trust on 16 November 1989.<sup>21</sup> In addition, the timber lych gate, at the north entrance to the churchyard, is a structure of historical and architectural

significance in its own right and deserves to be included, either within the classification of the church, or listed as a separate structure.

## 2.2 *The Architects*

Three architects have been responsible for the design of the church as it stands today: B W Mountfort, C J Mountfort and Paul Pascoe.

### **Benjamin Woolfield Mountfort (1825–1898)**

Benjamin Mountfort was the pre-eminent Gothic Revival architect of Victorian New Zealand and was described by Paul Pascoe in 1966 as ‘an architectural giant among the sandhills, swamps and open spaces of the Canterbury Plains’, a judgement which, forty years later, still holds good.

Mountfort was born on 13 March 1825 and was thus a contemporary of George Edmund Street (1824–81), George Frederick Bodley (1827–1907) and William Burges (1827–81), all members of the second generation of Victorian Gothic Revivalists who reached maturity during the late 1840s and early 1850s at a time when the archaeological phase of the Gothic Revival was being replaced by the originality of the High Victorian movement. Like his better known English contemporaries, Mountfort was also to develop his own highly individual interpretation of the Gothic style.

In 1844 Mountfort was articled to Ricard Cromwell Carpenter for a period of four years. From Carpenter, one of the leading Gothic Revival architects of his day, Mountfort gained a thorough understanding of Gothic Revival design principles and a knowledge of the architectural theories of the Ecclesiological Society.

Mountfort emigrated to New Zealand with the first contingent of Canterbury Association settlers, arriving in Lyttelton on 16 December 1850. When he arrived in New Zealand Mountfort was in a unique position to establish himself as the leading architect of the newly established Canterbury Settlement. He possessed probably the soundest, and certainly the most up-to-date training of any architect working in Canterbury and he seems to have enjoyed at least quasi-official status.

Mountfort’s church designs of the 1850s and 1860s are of great interest but two are especially worthy of attention. St Bartholomew’s, Kaiapoi, the nave of which dates from 1855, is a notable local adaptation of Bishop Selwyn’s ideas about timber church construction, the trusses of the steeply pitched nave roof being extended to the ground to form buttresses. St Mary’s Halswell (1862) became the prototype for virtually all his subsequent timber parish churches. Irregular in plan, picturesque in composition, with vertical board and batten sheathing and a shingled roof, St Mary’s possessed the essential elements which Mountfort was to develop and vary over the next thirty years in churches

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<sup>21</sup> New Zealand Historic Places Trust, List of Buildings Classified ‘A’ or ‘B’ at the New Zealand Historic Places Trust’s Board meeting of 16 November 1989, 27 November 1989, ref HP 6/1/6. A and B buildings later became Category I.

ranging in size from the tiny St Peter's, Teddington (1871) to the majestic St Mary's, Parnell (1887-98).

The 1850s and early 1860s also saw Mountfort establish himself as New Zealand's leading exponent of secular Gothic architecture. The commission in 1855 to design the Canterbury Provincial Council Buildings was a crucial event in Mountfort's career. Built between 1858 and 1865 the Canterbury Provincial Council Buildings were immediately recognised as a major achievement and are still regarded as a high point in this country's architectural history. Mountfort nevertheless continued to produce designs of high quality for another thirty years. The upturn in the Canterbury economy during the 1870s produced renewed building activity and brought him further important commissions. The Canterbury Museum, built in stages between 1869 and 1882, demonstrates his continuing interest in developments in British architecture while at Canterbury College, from 1876 until the end of his career, Mountfort was responsible for the key buildings on the university site. The Clock Tower Block (1877) and the Great Hall (1882), a further development of ideas first explored in the 1865 Provincial Council Chamber, established the architectural character of the College. Together with the Canterbury Museum, the Canterbury College buildings (now the Christchurch Arts Centre) form a precinct of Gothic Revival public buildings unrivalled elsewhere in New Zealand.

Although Mountfort was passed over as supervising architect for Sir George Gilbert Scott's design for Christchurch Cathedral in 1863, ten years later he was appointed to this position when work resumed and it was Mountfort who saw the nave and west tower through to completion in 1881. As supervising architect he was responsible for redesigning the upper stage of the tower and the spire, producing a lively design which contrasts markedly with the austere simplicity of Scott's proposal. Elsewhere, and especially in the furnishings of the cathedral, Mountfort sought to give added richness to Scott's rather plain design.

During the latter part of his career Mountfort was recognised as New Zealand's pre-eminent Anglican church architect and received commissions from all over the country. The range and variety of his late ecclesiastical works is well demonstrated by the contrasting forms of three Christchurch churches. Trinity Congregational Church (1874), is an aggressively muscular stone church in the Early French style, with a remarkable wagon wheel vault on the interior. Holy Trinity Avonside (1876), conceived as a model Anglican parish church, was completed after Mountfort's death, but the lavishly embellished chancel rivals the Provincial Council Chamber for the richness of its decoration. Finally, at the Church of the Good Shepherd, Phillipstown (1884), a brick church built under severe financial constraints, Mountfort demonstrated that by exploiting the inherent qualities of even the most prosaic building materials, architectural quality could be achieved at a low cost.

The Church of the Good Shepherd was the prototype for Mountfort's largest church, St John's Cathedral, Napier (1886-88) subsequently destroyed in the 1931 earthquake. Designed just after the Napier cathedral, St Mary's Parnell (1887-1898) was the largest and most impressive of Mountfort's timber churches. Completed just after his death in 1898, St Mary's marks the culmination of Mountfort's career as an ecclesiastical architect.

Throughout his career Mountfort was totally committed to the design principles of the Gothic Revival. Unlike many architects working in colonial New Zealand, he was a dedicated professional, devoting himself solely to architecture throughout his career. When

Christchurch architects formed the Canterbury Association of Architects in 1872, the first professional association of its type in New Zealand, Mountfort was the natural choice as the first president.

Mountfort's professionalism, his commitment to principles of design and the consistently high quality of his buildings have remained an example to subsequent generations of New Zealand architects, especially in Canterbury. As Paul Pascoe observed 'he was the founder of an architectural tradition, the roots of which run back to the establishment of the settlement of the province of Canterbury'. He is buried beside his wife, Emily, in the churchyard of Holy Trinity, Avonside.

### **Cyril Julian Mountfort (1852–1920)**

Cyril Mountfort was the second son of the architect Benjamin Mountfort, whose practice he continued after his father's death. He was educated at Christ's College and trained as an architect in his father's office. He was actively involved in the construction of Christchurch Cathedral from 1873 until its completion in 1904, supervising the construction of the transepts and chancel. By the 1880s he was designing parish churches in Canterbury, including St Peter's, Springfield (1884) but these rely heavily on the models established by his father. He added to several of B.W. Mountfort's churches, the most important being St Peter's, Riccarton and Holy Trinity, Avonside. He also succeeded his father as architect to Canterbury College and Christ's College, but by 1910 he had been supplanted by Collins and Harman at Canterbury College and shortly afterwards by Cecil Wood at Christ's College. His two most important ecclesiastical designs were St John's Anglican Church, Hororata (1910) and St Luke's Church, Christchurch, (1908).

Although he played an active role in the foundation of the New Zealand Institute of Architects in 1905, Cyril Mountfort never developed an individual architectural personality; his buildings continuing the Gothic Revival idiom of his father but without the life which the elder Mountfort breathed into his designs; unlike his father, Cyril only knew medieval architecture at second hand. Like Frank Pearson, the son of Mountfort's slightly older English contemporary, John Loughborough Pearson (1817-97), Cyril Mountfort was never able to emerge from the long shadow cast by his father's architectural achievements.

### **(Arnold) Paul Pascoe (1908–1976)**

The architect of the last stage of Holy Trinity, Avonside, Paul Pascoe was the grandson of Canon William Augustus Pascoe, the incumbent of the church from 1880-1912. Paul Pascoe was born in Christchurch and educated at Christ's College, before commencing his training as an architect in the office of Cecil Wood in 1927. In Wood's office Pascoe was able to study with one of the leading New Zealand architects of the time and an architect who was particularly recognised for the quality of his ecclesiastical work.

Pascoe travelled to Britain in 1934, where he worked for the New Zealand architect, Brian O'Rorke, for the Architectural Press and finally for one of the most adventurous exponents of modern movement architecture, the firm of Berthold Lubetkin and Tecton. Although he was in the Tecton office for barely a year, his experiences there had a profound effect on Pascoe and influenced much of his subsequent work.

Returning to New Zealand early in 1937 Pascoe rejoined Cecil Wood's office but, in 1938, he established his own practice. The onset of World War II meant Pascoe built

comparatively little until well into the 1950s, although one notable commission was the Centennial Plunket Rooms in New Brighton of 1940. As a propagandist for the Modern Movement Pascoe played an influential part, also compiling the architectural sections of the Centennial survey, *Making New Zealand*. Domestic architecture provided the main sphere for design opportunities and even this was constrained by shortages of materials and building restrictions. Indicative of the adventurous modernism of Pascoe's work is his own house at 58 Colenso Street, Sumner, (1948).

Pascoe's major public commission was for Christchurch Airport (1959), a project for which he won the NZIA Gold Medal. He also designed several large (by 1960s standards) office buildings, including Peryer's Building, Christchurch (1960) and the Christchurch Drainage Board Building (1964). Ecclesiastical designs occupied an increasing amount of Pascoe's time and included the extension and virtual reconstruction of the Christ's College Chapel (1955), St Peter's Roman Catholic Church, Beckenham (1955) and the Interdenominational Chapel at Arthur's Pass (1955).

Although a committed modernist, Pascoe recognised the importance of architectural tradition and had a life-long interest in the history of New Zealand, and especially Canterbury architecture, on which he wrote a pioneering historical study in 1933 for submission to the RIBA. Pascoe's strengths lie in his historical awareness and in his recognition that New Zealand architects needed to embrace modernism if they were to find a way forward, rather than in his design skills. Had his career not been stifled, first by the depression of the 1930's, and then by the hiatus in building caused by the Second World War, his contribution to New Zealand architecture would certainly have been a greater one. As it was, significant commissions came too late for him to develop to the full his abilities as a designer.



West lychgate and Holy Trinity from the west, 1872(?). The north lychgate shows to the left in the trees.

Hurst Seager Collection, Macmillan Brown Library, University of Canterbury

## 2.3 Description

Holy Trinity Church stands in a quiet oasis in Avonside, set back from two very heavily-trafficked roads. It is barely glimpsed from these roads, Avonside Drive and Stanmore Road, with mature trees and buildings shielding it from view. Two lychgates mark the entrances to the church grounds, a simple one to the west and a more complex and ornamented structure to the north. They date from 1872, a little before the construction of the chancel and transepts of the church, and are thus the earliest structures in the precinct. They form part of the very appropriate setting of the handsome stone church, which is surrounded by open grassed spaces on all four sides, the graves of the church cemetery, and mature trees.

### Style

Holy Trinity in its present-day form is a Gothic Revival church, built in two main stages 30 years apart – the transepts and chancel finished in 1876 and the nave which was finished in 1907; a third stage completed in 1953 was consciously designed to follow the tradition of the earlier parts.

The Gothic Revival style is exemplified in Holy Trinity by the high steep-pitched roofs, each component part of the floor plan covered with its own roof, and each ridge rising to a different height to establish a hierarchy of parts. Other distinguishing features are the tall, narrow Early English lancet windows; Gothic-arched openings to windows and doors; rose windows to the transepts; solid buttresses, and generally tall, vertical proportions.

Inside, the nave is fully in timber – all structural elements (posts and beams, scissor trusses supporting the roof, rafters, purlins and braces) and tongue and groove linings are naturally finished timber, generally heart rimu. These elements combine with the decorative work of the chancel – carved stone, encaustic tiles, painted timberwork, brass altar rail and stained glass - to make a particularly rich and warm interior.

### Plan

Despite the staged construction, the plan functions smoothly as one and follows the traditional pattern of nave with aisles either side (symmetrical but for a porch on the north side); crossing and transepts, and chancel and sanctuary. The outer (north and south) walls of the transepts barely project beyond the nave walls; they are nevertheless prominent outside because of the greater width and height of the transept walls, and inside because of the timber arcade forming the aisles.

There is a north minor transept on the north side of the chancel, which is fully occupied by the organ. There is a small lean-to addition to this (on the eastern side), accessible only from the outside.

The west end addition of 1953 provides an entry porch with two sets of doors on the centre line of the nave; on either side there are small vestry and service rooms. This is now the most used entrance to the church, although the north side door and porch (lining with the north side lychgate and path) is also well used. Unusually, there is another door in the south wall of the chancel with steps down to the ground, but no path leads to it today.

There is presently no comprehensive floor plan (or other as-existing drawings), although it is planned that measured drawings will be commissioned soon.

## Structure

The structure of Holy Trinity is based on load-bearing masonry walls. The stonework consists of basalt from the Halswell quarry, laid as coursed rubble, and limestone dressings with quoins to exterior corners and window and door openings. There is a plinth in pink granite. The construction of each of the two early parts of the church is assumed to be two skins of masonry with loose rubble in between, although the early drawings show no hint of a two-skin construction. The interior skin of the nave walls is laid in brick and left exposed. In the case of the west end addition of 1953, the stonework is laid as an outer skin to a reinforced concrete structure.

The roofs are framed in timber, with close-boarded sarking providing bracing action in the roof planes.

## Materials

The main construction materials for the various elements of the building are given below.

### Foundations

Transepts and chancel	Masonry (profile can be confirmed from original drawings)
Nave	Masonry blocks supporting 100 × 100 mm timber bearers @ 1300 mm centres and 105 × 78 mm joists @ 450 mm centres

### Wall Structure

Transepts and chancel	Basalt from the Halswell quarry laid as coursed rubble; limestone facings
Nave	Same, brick interior skin
West end	Same, reinforced concrete interior skin

### Roof Structure

Transepts, chancel, nave	Timber framed Diagonal tongue and groove boarding
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### Roof Cladding

Chancel	Clay pantiles (north slope) and concrete tiles (south slope)
Transepts, nave	Slates
West end addition	Modern membrane

### Rainwater Disposal

Chancel	Cast iron downpipes
Transepts, nave	Colorsteel, galvanised iron, copper, pvc downpipes

### Floors

Chancel	Tiles, carpet
Transepts, nave	Tongue and groove boarding, 140 × 20mm Carpet



Interior of Holy Trinity Church, Avonside, date not known. Looking east, the brick inner face of the chancel wall visible, as is the rood screen.

