



PUBLIC ART IN CENTRAL CHRISTCHURCH

A STUDY BY THE ROBERT MCDUGALL ART GALLERY



1997



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Compiled by Simone Stephens

Preface

Christchurch has an acknowledged rich heritage of public art and historically, whilst it may not be able to claim the earliest public monument in New Zealand, it does have the earliest recognised commissioned commemorative sculpture in the form of the Godley statue by Thomas Woolner. This was unveiled in August 1867.

Since that date the city has acquired a wide range of public art works that now includes fountains and murals as well as statues and sculpture.

In 1983 the Robert McDougall Art Gallery, with the assistance of two researchers on a project employment scheme, undertook to survey and document 103 works of art in public places throughout Christchurch. Unfortunately even though this was completed, time did not permit in-depth research, or funding enable full publication of findings.

Early in 1997, Councillor Anna Crighton, requested that the 1983 survey be reviewed and amended where necessary and a publication produced as a document describing public art in the city. From June until December 1997, Simone Stephens carried out new research updating records, as many public art works had either been removed or lost in the intervening fourteen years. As many of the more significant public art works of Christchurch are sited between the four Avenues of the inner city, this has been the focus of the 1997 survey the results of which are summarised within this publication.

Neil Roberts
SENIOR CURATOR
Robert McDougall Art Gallery

Introduction

This publication was created to locate and document the works of art that are publicly owned in the central Christchurch area. The project has focused on the area within the four Avenues, a section of the city that contains the majority of Christchurch's notable public art works. The confinement of the survey to this area also serves to highlight areas of the city not yet enhanced by art works.

For the purpose of this study a work of art has been defined as a memorial, sculpture, fountain, or mural, that is publicly owned. Other criteria is that the art work involve artistic input, and be in a location accessible to the public. An attempt has made been to include art that does not necessarily fit within the project's definition. These art works are not publicly owned, however, they are accessible to the public. Subsequently these works have been listed in the appendices.

This document summarises the information that has been collected by the Robert McDougall Art Gallery. This 'popular history' is to inform and to act as a base for further study.

Simone Stephens

16 December, 1997

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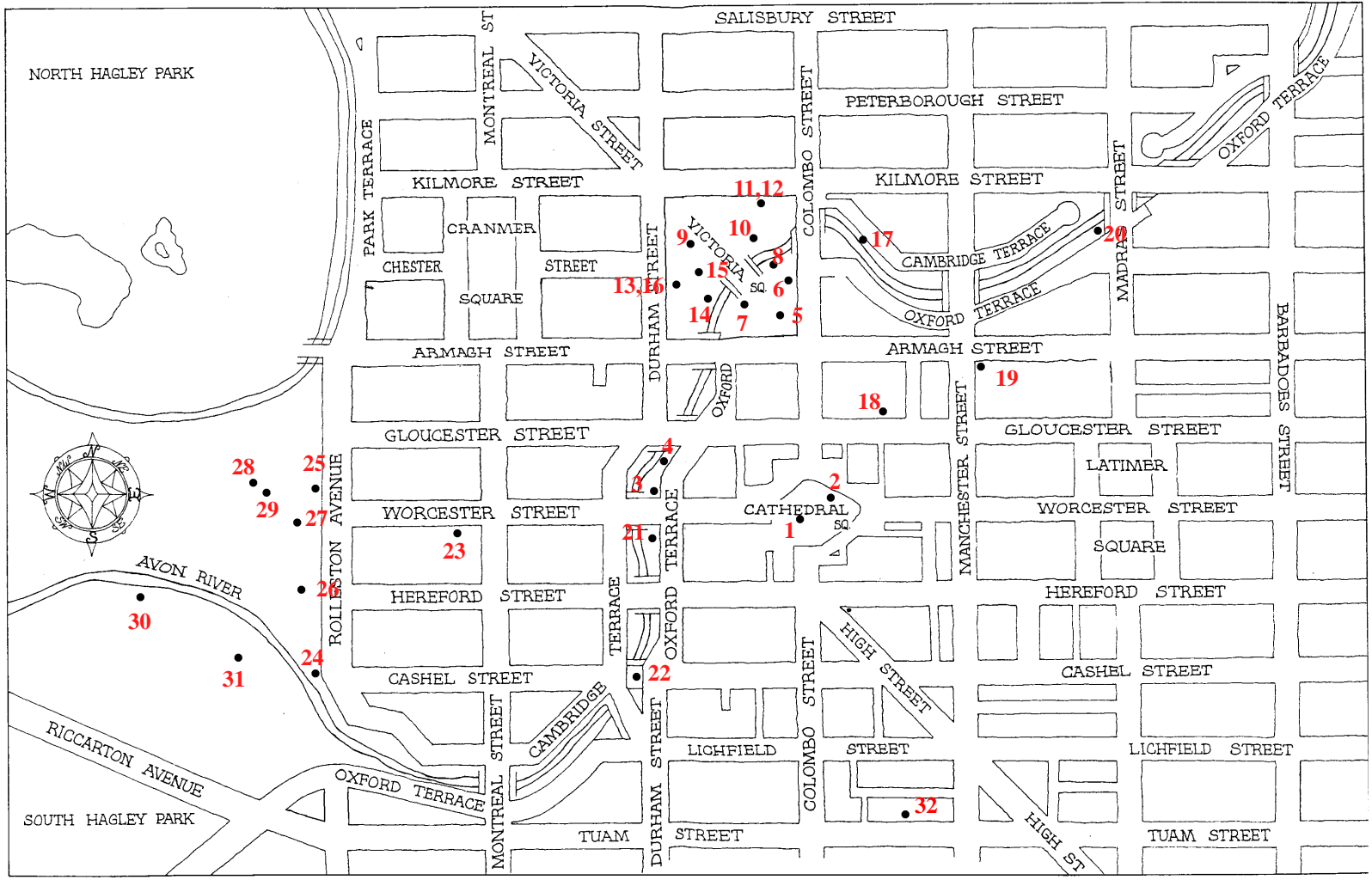
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Godley Statue