W A Taylor Collection, Canterbury Museum, ref 1968.213.5499

## 2.4 Chronology

Following are principal dates in the physical history of Holy Trinity.

**1855**

First cob church built.

**1864**

Parsonage built to the design of B W Mountfort.

**1869**

Timber vestry and bell tower added to the west end of the church to the design of B W Mountfort. No trace of any of these structures survives today.

**1872**

Two lych gates built by Dethier to the design of B W Mountfort; both survive today, the west one much modified.

**1874**

Foundation stone of present church laid; the stone is at the north-east corner of the chancel. Architect, B W Mountfort. One architectural drawing for this work survives, 6 January 1874 (reproduced in section 5).

Drawing held by Anglican Church Archives, Christchurch. Another (1875) is held by the Macmillan Brown Library, University of Canterbury (yet to be viewed by the author).

**1875**

Transepts completed in September.

**1876**

Chancel completed by Christmas.

**Date not Known**

Design for the completion of the church, including nave and tower, produced by B W Mountfort but not executed. (See two architectural drawings reproduced in section 5.)  
Drawings held by Anglican Church Archives, Christchurch.

**1905**

Construction of nave begun; the foundation stone is on the right side of the north porch.  
Architect, C J Mountfort.  
Some drawings for this work held by the Macmillan Brown Library, University of Canterbury (yet to be viewed by the author).

**1907**

Nave completed.

**1929**

Tie rods inserted in response to cracking in the chancel walls.

**1953**

Addition (of vestry and associated service rooms) made at west end of church; foundation stone is to the left of the west doors.  
Architects, Pascoe and Hall; drawings are dated from 1948 to 1953.  
A large set of drawings for this work is held by Anglican Church Archives, Christchurch.

**1992 (drawings dated 1992, date of execution not known)**

Chancel rail and steps at the chancel arch removed; steps re-established forward of chancel arch, and new carpet laid.  
Architects, John Warren and Associates.  
Drawing held by Anglican Church Archives, Christchurch

**c.1998**

Protective glazing to stained glass windows installed.  
Ramp to west end doors built.

**1999/2000**

Exterior stone repairs carried out.  
Architects, Skews Hey Ussher.  
Documents for this work are held by the New Zealand Historic Places Trust, Christchurch.

## 3.0 ASSESSMENT OF SIGNIFICANCE

This section summarises the cultural heritage values of Holy Trinity Church. Assessment criteria are those used in the Historic Places Act, but are grouped under the four headings of historic, social, aesthetic and scientific value as recommended in *Guidelines for Preparing Conservation Plan*, (NZHPT, 2000).

### 3.1 General Statement

Holy Trinity Church, Avonside, has very great cultural heritage value, with high historic, social, architectural and scientific values. For these reasons, and for the fact that it retains its integrity as a major religious building of the colonial period, is in good condition and in regular use, it has a national significance which is reflected by its Category I registration under the Historic Places Act, and its Group 1 listing on the Christchurch City Plan.

#### **Historic Value**

Values associated with particular events or uses that happened at the place, and which have importance for their impact on the community.

Holy Trinity Church is an historically important building in Christchurch and Canterbury, since the structure itself dates back to the 1870s and the church had its origins in the 1850s, in the very earliest years of the establishment and settlement of the town. The original cob church was the first church consecrated in Canterbury and the parish is one of the oldest in the diocese.

It has been the focal point for Anglican worship in the area, for regular and special services, for over 130 years. A wide variety of people, from all walks of life, have been parishioners, and this diversity has contributed to the richness of its history. The building continues a tradition of worship which stretches back to the 1850s, providing a tangible link with the early European settlement of Canterbury.

#### **Social Value**

Values associated with the use of the place; what it means to people, and the spiritual, artistic, traditional or political values that the place may embody.

Holy Trinity Church has important social value for the part it has played in the religious life of the community for over 150 years. It is representative of the importance of religious belief in a new settlement founded in the middle of the 19th century largely by Anglicans; it also represents the beginning of a new phase of Anglican church building, in which the primitive, temporary churches of the 1850s and 60s, were gradually replaced with larger scale, permanent buildings. This transition is well documented in contemporary photographs and lasted until the 1950s when the church took its present (and more or less permanent) form.

Holy Trinity is an important place to many people who have an association as parishioners, sometimes through the association of several generations of the same family. Some have the special connection of having been christened or married there, and have had family members committed for burial from the church, and been buried in the church yard; some are commemorated by bequests or plaques in the church.

The church is an important building in the public consciousness, and continues today in active use. It has symbolic and cultural value because of its role in the spiritual and social life of the community.

### **Aesthetic Value**

Values associated with the formal qualities of the fabric of the place and its setting; with style, form, scale, colour and texture, and with ones emotional response to the aesthetic qualities.

Holy Trinity Church has national importance as an example of the work of B W Mountford, the pre-eminent Gothic Revival architect of Victorian New Zealand. The chancel and the transepts were completed to his design, the former being 'the finest High Victorian chancel to be found in any New Zealand parish church'. The design of the nave, prepared by B W Mountford and modified by his son C J Mountford, completes a fine High Victorian church interior. A modest addition by Paul Pascoe (following the long-established pattern of exterior materials and detailing of the body of the church) provides service spaces, so that the work of three important New Zealand architects is represented in the building.

The principal architectural interest of Holy Trinity lies in the richness and completeness of the chancel's embellishment. A contemporary writer observed that 'the chief glory of the work [ie the chancel ] is the interior, and, seen from the nave or transepts, it may fairly be said to present a picture of ecclesiastical art such as has not yet been produced in the colony.'<sup>22</sup> Even without this highlight, the church would have very great architectural interest as an important work of the Gothic Revival in New Zealand, comparable with the best examples of such churches to be found throughout the country.

The townscape value of the building is not high, since it is discreetly sited back from public roads and visible only in glimpses between buildings and trees. The space that provides the setting of the church benefits from this seclusion, and it is of very high aesthetic value. It is entered through a lychgate either on the west or north side (the latter is to B W Mountford's design), and it contains lawn, paths, mature trees and graves. The graves themselves are of historic and artistic importance, and surround the church on all four sides. It is an entirely appropriate setting for an ecclesiastical building modelled on the precedent of an English parish church.

### **Scientific Value**

Values associated with building materials and technology, with structure and services, and with evidence of past use, especially as may be revealed using archaeological techniques.

The technological value of the building is high as a significant amount of the original fabric, both structural and finishing, survives in good condition. Elements of particular technological value are:

- the whole of the stone masonry walls, including carved stonework in the chancel;
- timber roof structure, and slate and tile roofing;
- timber joinery and timber finishes;

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22 New Zealand Church News, March, 1877, p. 64.

stained glass windows;

tilework in chancel;

painted decoration of chancel walls and roof framing, and

polychrome brickwork in the nave.

These elements together provide a vast compendium of information on materials, trade and craft practices, and construction practice, especially for the two main periods of construction in the early 1870s and c. 1905.

## 4.0 INFLUENCES ON CONSERVATION

### 4.1 Requirements of the Church

The congregation of the Parish of Holy Trinity Church, Avonside, are fully aware of the great religious and cultural importance of their church, and they are joined in this awareness by many in the wider community who share an interest in architecture, history, and the culture and growth of the city of Christchurch.

Over the last ten years, the parish has seen that regular maintenance has been carried out to the church, as have repairs to the fabric; despite some faults, the condition of the church is generally good. There has been an awareness however, that upgrading of major elements (the structure and the roof in particular) was going to be necessary to ensure the long-term survival of the church. There has also been a growing awareness of the very great architectural importance of the church, and in particular of the chancel, the earliest part of the church. This is ‘the finest High Victorian chancel to be found in any New Zealand parish church’, and yet modifications over time have reduced its exceptional architectural qualities.

With these things in mind, a charitable trust known as The Church of the Most Holy Trinity Avonside Heritage Trust was formed in 2007.

The purposes of the Trust (as set out in a draft of the Trust Deed, July 2007) are:

- (a) ‘To promote and support the rich heritage of the Church and Church yard of the Most Holy Trinity, Avonside, Christchurch
- (b) Assisting the owners to protect, maintain, conserve and enhance the heritage building known as The Church of The Most Holy Trinity Avonside, 168 Stanmore Road, Christchurch.
- (c) To ensure the protection and conservation in perpetuity of The Church of The Most Holy Trinity Avonside on its present site and including its graveyard.
- (d) To acquire by gift, bequest, purchase or otherwise any real or personal property whatsoever to be held by the Trustees subject to the Trust herein declared.
- (e) To educate the public through the use of The Church The Most Holy Trinity and otherwise in the history of the Avonside Parish area generally.
- (f) To establish and maintain such archives, collections, monuments or displays as may be consistent with the other purposes declared herein.’

Clause 13 of the Trust Deed requires that ‘Trustees shall at all times have regard to the terms of the ICOMOS – New Zealand Charter for the Conservation of Places of Cultural Heritage Value or any replacement Charter’.

The Trust is acting in accordance with its purposes in commissioning this conservation plan.

## 4.2 Registration under the Historic Places Act

Holy Trinity Church is registered as Category I under the Historic Places Act 1993. (The register number is 3133, and it was registered on 16 November 1989.) Registration as Category I means that it is a building 'of special or outstanding historical or cultural heritage significance or value'.

Registration is recognition of heritage significance, and it does not of itself impose legal obligations on an owner; it simply means that the place is of 'historical or cultural significance'. Registration can encourage listing of the building on the relevant District Plan, where protection mechanisms are usually in place.

There is provision in the Historic Places Act for heritage covenants to protect historic buildings (not just registered buildings). Covenants are agreed between the owner and the Trust, and they are registered on land titles. They bind future owners to abide by their conditions, which usually relate to maintaining and ensuring the long-life of the building being protected.

No covenant is anticipated or needed in the case of Holy Trinity.

## 4.3 Archaeology under the Historic Places Act

The Historic Places Act 1993 contains a consent process for any person intending to do work that may affect an archaeological site. The Act defines an archaeological site as any place that '...was associated with human activity that occurred before 1900' and that 'may be able through investigation by archaeological methods to provide evidence relating to the history of New Zealand' (section 2).

Any person intending to undertake work that may damage, modify or destroy an archaeological site must first obtain an authority from the Historic Places Trust for that work. An authority is required for any site which meets the definition, regardless of whether it is recorded, scheduled in the District Plan or otherwise unknown.

Holy Trinity Church, or at least the 19th century part, meets the definition of an archaeological site.

## 4.4 Resource Management Act

The Resource Management Act 1991 is concerned with the sustainable management of natural and physical resources; it aims to avoid, remedy or mitigate any adverse effects of development on the environment. The Act identifies (section 6) the protection of heritage as a matter of national importance, and defines historic heritage as:

'those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures, deriving from any of the following qualities:

archaeological, architectural, cultural, historic, scientific, technological' and includes sites, structures, places and areas.

The Act establishes the framework for the preparation and administration of district plans 'to assist territorial authorities to carry out their functions in order to achieve the purpose

of this Act' (section 72). A district plan may include rules which 'prohibit, regulate or allow activities' (section 76) in order to achieve the plan's objectives.

### **Christchurch City Plan**

Holy Trinity Church is included in Appendix I, List of Protected Buildings, Places and Objects, of the Christchurch City Plan as a Group 1 historic building. This means that it is of 'international or national significance, the protection of which is considered essential'.

Also included in the listing with the church are the lychgate (presumably the northern one), graveyard and setting.

Volume 3, Part 10 Heritage and Amenities, section 1.3 Specific Rules states that 'Any alteration or demolition ... shall be a discretionary activity with the exercise of the Council's discretion limited to matters concerning the heritage values of the protected building'.

Demolition is a non-complying activity.

The Resource Management Act (section 88), states that an application for a resource consent for work on a listed building will include an assessment of any actual or potential effects of the work. Matters that should be included in an assessment of effects are covered in the Fourth Schedule of the Act; they can include 'any effect on those in the neighbourhood and ... the wider community', and 'any effect on natural and physical resources having aesthetic, recreational, scientific, historical, spiritual, or cultural, or other special value for present or future generations' (Fourth Schedule of the Act).

The work proposed in this report is a discretionary activity.

### **Heritage Orders**

Under the Resource Management Act, a heritage order can be sought for an historic building (not necessarily a registered historic building) by a heritage protection authority. A heritage order is a provision made in a district plan to protect 'any place of special interest, character, intrinsic or amenity value or visual appeal, or of special significance to the tangata whenua for spiritual, cultural, or historical reasons', also 'such area of land surrounding that place as is reasonably necessary for the purpose of ensuring the protection and reasonable enjoyment of that place' (section 189 of the Resource Management Act).

A heritage order can be sought by a Minister of the Crown, a territorial authority, the Historic Places Trust, or by a specially approved heritage protection authority (sections 187 and 188 of the Resource Management Act). The effect of an order is to prevent the owner changing the place in a way that would 'nullify the effect of the heritage order' unless with the consent of the heritage protection authority (section 193 and 194 of the Act).

Such orders are rarely sought, and generally only as a last resort where an important structure is threatened with severe alteration or demolition.

## 4.5 Building Act

The following matters are of particular relevance when considering repairs, maintenance and alterations to existing and historic buildings.

### Repair and Maintenance (Schedule 1 Exempt Building Work)

A building consent is not required for 'any lawful repair and maintenance using comparable materials'.

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

### Principles to be Applied (Section 4)

Assessment of building work subject to the Act is required to take into account, amongst others things,

'the importance of recognising any special traditional and cultural aspects of the intended use of a building', and 'the need to facilitate the preservation of buildings of significant cultural, historical or heritage value' (sub-sections d and l); also

'the need to facilitate the efficient and sustainable use in buildings of materials and material conservation' (sub-section n).

### Historic Places (Section 39)

When a territorial authority receives an application for a project information memorandum for a registered historic place, historic area or wahi tapu, it must inform the New Zealand Historic Places Trust.

### Building Consents (Section 40 – 41)

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

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

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

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

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

### **Alterations to Existing Buildings (Section 112)**

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

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

Alterations that do not comply with full requirements of the building code may be allowed by the territorial authority if they are satisfied that:

- '(a) if the alteration were required to comply ... the alteration would not take place; and
- (b) the alteration will result in improvements to attributes of the building that relate to (i) means of escape from fire; or (ii) access and facilities for persons with disabilities; and
- (c) the improvements referred to in paragraph (b) outweigh any detriment that is likely to arise as a result of the building not complying with the relevant provisions of the building code.'

Similar provisions apply to the change of use of a building.

In reference to Section 112 (i) above, building code requirements for means of escape from fire can be met by following Clause C2 of the Building Code.

### **Access (Sections 117 – 120)**

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

In reference to Section 112 (ii) and Sections 117 - 120 above, building code requirements for access and facilities for persons with disabilities can be met by following **NZS 4121: 2001 Design for Access and Mobility – Buildings and Associated Facilities**. This has sections on the dimensions and design of ramps, entrances, doors, toilet facilities etc.

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

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

A territorial authority can, if it judges a building to be dangerous, earthquake prone or insanitary, require work to be done to reduce or remove the danger or to render it sanitary.

## 4.6 *Appropriate Standards*

### **IN GENERAL**

The most appropriate conservation standards for use in New Zealand are those set out in the ICOMOS *New Zealand Charter for the Conservation of Places of Cultural Heritage Value*. (ICOMOS stands for the International Committee on Monuments and Sites.) The charter has been formally adopted by the Historic Places Trust and a number of territorial authorities. Given the significance of Holy Trinity Church, it is recommended that all relevant requirements of the Charter be followed.

Important conservation principles contained in the *Charter* and that are relevant in the case of Holy Trinity are explained below. The full text of the *Charter* is included in this report as Appendix I.

### ***Carry Out Regular Maintenance***

Regular maintenance is essential to the long life of heritage buildings. If maintenance is not carried out on a planned basis, repairs become progressively more difficult and expensive, and fabric of heritage value can be lost, thus diminishing the significance of the building. A well maintained building will survive the effects of earthquakes, storms and other natural disasters better than one that is poorly maintained.

### ***Repair Rather than Replace***

When repairs are necessary, cut out and replace only decayed material. It is better to have fabric that is worn and carefully patched than modern replica material, however faithfully copied.

### ***Repair in Compatible Materials***

In carrying out repairs, materials matching the original should generally be used if they are available. Work to a higher technical standard is good practice in some circumstances, and may be required by the Building Code.

### ***Restore with Care***

Restoration of lost features should be carried out only if there is clear evidence of the original form and detail. Such evidence could come from original drawings, early photographs or elements relocated to other parts of the building. Detailed examination of the fabric of the building can often reveal information that is not available from other sources.

### ***Keep Change to the Minimum***

Where alterations are carried out, change should be the minimum necessary to suit the new functional requirements. There should be the least possible loss of building fabric of heritage value.

### ***Make New Work Reversible***

Where possible, new work should be reversible, so that change back to the present form remains a possibility should this be required in the future. This can sometimes be difficult,

particularly with major work such as earthquake strengthening. Recycle or store early fabric that has to be removed, and make new junctions with the old fabric as lightly as possible.

### **Respect Alterations**

Additions and alterations to heritage buildings can have historic or aesthetic significance in their own right. Returning a building to its original form is recommended only when the significance of the original structure is outstanding and later alterations have compromised its integrity.

### **Document Changes**

Changes should be fully documented in drawings and photographs, with the latter taken before, during and after conservation work. New materials should be identified by date stamping.

### **Respect the Patina of Age**

Patina, the visible evidence of age, is something to protect carefully. Buildings should look old as they mature, as age is one of the qualities we value them for.

### **Respect the Contents and Setting**

The contents and setting of a heritage building can often have heritage value in their own right and both should be regarded as integral with the building.

## **IN PARTICULAR**

Holy Trinity Church is a place of exceptional cultural heritage significance, with fabric ranging in age from 1874 (144 years) to 1953 (55 years), and designed by three important architects. While one might attribute higher values to some parts of the building than to others, it is proposed here that the church should be considered as one, with equal care bestowed on all parts of it, and in all categories of work that might be undertaken.

Modification should be allowed only for the purpose of safeguarding the building, to meet statutory requirements, to meet changing liturgical needs, or to restore lost features. Any modifications (other than those in the category of 'restoration') should be as discreet as possible and the minimum necessary.

Allowable processes of change include maintenance, repair, stabilisation and restoration.

For all categories of work, the relevant requirements of the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* should be followed, as set out above. For the purposes of this report, the following definitions from the Charter are relevant.

*Conservation* means the process of looking after a place so as to safeguard its cultural heritage value.

*Maintenance* means the protective care of a place.

*Repair* means making good decayed or damaged fabric.

*Restoration* means returning a place as nearly as possible to a known earlier state.

*Stabilisation* means the arrest of the processes of decay.

*Adaptation* (or alteration) means modifying a place to suit it to a compatible use, involving the least possible loss of cultural heritage value.

## 4.7 Condition

The condition of the fabric of Holy Trinity is generally good. Repairs to the stonework were carried out in 1999/2000, and the work that remains to be done is not urgent; the roof, while serviceable, has a number of loose and broken slates and tiles, and several leaks, one persistent and serious. Work is needed to the stormwater disposal system, especially to the stormwater drains. The condition of the building therefore requires improvement, but it is not in any way parlous.

As described earlier, this plan builds on the *Holy Trinity Church Conservation Plan*, 18 September 1895. That document identified a number of faults in the fabric of the building, some of which have since been rectified. This plan does not repeat those findings, although comments on work carried out in the intervening period are included in the following section. The Church Vestry have recently investigated certain upgrading works, and these too are commented on.

The emphasis of the proposed work is:

First on the long-term preservation of the building – improved fire protection, structural upgrading, and an overhaul of the roof cladding and stormwater disposal system are all essential works if the building is to survive another 150 years.

And second, it is proposed that the chancel, a space in the building of exceptional cultural heritage value, is to be restored, quite literally, to something close to its former glory. This is a requirement of the Church Vestry, and is consistent with conservation principles.

The following section deals with the main components of the upgrading and restoration work.

## 5.0 PROPOSED CONSERVATION WORK

### 5.1 Fire Protection

#### **Sprinklers or Smoke Detection System?**

The Vestry has investigated fire protection issues, and has had quotations both for an automatic fire sprinkler system and a smoke detection and alarm system.

While a fire sprinkler system would provide the best protection for the church, it is probably not justified in the present circumstances because the cost would be high (probably \$100,000); there would be serious disruption to the fabric of the church, and the risk of significant damage by fire is somewhat less than is often the case with churches because of its closeness to a permanently manned fire service. Its masonry construction is another factor, since a fire originating outside the building would be unlikely to take hold.

It is **recommended** that a smoke detection and alarm system be installed, according to the quotation from Fire Fighting Pacific (8 Aug 08) and subject to final detailed design. This will provide for early detection and rapid response from the Fire Service. Installation is not expensive, and the impact on building fabric slight.

#### **Evacuation**

Note that there should be an evacuation procedure in place in the event of fire as required by Part 1 of the Fire Safety and Evacuation of Buildings Regulations 1992. A local Fire Safety Officer could give advice on this matter, and devise an evacuation scheme in the event of fire if this is not already in place.

#### **Fire Safety**

It is recommended that the Vestry draw up procedures for minimising the risk of fire. These might include things such as:

No smoking being allowed inside the church, or nearby during hot summer months. This should apply to parishioners, visitors and tradesmen.

Candles being used sparingly and carefully.

No incinerators or fires allowed for the burning of garden clippings etc within the church grounds or nearby.

Keeping dry grass well trimmed during summer months.

No naked flame processes of any sort to be used during building or maintenance operations. No smoking to be allowed by any tradesman working on the church.

Regular checking of the electrical wiring system and appliances. An electrical fault is one of the most likely sources of fire for this building.

Prevention is the best course of action.

## 5.2 Structure

### Seismic Resistance

A preliminary survey of the structure of Holy Trinity was carried out by John Mackenzie and Win Clark of Kingston Morrison in 1995, and a more detailed one was carried out by G R Hamilton and R Jury of Beca Carter Hollings and Ferner in December 1997.

The latter report found that the building would be classified under the Building Act 1991 as 'earthquake prone', and that its seismic resistance could be increased by 'the improvement of the connection between the roof and the walls and improvement of the interconnections between the various diaphragm planes'.

Since that time, the Building Act has been revised, and the new Building Act (2004) has different seismic requirements. It is therefore **recommended** that the engineering assessment be updated. This could be carried out by Beca or by other specialist earthquake engineering consultants. Offers of service are being sought.

This work would be aided by measured drawings, which would allow for more ready analysis of the structure of the church. Measured drawings are currently being prepared, following an offer of service (Cochran 25 Aug 08) being accepted by the Church.

Note that if structural strengthening is found to be necessary or desirable, it is very likely to be the type of work recommended in the 1997 report, that is, improvement of the connection between the roof and the walls and improvement of the diaphragm action of the planes of the roof. If such work is to proceed, then it must be co-ordinated with the re-roofing (see the following section), since it would be carried out very easily as the slates are progressively removed and replaced.

### Exterior Stonework

The condition of the stonework was reported on in 1995, and remedial work was carried out in 1999/2000 by stonemasons J Tait Ltd. Further work has been documented by architects Skews Hey Ussher, but none is urgent.

Several matters relating to the stonework that have long-term implications are noted again:

#### 1 Mortar

The use of a very hard cement-based mortar in some areas where repairs have been carried out in the past is not good practice, and will be hastening the decay of soft stones. Cement-based mortar should be replaced with a more compatible (specially designed) mix.

#### 2 Columbarium

The closeness of the concrete columbarium to parts of the north wall of the church slows the drying out of the ground, and could cause rising damp in the walls, hastening the erosion of soft stones. This could be rectified by cutting the concrete back from the face of the wall, by as much as the headstones will comfortably allow, to aid the drying of the masonry and ground. Any future extension of the columbarium should be kept away from the walls of the church.

### 3 Sub-floor Vents

The sub-floor vents are blocked on the south side by soil, and on the north side by the concrete headstone strip. These should be cleared so that the full benefit of the vents is restored, and the sub-floor area kept dry.

Items 1 and 2 should be attended to as resources permit, although the vents could be cleared now.

## 5.3 Roofing

The roofing of the church consists of three distinct materials: red glazed clay pantiles on the north slope of the chancel (believed to be of similar shape to the originals); concrete tiles, a modern replacement, on the south slope; and Welsh slates on all other roofs (Heather Blue and Ffestiniog, believed to be original). There is also a modern membrane material (butynol) on the flat roof of the 1953 addition.

### Chancel Roof

This roof was originally laid in coloured bands, four dark bands and three lighter ones, and it had cresting on the ridge which matched the cresting elsewhere; these features show best in the photo on page 202 of 'A Dream of Spires'. According to the *Church News* of November 1874, the roof of the chancel was to be covered with 'brown and black glazed tiles, arranged in pattern; and the other roofs with slates, all having ornamented crestings'. This is confirmed by the photo, and by the Mountfort perspective reproduced opposite the Contents page.

### Slate Roofs

A report commissioned by the Church on the state of the roof coverings 'Roof Condition' (Peter Carmine of Meriton Ltd, 21 August 2009) found that 'the slate of the main structure is in very poor condition with many of the fixings having failed or in the process of failing'. It is proposed therefore that the slate roof coverings be replaced, and a quotation has been obtained for this work from Chris Cooper Roofing Ltd (10 Aug 08) using either Welsh or Spanish slate. Both the report and quotation are included in Appendix III.

### Gutters and Downpipes

There are eaves gutters to the chancel which are of distinct interest, since they are cast iron and are embellished with an ornate grape vine pattern. There are some 14 downpipes to the church, four of them cast iron with a matching vine pattern; others are made of colorsteel (8), galvanised iron (1), and pvc (1). The cast iron is important fabric, and each of these elements should be cleaned and painted. Elsewhere, the downpipes can be replaced if necessary, although a policy for replacement material should be established (see below). It is essential that all downpipes are functioning well and are discharging to functioning stormwater drains.

## **Stormwater Drains**

At least six of the downpipes are presently discharging to drains that are blocked, and another three discharge to the ground. This is unhealthy for the building, since the ground will be much wetter than it should be, weakening foundation conditions and keeping the sub-floor space damp to the detriment of the timbers.

Repair and/or relaying of stormwater drains is an important component of the roofing work; it should be co-ordinated with it and carried out at the same time. Digging new drains will undoubtedly be difficult with such a concentration of graves, so it is important to establish what the existing drains consist of.

Little is (apparently) known about the drains. Drainage information held by the Christchurch City Council suggests that there is a main drain running north-south through the property, to the west of the church, but no connections to it from the church are shown.

It is **recommended**, in carrying out the roofing work, that:

- 1 Chancel Roof**

Either Humber machine-made tiles or Goxhill hand-made tiles be used (on both north and south slopes), with the brown and black banding and the cresting re-instated. Shards of the original tiles may be found when the roof is opened up; the final choice of colours should therefore be made in the light of further investigation, and the viewing of samples.

- 2 Slate Roofs**

As dealt with above, the slate roofs are to be re-slatted using new material. Traditional detailing of valleys, stepped over-flashings, and coloured patterning should all match original work. Rotted timber that might be uncovered should be repaired as necessary. Note that this work, and that to the chancel roof, is to be integrated with structural strengthening, should this be required.

- 3 Ridging**

The existing decorative glazed clay cresting to the ridges (consisting of triangular and cross-shaped pieces set in a channel) to be re-used, with new matching material to make up for lost pieces, and with new weatherproofing detail as may be needed. The cresting should extend to the chancel roof as well.