Category : Monument / Sculpture

Title : Godley Statue

Primary artist(s) : Thomas Woolner (1825-1892)

Foundry / fabricator : Coalbrookdale foundry, England

Unveiling date : 8 August, 1867

Media : Bronze, Hoon Hay stone plinth

Location : Cathedral Square

Setting : In front of the Cathedral, facing the Cathedral and Lyttelton

Owner / administrator : Parks Unit, Christchurch City Council

On 6 August, 1867, a public holiday was declared for the citizens of Christchurch to commemorate the 'founding father of Canterbury' - John Robert Godley (1814-1861). In his memory a bronze statue was unveiled on this day in Cathedral Square.

Four years earlier, in 1863, an English sculptor, Thomas Woolner had been engaged to carry out the monument's commission. Woolner was a leading British sculptor and member of the English Pre-Raphaelite Brotherhood. The Pre-Raphaelites were part of a movement advocating a return to the realistic depiction of nature.¹ Woolner worked from photos to create a realistic representation of Godley.

The statue was cast in bronze at Coalbrookdale foundry and there are claims that the metal used for the statue was from guns captured at Sebastopol during the Crimean war 1854-1856.² Before travelling to New Zealand the statue was exhibited at the South Kensington Museum in London where contemporary critics were impressed by Woolner's ability to portray Godley in everyday clothes, while retaining a sense of his qualities as leader.³

Back in Christchurch William Brassington was instructed to make the plinth out of Hoon Hay stone. However the dimensions were wrong and this caused a delay of nine months while another was made. During this time Godley was placed outside and had to withstand wind and rain with just a canvas cover. The time delay aroused concerns that the damp canvas would cause corrosion of the bronze.

Finally in front of a 2000 strong crowd, the Christchurch magistrate Charles Bowen, who had once been Godley's private secretary, unveiled the statue. Godley remained steadfast in the Square until 5 March, 1918, when he was moved to make way for a tram shelter and toilets. However, these facilities were later demolished and Godley was allowed to return to his original position in 1933.

¹ Lucie-Smith, E; *The Thames and Hudson Dictionary of Art Terms*, (London, Thames and Hudson, 1984). p152

² Brittain, W.A.J; *Christchurch in Colour*, (Christchurch, Bascands Ltd, 1973). p8 There is another reference to this in ; *Round the Square*, (Christchurch, Clerestory Press, 1995). p73

³ Cattell, J; *Historic Buildings of Canterbury and South Canterbury*, (Wellington, Government Printing Office, 1985). p9.