- 4 Gutters and Downpipes**

Repair work to gutters and downpipes to be co-ordinated with the roofing. New downpipes should for preference be in cast iron, but should this prove impractical or too expensive, copper or Colorsteel should be adopted as the standard material. Pvc should not be used.

- 5 Stormwater Drains**

Drains should be checked and discharge points established, and provision made (by repair or replacement) for proper disposal of stormwater where they are not functioning.

## 5.4 Chancel

It is proposed that the chancel should be restored as closely as possible to its original form of 1874. This is a requirement of the Church Vestry, and is consistent with conservation principles because its high heritage value has been compromised by alterations that can be reversed. This will involve the cleaning and stabilisation of existing original fabric; exposing again original elements that have been covered; the re-location of elements that have been moved, and the repair or reinstatement of damaged or lost fabric.

### **Surviving Fabric**

The chancel remains today a relatively authentic space, with a great deal of original fabric surviving, albeit with some fabric hidden or relocated. This is described from the floor level up.

#### **1 Floor**

The floor is now largely covered with carpet. One panel of tiles is exposed in the centre of the chancel, 2,915 long × 2,085 wide, and there is another smaller area outside and to the right of the chancel arch.

Additional tilework is almost certain to exist, covered by carpet and by modern flooring.

#### **2 Altar Rail**

The brass altar rail is original and fully intact. It has been moved from its original location at the step in front of the altar. The location of the original wall fixing at either end can be discerned on both sides, although 'making good' has disguised the location.

#### **3 Wall Tiles**

The encaustic tilework of the walls includes:

North wall, 3 complete panels;

East wall, 2 complete panels;

South wall, panels around and within the blind arcading; two timber panels should be removed from the arcade to confirm that the tilework is intact behind. Also, in the reveal of the door, and in two other complete wall panels.

All these tiles were made by William Godwin in England.

#### **4 Wall Surfaces below dado Rail**

The plain wall surfaces below the dado rail may always have been unfinished, that is, left as natural stone, or painted.

#### **5 Wall Surfaces above dado Rail**

The plain wall surfaces above the dado rail were originally painted with stylised flowers set in a geometric pattern resembling ashlar stonework. The patterns show in early photographs, and remnants of it can be seen high up on the walls, behind the roof truss members, where light fittings have meant that small patches of the wall surfaces were left unpainted; some further areas have been uncovered in recent investigative work.

A contemporary source described the upper walls being ‘diapered in dark red on a buff ground, having at intervals bands of cool grey with vermilion flowers on white roundels’.<sup>23</sup>

## 6 Windows

The windows and glass are fully intact, and this includes the unusual ‘double skin’ stone frame of the east windows. These windows were made by Lavers, Barraud and Westlake, London, and are of particularly intense and rich hues.

## 7 Rood Screen

The rood screen, five bays wide and with highly decorative Gothic motifs executed in timber, has been removed from its original location at the chancel arch, and forms an alcove in the south-west corner of the nave.

## 8 Stone Carving

A wall ‘screen’ or reredos forms a backdrop to the altar and is richly carved in three square panels; the arcade of the three-part east window stands on the screen and it too – with its double and triple columns and capitals, and spirals between – is beautifully carved. All the stone carving is fully intact and needing nothing but a light clean, apart from some damage at the base of the chancel arch.

## 9 Roof

The roof structure too is fully intact. The original painted surfaces of the timber (in geometric patterns) survive in very good condition, perhaps in need of cleaning but nothing further. The timber – trusses, purlins and sarking – is kauri, the colour of which contributes to the richness of the space.

## **Architectural Drawings and Photographs**

For original fabric that is now lost, or is hidden, there is information from early architectural drawings and photographs. The most useful of these images are reproduced on the following pages.

## **Recommended Course of Action**

Further investigatory work is required before a final schedule of work is agreed on. In summary, an appropriate course of action is:

### 1 Carpet Layer and Carpenter

Have a carpet layer lift the carpet in the chancel to establish the extent of the floor tilework (see plan).

Some tilework may exist under the built platform in front of the altar; a carpenter should lift floorboards beyond risers 3 and 4 (see plan), and around the altar, to establish the extent of the tilework. It is understood (from a conversation with Hugh Bowron) that tiles around the altar have been badly damaged.

Also, the carpenter should remove the two timber panels in the blind arcade on the south wall to establish the existence of the wall tiles in the alcoves.

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<sup>23</sup> Quoted from Ian Lochhead, *A Dream of Spires, Benjamin Mountfort and the Gothic Revival*, Canterbury University Press, 1999, p. 203.

## 2 Paint Conservator

Detlef Klein of Manawatu Museum Services Ltd has recently carried out an investigation of the wallpaintings of the chancel, and his report 'Polychrome Stencil Wall Paintings: Condition Assessment, Recommendations for Restoration' (October 2009) is included in Appendix III.

The main findings of the investigation are that the original work was hand-painted; that it was partially over-painted with a different pattern at a later date, and later again it was over-painted as one sees today, 'probably motivated by a degraded appearance caused by water damage'.

The main recommendations in the report are to 'remove all over-painting as proposed and prepare thorough documentation with mapping of all original painted designs that remain', and 'Conservator to subsequently prepare a discussion paper with options for restoration ... since only at this stage will the full range of options be clear'.

A related matter is the modern paint on the north, east and south walls of the transepts. There is no painted decoration here, however reinstatement of the original raw polychrome brick finish is desired by parishioners and is recommended, subject to successful trials in removing the modern paint coating.

Following this investigatory work, a detailed schedule of work in the chancel can be drawn up. It is likely to include:

The removal of built up steps, and making good.

Relocating the altar rail.

Cleaning and repair of floor tiles. Note that closely matching tiles for repair and/or restoration are available in New Zealand today.

Re-fitting of carpet to leave selected areas of tiles exposed.

Removal of the modern paint system from the side walls, above the level of the dado, and repainting as may be decided on; and removal of paint from the adjoining walls of the north and south transepts.

Cleaning the painted roof timbers.

Inserting and carving new stones at the base of the chancel arch (columns and carved corbels) where there is damage.

## 5.5 Sequence of Work

There is some flexibility in how the work is programmed, and work on the chancel can precede work on the main body of the church if desired. The re-roofing of the nave should not be carried out until the structural survey is complete, and structural upgrading (if required) documented. This is because the structural work is likely to involve the improvement of the connection between the roof structure and the top of the masonry walls, which could only be done with the lower part of the roof cladding removed.

A proposed sequence of work, **Option 1**, is:

**1 Chancel**

Complete investigation of chancel as described in Section 5.4 above – lift carpet and floorboards, investigate tilework etc. Remove all over-painting on the walls and prepare options for the restoration of the wall paintings as described in Detlef Klein’s report. Decide on the full extent of the restoration work.

*Project architect, in conjunction with specialist conservator and conservation architect.*

**2 Seismic Resistance**

Commission structural survey; decide on extent of structural upgrading in conjunction with the Christchurch City Council, and document the agreed work. See section 5.2.

*Commission engineering consultant.*

**3 Documentation**

Document the roofing, including work to gutters, downpipes and stormwater drains; ensure this is co-ordinated with structural upgrading, and that very particular safeguards are in place to protect the building (and its interior) from damage. See section 5.3.

*Commission project architect to prepare documentation, in conjunction with engineer and conservation architect.*

**4 Consents**

Process resource consent, followed by building consent, from the Christchurch City Council. This should include the restoration work in the chancel, and may require measured drawings to be prepared and a photographic survey to be undertaken.

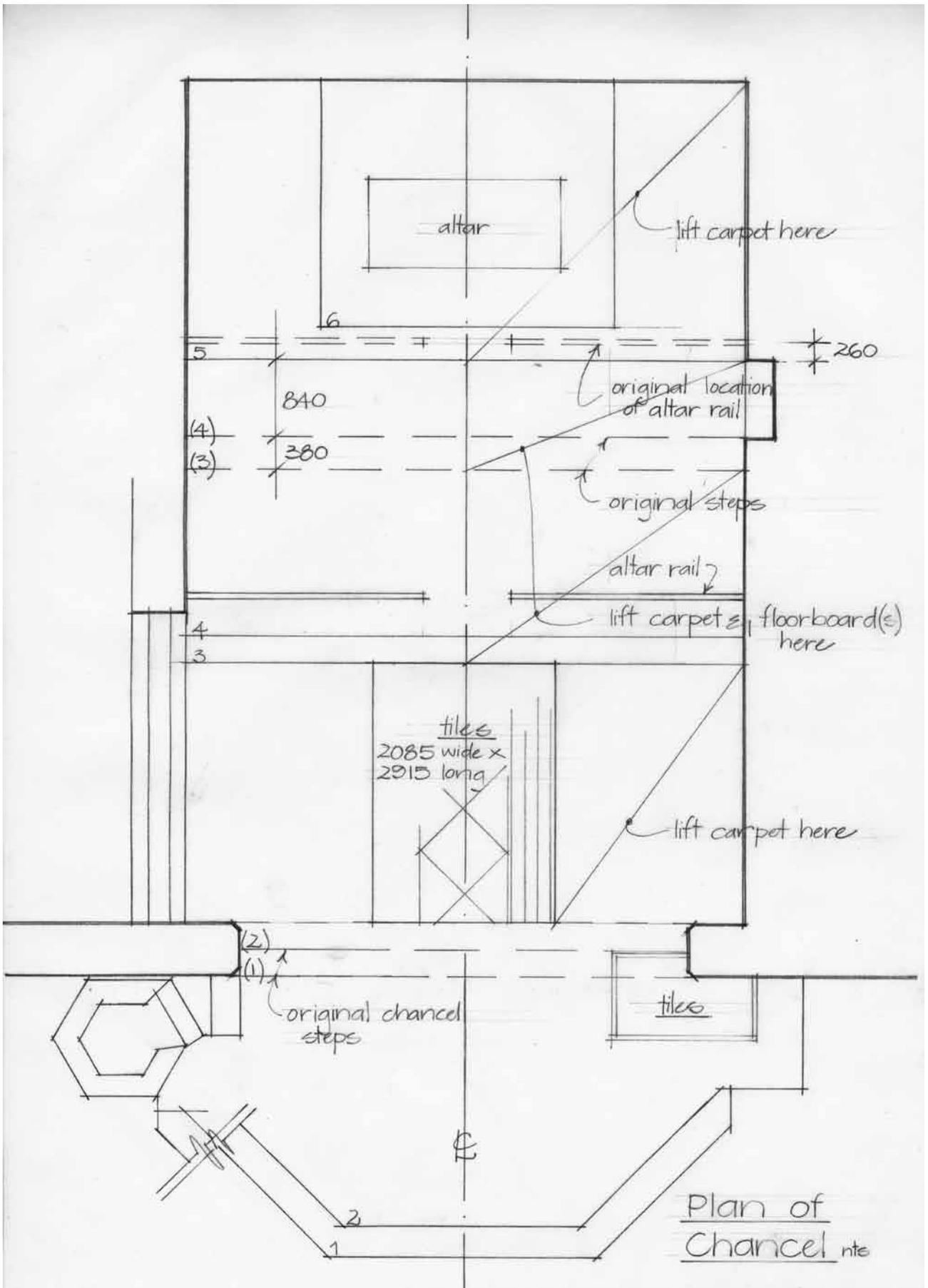
*Project architect, in conjunction with engineer and conservation architect.*

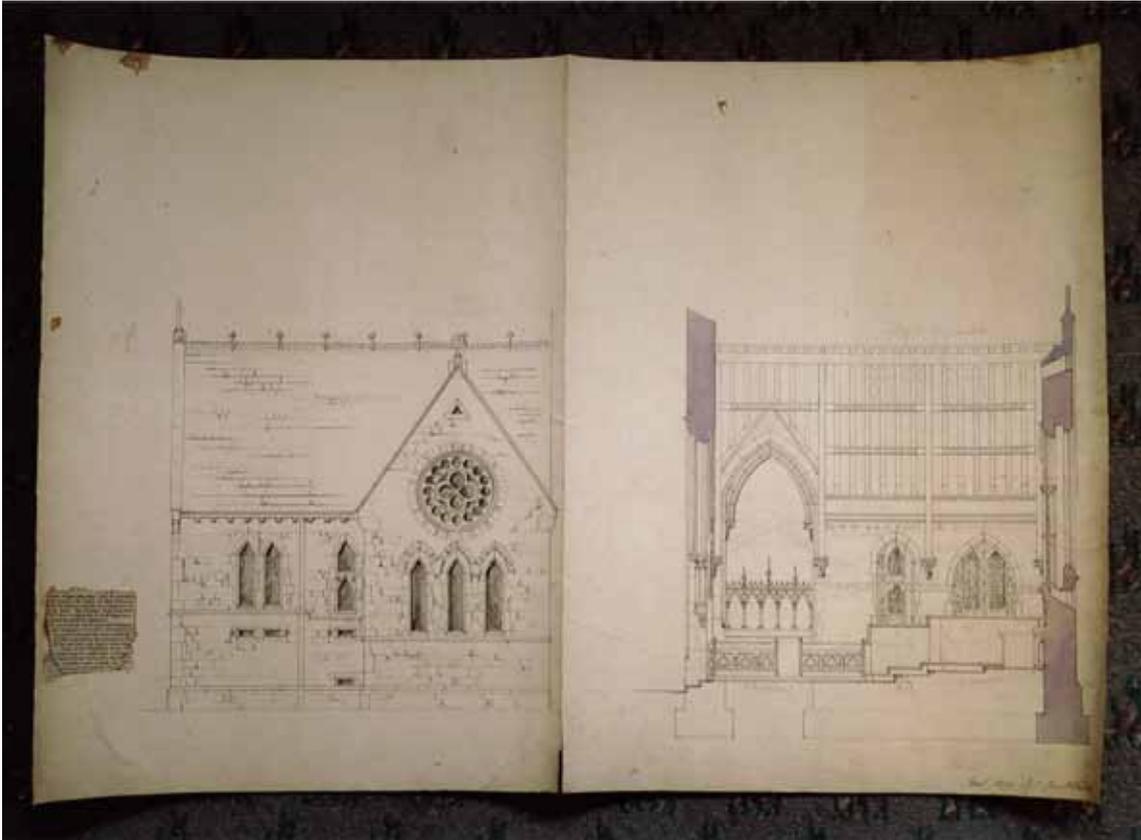
**5 Execute Building Work**

Call tenders, let contract and supervise the building work.

*Project architect.*

**Option 2** The execution of the work in the chancel could precede the work on the main body of the church if desired, provided (in the case of the restoration of the wall paintings) that there is certainty that the walls are dry. Other work would follow as set out above.

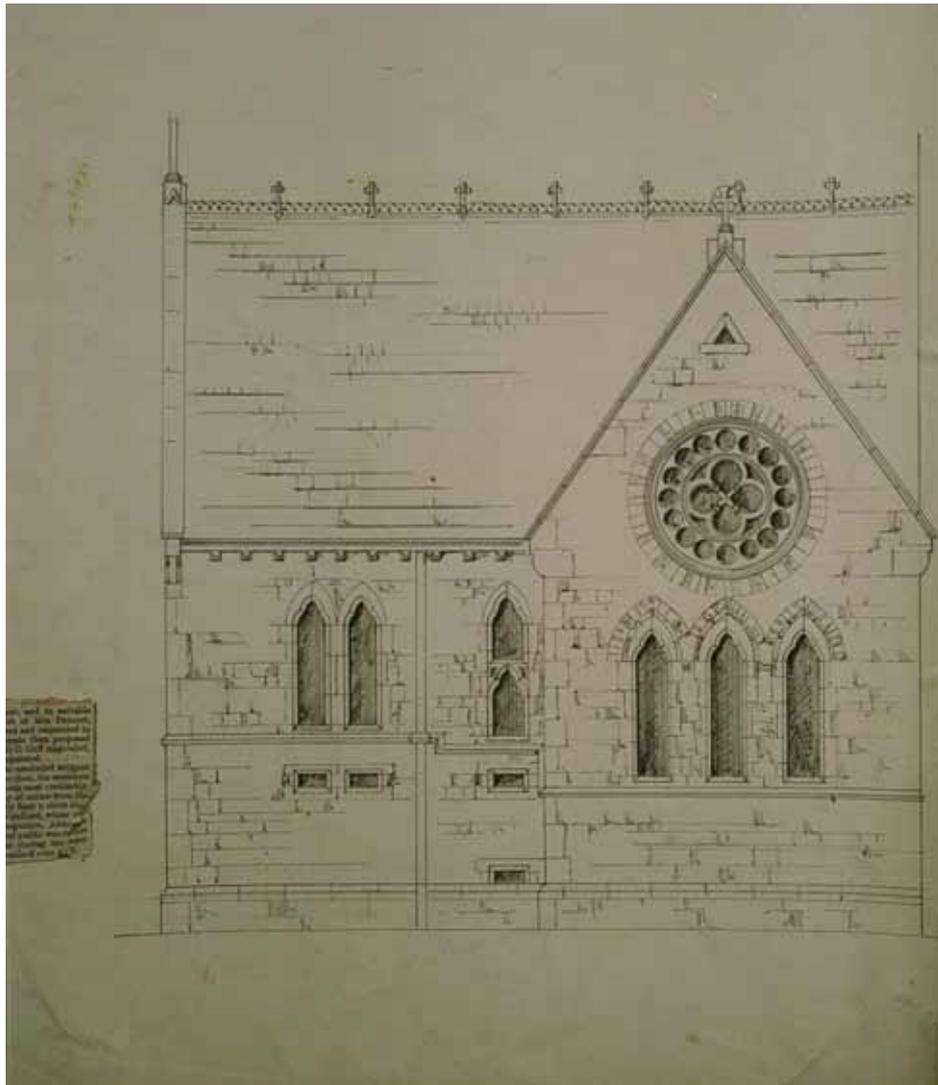




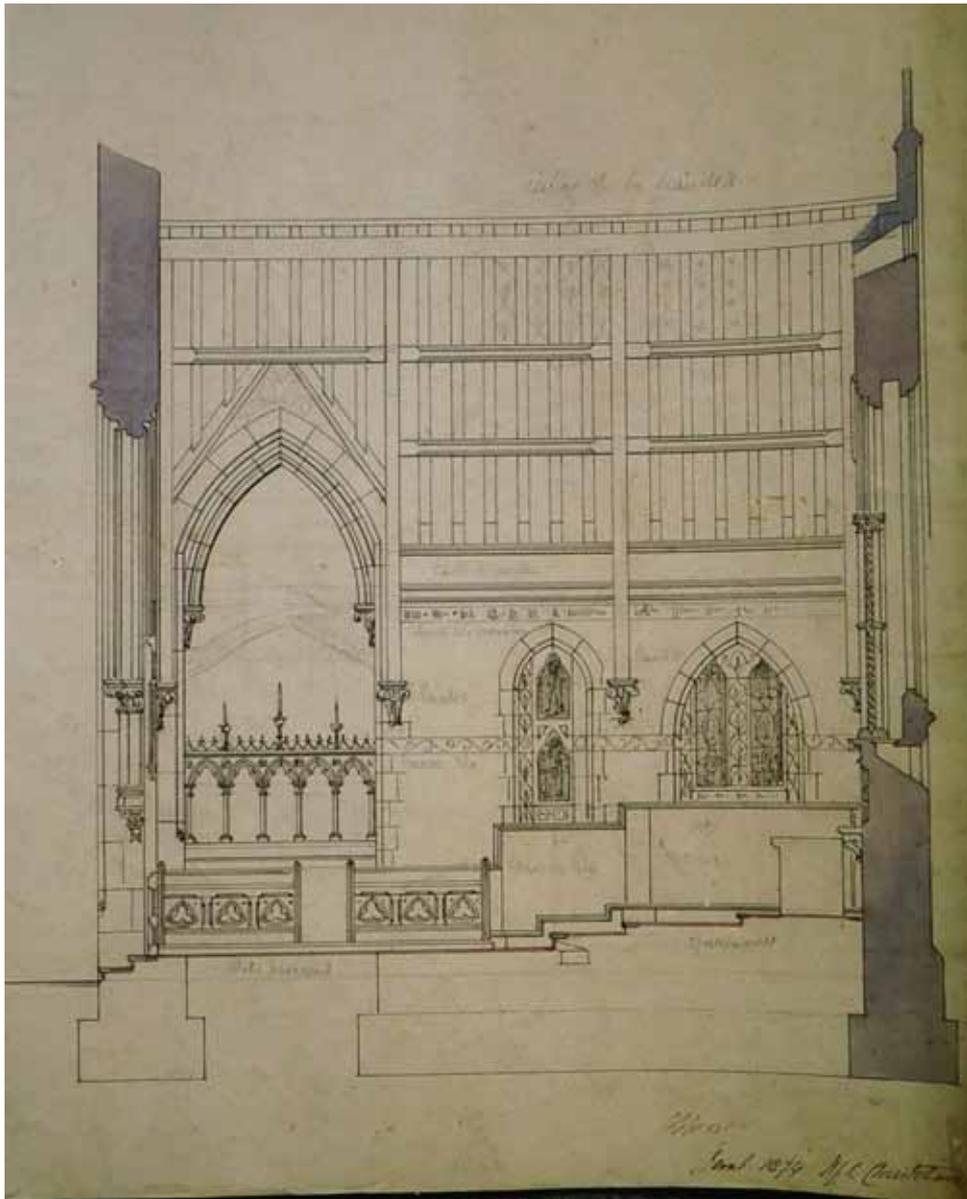
North elevation and long section of chancel.

This architectural drawing has no title or attribution, but it would date from late 1873 and would have been drawn by B W Mountfort. It is annotated 'Approved Jan 6 1874 H J C Christchurch'. See enlargements on the following pages.

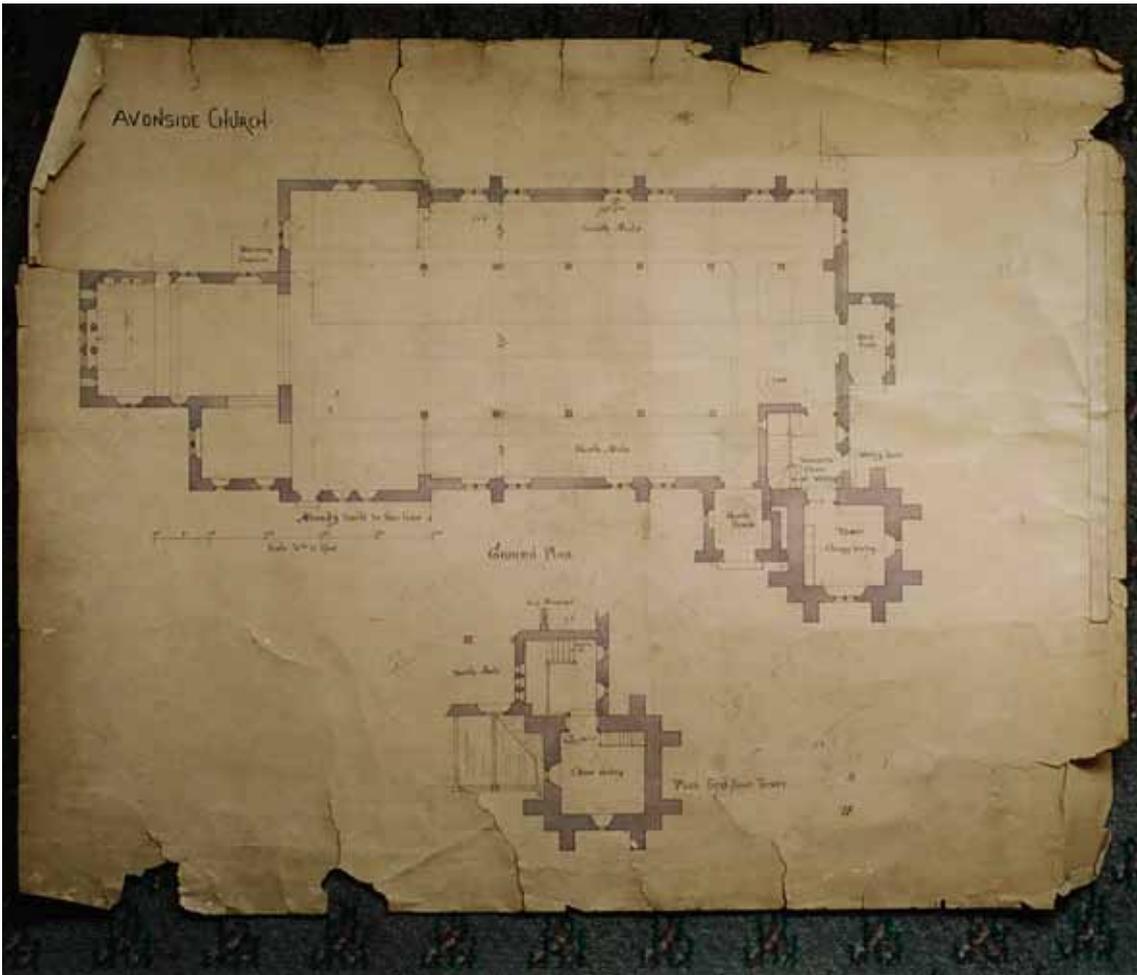
Anglican Church Archives



North elevation of chancel, enlargement of drawing on p. 35. There were changes made to the north elevation shown on this drawing, as the north minor transept was built with its gable facing east rather than north as shown.



Long section of chancel, enlargement of drawing on page 35. The section is useful in confirming the location of steps in front of the altar and at the chancel arch. It identifies 'mosaic tiles' to be set in the wall in three locations (which is confirmed on site); 'painted' surfaces either side of the windows, and 'coloured tile inscription' above. These painted surfaces still exist, but are covered by modern paint coatings.



Avonside Church. Plan of the proposed extension to the church; the chancel and transepts are delineated as 'already built to this line'. There is no date or attribution, but it would be c.1875 and be drawn by BW Mountfort. This design was later modified by C J Mountfort.

Anglican Church Archives



Avonside Church. Elevations and section of the proposed tower, to be built at the north-west corner of the proposed nave. Again, there is no date or attribution, but it would be c.1875 and be drawn by B W Mountfort.

Anglican Church Archives



Holy Trinity Church, Avonside, date not known. View of the chancel looking east, the rood screen still in place. Floor tiling is just visible.

Collection of the Parish.



Interior of Holy Trinity Church. Looking obliquely through the rood screen to the chancel; painted wall surfaces can be seen behind the lectern and above the screen.

W A Taylor Collection, Canterbury Museum, 1968.213.5503



Another image looking through the rood screen to the chancel.  
Hurst Seager Collection, School of Fine Arts, Canterbury University



Interior of Holy Trinity Church, looking east in the chancel; painted wall surfaces can be seen at the right hand edge.

W A Taylor Collection, Canterbury Museum, 1968.213.5493



Holy Trinity Church, Avonside, 1960s. View of the chancel looking east. Floor tiling is completely intact, and the altar rail is still in its original location; the wall surfaces above the dado have been painted.

Collection of the Parish.



*Detail of the blind arcade on the south wall of the chancel, date not known.*

Hurst Seager Collection, School of Fine Arts, University of Canterbury



Altar Rail and the three panels of wall tiles on the north side of the chancel.



Wall Tiles, North Wall. Note the plinth below the tiles, which gives the profile of two steps that have been built over.



Blind Arcade, South Wall. The two timber panels to be removed; it is likely that tiles will be in place underneath.



Wall Tiles, South Wall



Wall Tiles, East Wall. This panel is to the left of the altar; there is a matching set on the right.



East Windows. Decorative carving and an unusual 'double skin' construction make these windows a unique feature of the chancel and the church. (See the Mountfort drawing for a cross section of this wall.)



Floor Tiles. In the middle of the chancel.



Chancel Roof. All truss members, purlins, rafters and props have painted decoration, which is in good condition.