Citizen's War Memorial

Category : Monument / Sculpture
Title : Citizen's War Memorial
Alternate title : Cenotaph
Primary artist(s) : William Trethewey (1892-1972)
Other collaborators : G.A Hart (architect) assisted with the design
Foundry / fabricator : A.B Burton's foundry, London
Execution date : c1936
Unveiling date : 9 June, 1937
Media : Bronze and Portland stone
Approximate dimensions : h 18.3m w 5.8m d 5.8m
Location : Cathedral Square
Setting : Beside the Anglican Cathedral, in front of the visitors centre.
Owner / administrator : Parks Unit, Christchurch City Council



The idea of a Citizens' War Memorial was first presented as early as 1920 in a letter to *The Press* by Mr George Gould chairman of Pyne Gould and Guinness, a stock and station firm. Gould's proposal was in direct competition with plans for a Bridge of Remembrance. The subsequent discord over contributions that had been raised was eventually resolved when it was agreed to share the money between the two projects. For thirteen years Gould and his supporters battled for permission from the City Council for Godley's vacated site in the centre of the Square. The Council's continued refusal caused Gould to declare that "the opposition came from half a dozen men who could not resist the unusual sensation of being able to defeat the hopes and desires of their betters."¹ It wasn't until Godley was repositioned in his original site in 1933 that the Council conceded the space left beside the Cathedral.

As the memorial site was on the Christchurch Cathedral grounds the Cathedral chapter laid down some stipulations on the design. They required that the memorial have a central cross and "be of inspiring character."² William Trethewey a local sculptor approached the architect G.A Hart of the firm Hart and Reese and together they composed a detailed design that met with the requirements of the Chapter.

The mandatory cross was made from Portland stone left over from the building of the Auckland Museum. The cross sprouted from a group of six allegorical figures. The figures symbolised youth, justice, peace, sacrifice, valour and victory. Trethewey retained individual features by basing his figures on actual people. For example, peace imitated the character of his daughter and youth was modelled on one of his workmen.³ The figures were cast at A.B Burtons foundry in England under the supervision of Trethewey. The Citizen's War Memorial was unveiled on the 9 June, 1937, a date that was seventeen years after the idea had been first presented.

¹ The Sorrow and the Pride, p132. *The Press*, 30, 31 Jan, 1922, 29 May, 1923

² Mclean, C & Phillips, J; *The Sorrow and the Pride, New Zealand War Memorials*, (Wellington, Department of Internal Affairs, 1990). p133. This is actually their reference, but I did not locate the Trethewey Collection

³ Ibid, p135

Industry and Concord



Category : Sculpture

Title : Industry and Concord

Primary artist(s) : George Frampton (later Sir),
(1860-1928)

Execution date : c1882

Media : Terracotta

Approximate dimensions : h 1.37m (x2)

Location : Canterbury Information building

Setting : Set into the alcoves of the building on the
South wall

Owner / administrator : Christchurch City
Council

Industry and Concord grace the alcoves on the southern facade of the Canterbury Information Centre. The building, originally the Council Municipal Chambers, was opened in 1887, and constructed from the designs of Samuel Hurst Seager.

Five years earlier Christchurch was host to an international exhibition. The 1882 exhibition was a private venture organised by M. Jules Jourbert and R.E.N Twopeny. Temporary buildings were erected in Hagley Park to house the exhibits that had been gathered from various countries. During the fourteen weeks that the exhibition was open, many of the art works were sold to local collectors. Industry and Concord, the terracotta figures created by George Frampton, were bought by the Council at a cost of £20.

George Frampton was an English sculptor and member of the Royal Academy where he exhibited from 1884. Frampton is well known for his sculpture *Peter Pan* in Kensington Gardens. Throughout his career Frampton produced portrait and figure subjects, as well as memorials and reliefs in a wide range of materials.

The figures Industry and Concord were created while Frampton was in his early twenties. The two figures, representing harmony in the affairs of state and the virtues of utilitarian enterprise were viewed as an appropriate inclusion in Council's Municipal Chambers building.

Kate Sheppard National Memorial



Category : Monument / Sculpture
Title : Kate Sheppard National Memorial
Primary artist(s) : Margriet Windhausen
Execution date : 1993
Media : Bronze, aggregate wall
Approximate dimensions : h 2.1m w 5m

Location : Oxford Terrace
Setting : Bank of the Avon, Oxford Terrace, beside the Information building
Owner / administrator : Parks Unit, Christchurch City Council

In 1989 moves were first made towards observing the 100 years since New Zealand women won the right to vote. A memorial to Kate Sheppard was initiated by Women Towards 2000.

Kate Sheppard (1848-1934), was a strong advocate for equal rights for women. Sheppard became a member of the Women's Christian Temperance Union, and took up national office as the superintendent of its franchise department in 1887. Sheppard realised that with the vote women could achieve social reforms. Subsequently this concept developed into her struggle for the rights of New Zealand women to vote. The fifth petition to parliament in 1893 contained 31, 872 signatures, a number that was a third of the female population of that time. It was due to the efforts of Kate Sheppard and the campaign she led that on 19 September, 1893 the Electoral Bill giving women the right to vote received the Governor's assent.

The choice of Margriet Windhausen to produce a national memorial to Kate Sheppard provoked debate. The issue was raised that gender had been put before merit in the choice of the artist. Windhausen's proposal was considered dull and old fashioned, however the Kate Sheppard National Memorial Committee favoured an unchallenging work that they felt would be understood by the public.

Windhausen created a stone memorial with a life sized bronze relief sculpture. In this sculpture Kate Sheppard is flanked by other suffragists. The group of women are depicted taking the petition to parliament in a cart. Smaller panels on the side illustrate traditional roles for women one hundred years ago, while the history of the women's suffrage movement and Kate Sheppard's contribution are also recorded in the outer panels.

When the memorial was unveiled on the centennial of women winning the right to vote, a time capsule was placed within the monument. The time capsule records the names of the memorial fund supporters, news clippings and other material depicting lives of New Zealand women in 1993.



Queen Victoria Jubilee Memorial

Category : Monument / Sculpture

Title : Queen Victoria Jubilee Memorial

Primary artist(s) : Francis John Williamson (1833-1920)

Unveiling date : First unveiled 25 May, 1903.

Plaques unveiled 7 April, 1904.

Media : Bronze

Approximate dimensions : h 5.5m w 2.44m
d 2.44m

Location : Victoria Square

Setting : Corner of Armagh and Colombo Street

Owner / administrator : Parks Unit, Christchurch City Council

The statue of Queen Victoria commemorates three important events in the history of Canterbury. The statue is a jubilee memorial to Queen Victoria (1819-1901). The reliefs on the lower level of the pedestal observe the fiftieth anniversary of the landing of the pioneers in Lyttelton in 1850. There are also reliefs to commemorate Canterbury's association with the Boer War in South Africa, honouring those that died in service. Further up the pedestal there are reliefs containing figures symbolic of the province's prowess in art, industry and education.

The statue was unveiled on 25 May, 1903, the date of Queen Victoria's birthday which was observed as Empire day. When the statue was unveiled in 1903 it was incomplete. A year later two levels of bronze relief panels were added to the pedestal and the statue was presented to the public a second time on 7 April, 1904.

The bronze cast statue was produced by Francis John Williamson, the English sculptor with the promotional self title; 'Queen's Sculptor'.¹ Although the *The Press* describes the statue as "an original designed expressly for Canterbury"² Mark Stocker has noted that not less than nine replicas were made from a master version, and Stocker includes Christchurch as host to one of these reproductions.³ What makes the Christchurch statue unique are the pedestal reliefs.

It was noticed a few days after the statue of Queen Victoria was installed that the cry of a cat was emanating from inside. Before the statue had been erected it had lain on the ground where a cat had made a home inside the hollow figure. So Queen Victoria had to be hoisted off her pedestal while the cat was enticed out with a smelly fish!⁴

¹ Stocker, M; *Art New Zealand*, Francis John Williamson (1833-1920), the New Zealand Sculptures, No 61, Summer 1991-'92. p76.

² *Press*, 26 May, 1903. p5.

³ Stocker, as above p75

⁴ *The Sun*, Christchurch, 14 May, 1932.

Bowker Fountain

Category : Fountain

Title : Bowker Fountain

Primary artist(s) : Design supplied by A. R Galbraith

Unveiling date : 26 February, 1931

Media : Aggregate bowl with copper lip

Approximate dimensions : h 2.44m w 1.37m
d 1.37m

Location : Victoria Square

Setting : Colombo Street side of Victoria Square

Owner / administrator : Parks Unit, Christchurch
City Council



In 1921 Henry Layton Bowker an early settler of Christchurch, died leaving the citizens of Christchurch £ 1 000 for the “erection of a fountain or statuary in front of the proposed Christchurch Town Hall...”¹ In his life Bowker (1840-1921) had a prominent view of Victoria Square from his grocery shop and later his offices that were situated on Colombo Street. Because of his fondness for this view Bowker supported the proposal to site the Town Hall on Oxford Tce and hoped that his bequest would sit in front of it.