## 5.6 Other Matters

### **Electrical Wiring and Heating**

Gary Lee, registered electrician, who has carried out work at Holy Trinity, advised in 1995 that the electrical installation was in safe working order but that all remaining VIR wiring should be replaced with TPS. If this has not been done, and no further work has been done in the intervening period, it is **recommended** that a check be made of the whole of the electrical installation, and any findings be acted on to ensure that it is in safe and functional order.

Electrical wiring is the single most likely cause for an outbreak of fire in the church.

A heating system is being planned for the church; the visual impact of any recommended scheme should be carefully considered, along with the difficult technical issues.

### **Stained Glass Windows**

The stained glass windows have been the subject of separate reports by Graham Stewart dated 27 June 1993 and 24 February 1994. These reports recommend external protective glazing to the windows, necessary work given the high aesthetic and historic values of the windows.

I understand that work has been done in recent years, and that no further work is presently required.

### **Timber Treatment**

It was noted in 1995 that there was evidence of borer in flooring timbers, and possibly in inaccessible sub-floor and roofing timbers. Fumigation treatment was recommended and quoted for by TQM Environmental Services. The Vestry should ensure that there is ongoing monitoring of timberwork throughout the church, not just for borer but for decay caused by dampness.

### **Access and Facilities for Use by People with Disabilities**

An access ramp is now provided to the west end door, and the nave of the church is now fully accessible.

### **Organ**

The organ is an historic object in its own right, dating back to the late 1880s when it was built by E H Jenkins of Christchurch. Its history, condition, and recommended repair work is outlined in a report from the South Island Organ Company, 20 February 1995; this work was done c.2003, and the organ is now regularly checked and tuned by the company.

### **Shed**

A shed has been built onto the north side of the church (date unknown), in the L-shape between the chancel and north minor transept. It is built in plastered brickwork and has a tiled roof. It is a very perfunctory addition to the church, detracting from the original stonework, and there are technical deficiencies in that it covers wall vents in the stonework, and encloses a downpipe and gully trap.

Since little or no heritage value can be attributed to the structure, it is recommended that consideration be given by the Trust to removing this shed, and making good to the stonework. This would benefit the health of the fabric of the church, and enhance its appearance from this well seen side.

### **Lychgates**

The two lychgates deserve care equal to that of the church, as they are significant in their own right as well as being important elements in the setting of the church. The west gate has been poorly repaired in the past, and it is recommended that careful restoration be undertaken on this structure. The early photo (page 12) provides valuable information on the original form and detail.

The north gate is in good condition, in need of minor repair. The timbers of this gate may originally have been unpainted.

I will undertake further research on these two structures, and provide more detailed recommendations for their treatment.



Detail of the north lychgate, showing carefully executed timberwork, carved and chamfered.

## APPENDIX II

It is recommended that a formal and regular programme of maintenance should be adopted for Holy Trinity. Such a programme of regular inspection and maintenance means that minor faults are identified early, thus avoiding the need for major repairs in the future. A well maintained historic building will be better used and enjoyed than one that is neglected; it will survive longer, and it is likely to suffer less damage in the event of a major storm or earthquake.

Note that maintenance of the grounds, trees and of graves should also be on a programmed basis, although that work is not included here.

An outline programme for the building maintenance is set out below.

### **Daily or Weekly**

Carry out general 'housekeeping' tasks:

vacuum carpets, sweep timber floors;

vacuum accessible horizontal surfaces such as window sills;

wipe pews and other timber fittings;

replace light bulbs as necessary;

repair any obvious damage such as broken door hardware etc and clear any blocked downpipes or drains.

### **Every Month**

Carry out check of fire fighting equipment and smoke detectors.

Check and clear all gutters, valleys and rain water heads of leaves etc. This will require the provision of easy and safe access to the high valleys.

Check stormwater drains during rain to see that they are draining properly.

Check and clear growth from around sub-floor vents.

Mow grass and weed graves as necessary to keep the grounds neat.

Check gates, doors, windows and hardware; oil hinges and moving parts.

Clean plumbing fittings and light fittings.

### **Every Year**

Check the whole of the fabric of the building and carry out any necessary repairs.

Check the roof for loose slates and pantiles, flashings etc and refix as necessary.

If evidence of active borer is found, fumigate and/or treat affected timber with a brushed or sprayed on fungicide.

### **Every Ten Years**

Carry out a full survey of the whole of the building fabric, and plan maintenance and repair tasks as necessary.

Have the switchboard and all electrical wiring and appliances checked by a registered electrician.

Have the stained glass windows (and protective glazing) checked by a stained glass conservator.

Clean down and paint valley gutters and other exterior painted surfaces such as the doors according to the requirements of NZS 7703 : 1985 *The Painting of Buildings*. Retain some paint for the purpose of touching up.

As necessary, clean down and varnish/wax/oil interior timber finishes according to the requirements of NZS 7703 : 1985 *The Painting of Buildings*.

Clean down and paint interior plaster finishes.

Check floor coverings, repair/clean/replace as necessary.

Rod the soil and stormwater drains.

**After a Major Storm or Earthquake**

Carry out an inspection of the roof and all structural elements. Report any damage of a structural nature (especially cracking of the masonry) to a structural engineer for assessment.

Check large trees, which could lose limbs or be blown down.

A maintenance log should be kept with a schedule of when jobs were done, by whom and the cost. Photos should be taken to record significant jobs.

The organ will have special maintenance requirements independent of the building. The South Island Organ Company should continue to service the instrument on a regular basis.

APPENDIX III

Reports on Roofing and Chancel Wallpaintings

**meriton limited**

P O Box 29436  
Fendalton  
Christchurch 8540

tel 03 3578227  
mob 021 392785  
email meriton@orcon.net.nz

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**TO WHOM IT MAY CONCERN**

**CHURCH OF THE MOST HOLY TRINITY AVONSIDE**

**ROOF CONDITION**

We have conducted an inspection of the roof at the above church with an emphasis on rectification of the most obvious defects.

The building is roofed mainly with Welsh slate of two types, Heather Blue (Purple) and Ffestiniog blue / grey. Some attempt has been made in most areas to incorporate separate courses of Heather Blue with most of the roof being Ffestiniog. It is obvious that supplies of Heather Blue have been depleted and the balance of the laying done with Ffestiniog.

A smaller extension to the east of the main structure is clad with plain tiles on the north face and concrete tiles on the south. We are informed this was the original church and the larger structure was added in stages later. Obviously the plain tiles and concrete tiles are not the original roof cladding. These claddings do nothing to enhance the heritage value of the church.

The slate on the main structure is in very poor condition with many of the fixings having failed or in the process of failing. The fixings are steel nails which have rusted and many of the nail heads have detached from the nail shaft allowing the slates to slip. We suspect that some of the batten fixings may have failed as well allowing whole courses of slate to slip as one length. There is evidence of many repairs having been attempted in an effort to replace slates which have either slipped from place or broken.

Slates will break when the steel fixings rust and swell enough for the nail to contact the slate at the sides of the fixing hole in the slate and exert enough pressure to cause cracks to develop.

We note as well the general poor condition of metal valleys, guttering and flashings which are obviously allowing moisture entry into the structure.

The slate roofs are capped with slotted clay caps containing separate inserts of triangles and crosses and these seem to be in generally reasonable order – possibly because they have recently been removed and refixed onto a metal flashing.

We are aware Chris Cooper of Chris Cooper Roofing Limited has carried out at least five repairs to the roof in the past few months and have discussed the situation with him. He confirms our initial conclusion that more repairs will not rectify the current problems and a more complete solution needs to be considered.

The traditional fix for a leaking slate roof is to remove all the slates, inspect the existing battens, replace these if necessary and re-fix the slate using new product to replace defective slates. In this instance we advise that owing to the state of the fixings we are certain that most of the existing slates will be lost due to the difficulty of removing them in re-usable condition.

When the fixings are as rusted as currently on the roof the slates will be cracked and / or extremely difficult to remove for re-use. No doubt some salvage may be possible but the amount will be unable to be confirmed until all slates have been removed to the ground and can be inspected. This, of course, will leave no covering on the roof and the probability of water damage to the structure, even using tarpaulins as a temporary measure. New slate then needs to be ordered with a probable time delay of at least 16 weeks until delivery.

We recommend that new slate be ordered and installed on arrival, together with a high quality felt type underlay and installation to comply with British Standard 5534 : Part 1 : 1990 : Code of Practice for Slating and Tiling.

Salvaged slate can then be sold to help de-fray the <sup>ie chancel roof</sup> cost of the exercise. The existing plain tiles and concrete tiles on the small extension roof should be removed and replaced with new handmade plain tiles to match as close as possible the original roof. We understand this was a mixture of red and black tiles and product close to this is available from producers in the United Kingdom.

We attach photographs showing some of the more obvious problem areas.



Peter Carmine

21 August 2009

# Chris Cooper Roofing Ltd

P O Box 10-370  
Phillipstown  
Christchurch 8145

Ph 354 6981  
Mob 021 356414  
Fax 354 6982  
Website  
www.cooperroofing.co.nz

## Reroof of the Holy Trinity Church , Avonside , Chch

## Quotation

For Max Williams  
Church of The Most Holy Trinity Avonside  
PO Box 32066  
Christchurch

Date 10-Aug-2008  
Quote No QU0189  
Quote By  
Quote For Max Williams

Description	Quantity	Units	Sell Price	Price
Price to reroof the entire roof of the Holy Trinity Church ,Avonside in new Penrhyn Heather Blue Welsh Slate	1		441,000.00	441,000.00
Price includes : Labour and supply of slate ,underlay ,50 x 25 gauged H3 counter battens ,50 x 25 gauged H3 slate battens ,refitting of existing terracotta ridge caps ,copper valleys , gable end step flashings and new lead over flashings , crange ,scaffold ,waste skips ,security fencing ,and Health and Saftey Policy and Regulations	1		0.00	0.00
Payment terms to be discussed on acceptance of quote as a deposit will be required for order of materials as detailed by the quote from Meriton Ltd	1		0.00	0.00
Quote is valid for 60 days from date of invoice	1		0.00	0.00
Price of slate is subject to foreign exchange rate fluctuations so will need to be repriced before an order is placed	1		0.00	0.00
Allow 4 to 5 months for delivery from date of order and acceptance of a deposit	1		0.00	0.00
An alternative price for Spanish Blue / Grey Slate to be used instead of Welsh Slate is \$315,000.00 + gst	1		0.00	0.00
Price to reroof existing clay tile roof area in :	1		0.00	0.00
Humber machine made plain tiles = \$78,000.00 + gst	1		0.00	0.00
Goxhill handmade plain tiles = \$ 89,000.00 + gst	1		0.00	0.00
Price to reroof existing slate roof areas only in :	1		0.00	0.00
Heather Blue Welsh Slate = \$ 375,000.00 + gst	1		0.00	0.00
Spanish Blue / Grey Cupa Slate = \$ 262,500.00 + gst	1		0.00	0.00
Supply of material will be made directly to Meriton Ltd however Chris Cooper Roofing Ltd will require a deposit prior to commencement of work of \$ 35,000.00 + gst for erection of scaffold, slate battens,crange and lead and copper flashings	1		0.00	0.00
			<b>Total Before GST</b>	<b>441,000.00</b>
			<b>GST</b>	<b>55,125.00</b>
			<b>TOTAL</b>	<b>\$496,125.00</b>

**meriton limited**  
P O Box 29436  
Fendalton  
Christchurch 8540

tel 03 3578227  
mob 021 392785

**QUOTATION**

7 August 2008

# 2622 / 148

Attention : Chris Cooper Roofing  
Re : Holy Trinity Church – re-roofing

To supply only to site roofing materials as :

**New Spanish Cupa Group blue/grey roofing slate size 50cm x 25cm 3.5mm nominal thickness**

\$ 85,855.40  
GST \$ 10,731.92  
Total \$ 96,587.32

**New Welsh Penrhyn Heather Blue size 50cm x 30cm Capital grade 6.0mm nominal thickness**

\$ 169,436.00  
GST \$ 21,179.50  
Total \$ 190,615.50

**New Sandtoft Humber machine made plain tiles and accessories in finish as specified**

\$ 33,074.00  
GST \$ 4,134.25  
Total \$ 37,208.25

**New Sandtoft Goxhill handmade sandfaced plain tiles and accessories in finish as specified**

\$ 44,459.70  
GST \$ 5,557.46  
Total \$ 50,017.16

**PLEASE NOTE**

Prices include supply of Ventaflex NBM 125 breather type felt underlay and fixings, 30mm alloy clouts for Cupa product, 40mm copper clouts for Penrhyn product, and 38mm or 50mm alloy clouts for plain tiles.

This quotation is for the supply of listed materials only – fixing and supply of all other necessary materials to be by others.

Supply assumes that the existing plain tile / concrete tile roofs will be replaced with new plain tiles and existing slate replaced with new slate.

No allowance for any flashings.

2/.

Products from Cupa Group and Sandtoft Roof Tiles are supplied with quality and durability guarantees provided by the producers – no such guarantees are provided for Welsh Slate. Please note that product guarantees will be voided unless materials are fixed strictly in accordance with British Standard 5534 : Part 1 : 1990 : Standard Code of Practice for Slating and Tiling, and British Standard 8000 : Workmanship on Building Sites : Slating and Tiling.

**Lead times for production and delivery**

<b>Cupa slate</b>	8 – 10 weeks
<b>Welsh slate</b>	12 – 16 weeks
<b>Humber plain tiles</b>	8 – 10 weeks
<b>Goxhill plain tiles</b>	16 – 20 weeks

Payment shall be by a deposit of 50% of the total quoted price with confirmation of order and the balance of the purchase price shall be paid in full with no retentions within 5 working days of delivery of any material to site. Should any or all materials not be required immediately on site then the balance of the payment shall still be made within 5 working days of the materials being available for delivery. Materials will be held in secure storage at the meriton limited yard and will be available for inspection by the purchaser.

All materials are covered by comprehensive marine insurance held by meriton limited until delivery to site is completed.

Delivery to site will be by Hiab equipped vehicle and all efforts will be made to ensure placement on site at the best position possible. Further movement of materials on site to be by others.

**Decorative Ridges**

We are able to supply new decorative ridges and inserts as existing sourced from heritage suppliers in the United Kingdom. These could be used on the chapel ridge and as replacements for any existing units damaged during the proposed works. Price indications are approximately \$370 plus GST per 12 inch unit including sawtooth and cross inserts.

This quotation shall be valid until 4.00pm on Friday 19 September 2008, shall be accepted in writing and such acceptance shall be accompanied by the specified deposit.



**Peter Carmine**



# HOLY TRINITY CHURCH AVONSIDE / CHRISTCHURCH

**Polychrome Stencil Wall Paintings:**

**Condition Assessment  
Recommendations for Restoration**

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**Report prepared for**

Rev. Hugh Bowron  
Chairman  
Church of the Most Holy Trinity Avonside Heritage Trust  
Parish of Avonside  
Avonside  
CHRISTCHURCH

by

Detlef Klein  
Emily Fryer  
**Manawatu Museum Services Ltd**  
301 Kahuterawa Road  
R.D.4  
Palmerston North 4474

October 2009



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## 1. Introduction

*Manawatu Museum Services Ltd* were commissioned by the Reverend Hugh Bowron, Vicar of the Church of the Most Holy Trinity in Avonside, Christchurch and Chairman of *The Church of the Most Holy Trinity Avonside Heritage Trust* to assess the feasibility of revealing what are thought to be original B.W. Mountfort stenciled wall paintings in the chancel of the church.

Conservation Architect Chris Cochran had prepared a Conservation Plan for the church in March 2009, and the following report is a result of the recommendations in *Section 5 Proposed Conservation Work* in the Conservation Plan.

Chris Cochran had previously carried out limited investigation of presumed original wall paintings, revealing a geometric pattern, painted in blue just above the stone dado ca 1800mm off the floor.

The present assessment of the chancel wall paintings and report preparation is a collaboration between Detlef Klein of *Manawatu Museum Services Ltd* Palmerston North and Emily Fryer of *Emily Fryer Conservation Ltd* in Christchurch.

A first site visit by Detlef Klein and meeting with Reverend Bowron took place on 26 August 2009. A subsequent site visit by Emil Fryer on 2 October 2009 established the requirements for the planned assessment which was carried out on 9 October 2009.

Three historic images reproduced in the Conservation Plan provided valuable guidance prior to and during the assessment: these are on pages 42, 43 and 46 of Chris Cochran's Conservation Plan. The images show part views of the original stencil wall paintings in the chancel. The following report has used detail enlargements of these images to better illustrate the subject matter. Reference numbers / credit lines are the same as in the Conservation Plan for these images.

Ownership, Status, History and Significance of the building are dealt with in detail in the Conservation Plan and were therefore not part of the brief for the present report.

### 1.1 Acknowledgements

Use was made of the information and images compiled in the *Conservation Plan* for The Church of the Most Holy Trinity Avonside Heritage Trust by Chris Cochran. Images from that document in this report are as identified.

All other images by Detlef Klein and Emily Fryer.

Thank you to the Reverend Hugh Bowron for briefing and support on site.

## 2. Executive Summary

Assessment of paint layers, original stencil wall paintings and a suitable methodology for revealing original paint schemes as well as their conservation was carried out as a number of small sample studies on 9 October 2009.

This report describes the findings of this study carried out at Avonside Holy Trinity Church. The feasibility and methods required for revealing the original wall paintings is discussed as well as the level of preservation of the original material found.

The study established the existence of as yet uncertified but probably extensive amounts of the original wall painting under at least four subsequent paint layers. It was found that remaining original wall paintings could be revealed.

### 2.1 Main Recommendations

1. Prepare paint samples for analysis ahead of conservation work
2. All building restoration / conservation works identified in the Conservation Plan associated with and impacting on the chancel must be completed before embarking on the conservation of the wall paintings
3. Implement the proposed methodology of revealing original Mountfort wall paintings
4. Implement the full set of recommendations in Section 6

The report also notes issues such as drumminess with the plaster on masonry. Conservation such as consolidation or replacement of plaster is not further



discussed in this report because it was not part of the assessment brief, and in any case can only be comprehensively established after full removal of paint layers covering the original wall painting scheme.

That will then require a separate study to find appropriate treatment options.

*Part view of the chancel corner where three of the five sample sections were established.*

*The yellow arrow points to the blue geometric pattern revealed by Chris Cochran*

### 3. Site Description

The existing appearance of the chancel walls above the stone dado moulding is of a pale pink painted surface. The pink paint is the last coat of several layers of different paint coatings, and as investigation showed these are in part acrylic and in part oil based.

Previous exploration in the far corner of the chancel by Chris Cochran had revealed a blue geometric pattern underneath the pink paint. (in the corner of the chancel – see below and also the image above, previous page)



As elsewhere in the church, there is strong evidence of falling and rising damp affecting the plaster and paint surfaces of walls. Blistering of paint layers, efflorescence and 'drumminess' in render surfaces attest to issues caused by water vapour pushing through from the stonework or migrating along the wall surfaces.

Tide marks under the joist heads also show that from time to time rain water finds (or has found) access to the interior at these points.

B.W. Montfort is credited as having designed and possibly executed the polychrome stencil wall paintings on the walls of the chancel now painted pale pink. Historic images support this. The blue geometric design revealed by Chris Cochran is at variance with the evidence of Montfort paint schemes in the photos published in the Conservation Plan and must therefore be considered as dating from a later renovation.

The photographs on the following page illustrate this.

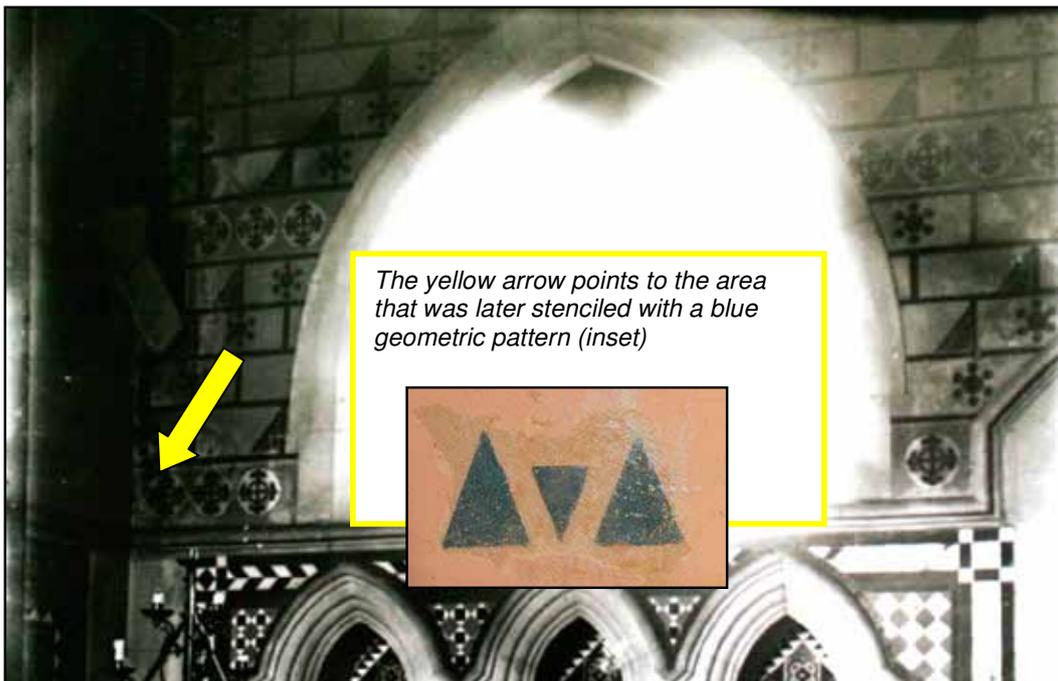


*Above:*

*Enlarged section of a photograph from the W A Taylor Collection, Canterbury Museum, 1968.213.5503 taken here from page 42 of the Conservation Plan. It shows part of the chancel wall with original BW Mountfort stenciled wall paintings*

*Below:*

*Enlarged section of a photograph from the Hurst Seager Collection, School of Fine Arts, University of Canterbury taken here from page 46 of the Conservation Plan. It shows the opposite section of the chancel wall with original BW Mountfort stenciled wall paintings*



The original Mountfort wall paintings are therefore under several layers of more recent paintwork. Historic photographs show that the original scheme incorporates three distinct designs set into a geometric pattern resembling ashlar stonework, the whole complementing the design found of the tiling and the stenciled painting on the timberwork of the roof. Very little of this decorative scheme is now visible due to the over painting and much of it must be considered lost or fragmented due to earlier damage and water ingress.

### Materials

Plaster / lime render with fines over stonework  
Paint over plaster

### Method of Fabrication

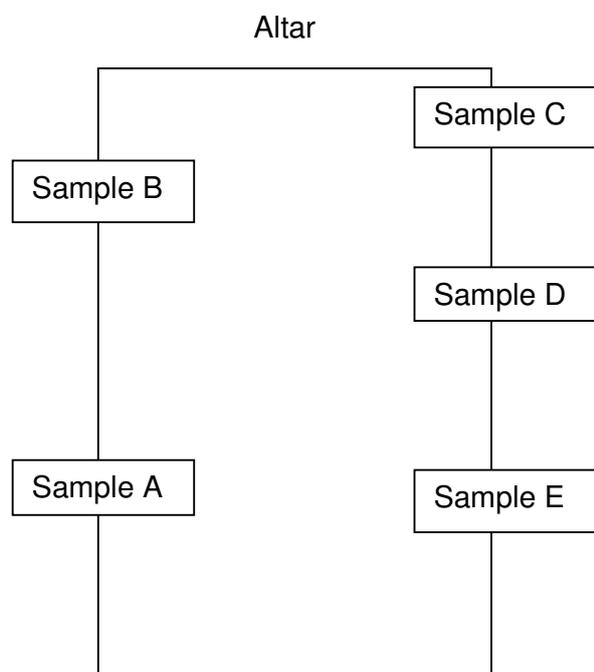
Evidence suggests that the wall painting designs were marked out on the wall with an incised line, probably using a stencil type pattern, which was then in painted by hand. The paint work itself was clearly not stenciled because each element (including line work) is slightly different in dimensions and lines are well defined, with the subtle modulation created by a brush.

### Inscriptions

None noted during this initial assessment.

## 4. Condition and Study Samples

Five test areas are described and relate to the chancel layout as shown on the plan below.



### Sample Area A

A small area was revealed using a scalpel. This showed the original colour scheme as shown in the image below, as well as an over painted layer of grey-green paint with blue stenciled triangles onto it. Over this were two layers of pink paint.



### Sample Area B

An area was revealed using paint stripper. No pattern was revealed but a small remnant of red paint was found. The grey-green layer was not present here and so this area may have suffered more recent water damage and repairs.



### Sample Area C

An area of paintwork beneath the pink layers of paint was revealed by Chris Cochran previous to the present investigation. This showed a green-grey background with blue triangular stenciling over the top. This is not the original scheme.



The original design as shown also in the historic photo reproduced in the Conservation Plan was revealed underneath the blue triangular stenciling





The original design revealed, as documented also in the historic image (enlarged details on left and below)

*Hurst Seager Collection, School of Fine Arts, University of Canterbury*



## Sample Area D

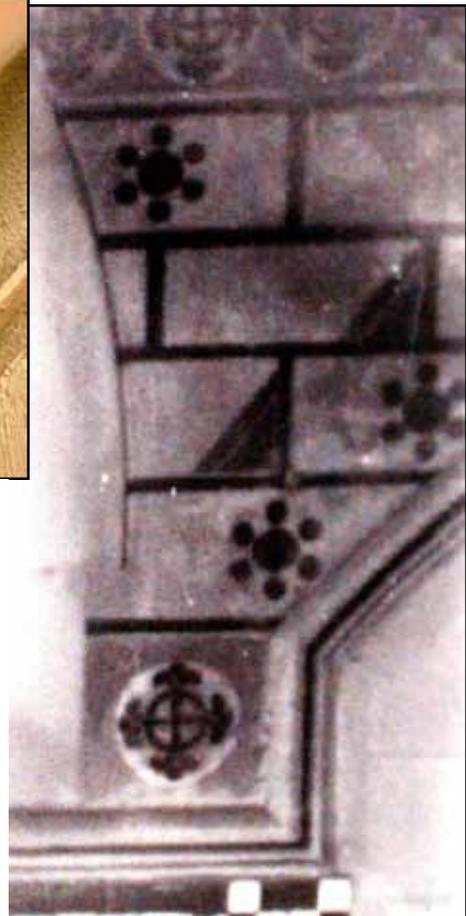
This area of original wall painting was revealed by first scalpel and then paint stripper. This revealed a large amount of original material and the decorative scheme can be seen to match the historic image.



The triangle design and associated lines appear to be directly painted onto a fine plaster finish.

Note also the 'ball' or flower design below the triangle.

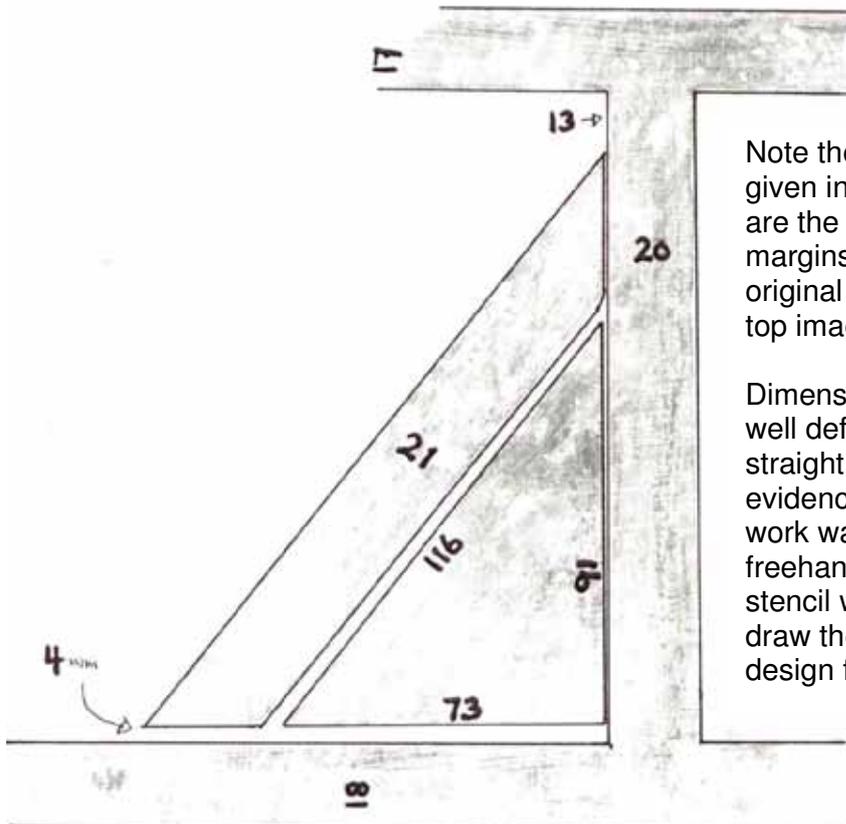
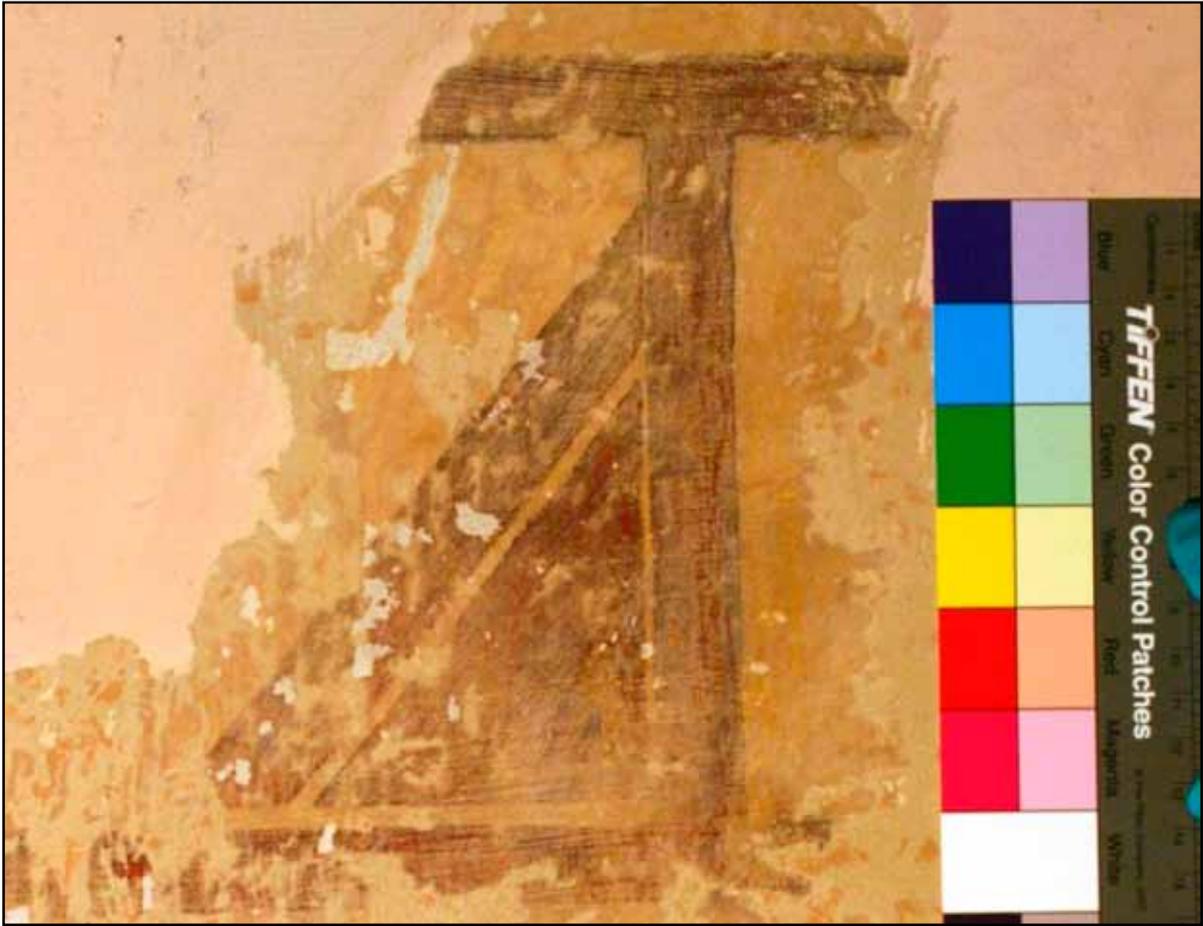
*Enlarged detail of photograph taken from the Conservation Plan, page 46. (Hurst Seager Collection, School of Fine Arts, University of Canterbury)*



Colour sequence associated with triangle design:

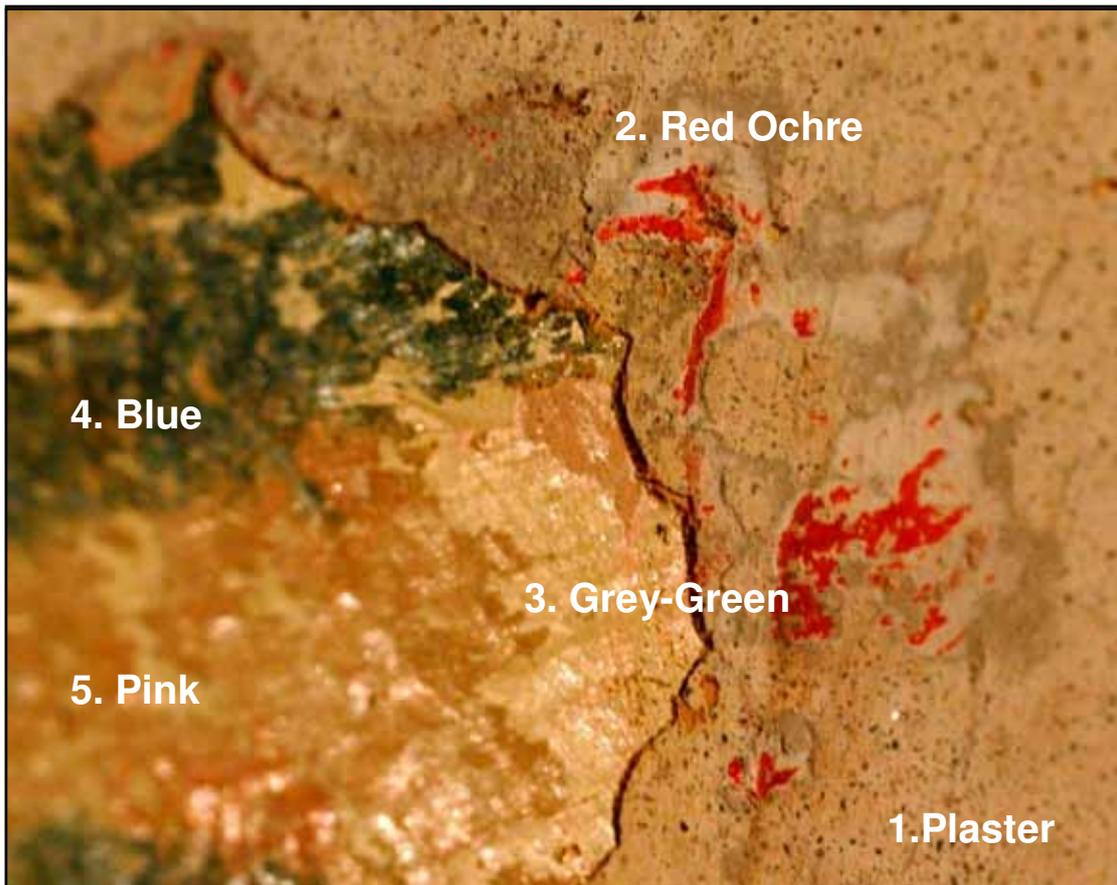
Triangle and ca 20mm wide lines are a red ochre which is not easily soluble in a variety of solvents or paint stripper.

The first non original paint over this design is a thick coat of grey-green paint which is removable with paint stripper but resistant to solvents. There are at least two top layers of a pale pink paint which are soluble in acetone and alcohol as well as readily removed with paint stripper.



Note the measurements given in the drawing: these are the actual width and margins measured off the original wall painting in the top image.

Dimensional variations and well defined but less than straight lines are clear evidence that the paint work was carried out freehand, even though a stencil was likely used to draw the outline of the design first.



#### 4.1 Interpretation

1. Plaster or render on stonework, very thin
2. Red Ochre – part of the original wall paint design
3. Grey-green paint – glossy, very thick and sticky when affected by paint stripper, therefore very likely an oil-resin based paint
4. Blue – non-original geometric stenciling directly underneath the top layers of pale pink paint
5. Pink – easily removed, probably acrylic

## Sample Area E

This area revealed remnants of blue but also large amounts of grey mold. No scheme could be made out.

At the top of the wall over areas E and D there are two patches of the original colour scheme revealed. These show the original blue, yellow ochre and burgundy-red colour scheme as well as the ball motif.



## 5. Summary

The wall paintings were designed and possibly executed by B W Mountfort. They were painted over at a later date with a grey-green paint which was subsequently decorated with blue stencil decoration along the bottom edge. Over this two pink layers of paint were applied. In some areas these paint layers are no longer complete, quite probably lost due to water damage and efflorescence.

The historic photographs provide partial views of the decorative scheme and allow speculation that this original décor was a stenciled wall painting. The samples revealed in the study described however established that the scheme was hand painted, with attendant subtle variations in line thickness etc.

It is very likely that the original wall painting by Mountfort was over painted because of damage sufficient to cause them to be unsightly to the congregation. Later over painting was again probably motivated by a degraded appearance caused by water damage.

## **6. Recommendations**

### **6.1 General**

The building envelope of the church will be subject to extensive conservation / restoration works, and these are outlined in the Conservation Plan.

Water ingress is one of several issues affecting the interior wall surfaces (stone work, plaster, paint surfaces) and these issues must be resolved before any work is to be carried out to reveal and restore original wall painting décor.

In that context, any stone repair work or plaster restoration likely to impact in any manner whatsoever on the interior wall surfaces of the chancel must be supervised by a materials conservator familiar with the conservation issues of the wall painting. This is to avoid uncontrolled (un-documented) additional losses of the original décor through masonry repairs. If necessary, intermediate conservation work of the wall paintings may need to be considered even while masonry conservation work is in progress. An extreme scenario would remove the over painting ahead of the actual conservation project to reveal remnants of original wall paintings for the sole purpose of recording these should masonry restoration require destructive intervention to the plaster.

Once the building works are complete, all wall surfaces must be allowed to dry out fully. This may take several months.

In the intermediate time samples from the blue, yellow ochre and red original paint scheme should be contracted out for analysis. Sarah Hillary from Auckland Art Gallery Conservation Services may be able to carry this out. Further testing could also usefully be carried out to determine the binders used.

### **6.2 Conservation of the Wall Paintings: Proposed Methodology**

It is recommended that the non-original overlying paint is removed using suitable solvents in a poultice. Trials showed that gelled dichloromethane was successful in the removal while leaving the original paintwork in fair condition beneath. The original paint scheme was found to be extremely sensitive to any form of abrasion, and mechanical removal was therefore not successful.

A scaffold would be required for the work to be carried out and given the solvents being used the church would not be able to be in use during the treatment. Indicatively, a treatment and documentation period of around ten weeks must be anticipated.

After the removal of the overlying paint layers the original wall painting scheme should be faithfully documented: mapping of the entire scheme both by tracing the details, photography and if possible using a laser scanner.

Areas that are fragile must be consolidated. It may be possible that on small areas the consolidant can be injected into the plaster beneath. If no design is present on an area it may be more suitable to remove the plaster and replace it

sympathetically. The appropriate methodology for plaster conservation is still however to be established.

After this work has been carried out the extent and quality of the remaining portions of wall painting can be assessed and a decision made as to the level of restoration and in painting needed.

### 6.3 Sequence

#### Recommendation 1

- Prepare samples of the various paint layers for analysis

#### Recommendation 2

- Complete all building conservation works that may impact on the interior chancel walls. As appropriate, contract conservator to supervise any building conservation works likely to interfere with the original wall paintings

#### Recommendation 3

- Once the site is ready for the project of wall painting conservation, remove all over painting as proposed and prepare thorough documentation with mapping of all original painted designs that remain. ***This is specialist work and must be carried out by a trained and experienced conservator***

#### Recommendation 4

- Conservator to subsequently prepare a discussion paper with options for restoration as suggested below since only at this stage will the full range of options be clear

## 7. Discussion

At this point speculative but nonetheless appropriate to consider is that the original paint design by Mountfort is only preserved underneath existing paint layers in a fragmented form. Given that at least some plaster restoration is likely, further loss must be expected.

Conservation in its purest form of the original wall paintings by Mountfort would then result in only a fragmented part of the original remaining. This may not be acceptable to the parish for aesthetic reasons alone or for the sake of artistic integrity in a general heritage conservation sense.

At this point there is sufficient evidence to feel reasonably confident that enough of the original can be revealed to allow reconstruction of Mountfort's wall painting design to a high degree of accuracy, in particular as computer technology would assist by enhancing the historic images that show relevant sections of the walls.

A possible scenario for conservation – restoration or indeed reconstruction of the Mountfort wall paintings may well entail an approach that recreates the original design over the remains of the original on the wall. This should be achievable using the information available after removal of over painting, in conjunction with historic photographs. Remnants of the original Mountfort designs would *de facto* be preserved underneath a reconstruction, with a suitable separating layer between the new and the old.

Conversely it would not be unusual by international comparison to accept a fragmented appearance, however patchy, of the original without any restoration or the re-creative approach discussed above. It has generally been found that the fragment stimulates an interest in the viewer over and above the complete and restored *facsimile* – which is in essence what full restoration would amount to.