It took ten years for the Council to erect a fountain in Victoria Square with the money from the Bowker bequest. When the Bowker fountain was first installed it was New Zealand’s only electric fountain, and one of only sixty three internationally. America was home to forty one of these while England had only one.²

The fountain consists of a central jet surrounded by three spray jets enclosed by a ring of spray. The pattern of jets is altered by a timing sequence. At night the water spray is emphasised by a variety of colours achieved through concealed lights. However the completion of the Christchurch Town Hall complex in 1972 placed the Bowker fountain at the rear of the Town Hall contrary to Bowker’s request of a frontal placement.

¹ Bowker Esq, Will and Probate, 12 Oct, 1915

²The Press, 27 February, 1931. p15



Cook Statue

Category : Monument / Sculpture

Title : Cook Statue

Primary artist(s) : William Trethewey (1892-1972)

Unveiling date : 10 August, 1932

Media : Carrara marble

Approximate dimensions : h 5.5m w 3.35m
d 2.13m

Location : Victoria Square

Setting : Situated in the middle of the Square

Owner / administrator : Parks Unit, Christchurch
City Council

Frank Barnett a Christchurch citizen provided the impetus for the statue of Captain James Cook by gifting the principal funds. A competition for the commission was organised. The memorial committee selected William Trethewey as its choice from a prestigious line up of local artists. Trethewey chose to depict Captain Cook on the bridge of boat deck surveying land on the horizon, telescope at his side.

It was a large block of marble that was needed for the creation of a statue of Captain Cook. Problems were encountered with transporting the marble over the Port Hills on a cart when the weight of the block caused a bridge to break. Eventually the marble reached the studio of William Trethewey where the cart promptly sunk through the footpath. Notwithstanding these delays, it took the sculptor William Trethewey three years to complete the over life size statue of Captain Cook.

The monument to the Captain of the Royal Navy was unveiled 10 August, 1932. At the unveiling a time capsule was placed in the base of the statue containing observations of the economic depression and a list of all the city councillors and officials.

With the redesign of Victoria Square in 1970 the statue was relocated to its present position from the corner of Colombo and Armagh Sts.

Poupou

Category : Sculpture / Carving

Title : Poupou

Primary artist(s) : Riki Manuel

Execution date : 1994

Media : Totara, paint and paua shells

Approximate dimensions : h 6m w .5m

Location : Victoria Square

Setting : On the bank of the Avon across from the Town Hall complex

Owner / administrator : Parks Unit, Christchurch City Council



Situated in Victoria Square beside a cabbage tree is a six metre poupou. The carving was created by the master carver Riki Manuel. Riki Manuel trained under John Taiapa for three years at the Maori Arts and Craft Institute in Rotarua. The work for Victoria Square was commissioned by the City Council in conjunction with the Ngai Tahu Maori Trust Board. Although the work took three years to organise the poupou took only twelve months to complete.

The poupou is carved out of a totara log one metre in diameter, and was given by a West Coast farmer. Totara is a timber that is prized for carving. The main theme of the poupou is Raki and Papa, the Maori story of the 'beginnings', the characters of the legend are represented in the carving. The poupou represents all inhabitants of the Christchurch region, their ancestry and their resources. The location of the poupou also relates to the old Pa site Puari, their food resources, and the collection and conservation of these resources.

Floral Clock



Category : Sculpture

Title : Floral Clock

Foundry / fabricator : English Clock Systems Ltd, London

Other collaborators : Installed by Engineering Department, Christchurch City Council

Unveiling date : 5 April, 1955

Media : Plants and clock mechanism

Approximate dimensions : d 8.2m

Location : Situated in front of the Salvation Army Citadel

Setting : Has a border of shrubs and a metal fence.

Owner / administrator : Parks Unit, Christchurch City Council

The floral clock was gifted to the citizens of Christchurch on 5 April, 1955 by the Calder Mackay Company in conjunction with the Christchurch Beautifying Association. The impetus behind the donation was the Calder Mackay's celebration of their 25th anniversary in 1953.¹

The clock mechanisms were made by English Clock Systems Ltd, who were based in London. Installation work of the mechanisms was done by Christchurch Council engineers. The face of the clock is 8.2 metres in diameter and requires about 14 000 plants each year for the floral design. Two plantings are undertaken per year with a different pattern for each one, there is a planting in the autumn and another in spring. This system provides a floral effect all year round.

After discussions concerning the placement for the clock it was decided to locate it outside the Salvation Army citadel, beside the Parkroyal. This spot in Victoria Square meant it was keeping prestigious company with other Christchurch public monuments.

Later in the year problems were encountered with vandalism to the clock face, so the council made the decision to fence the clock in an effort to protect it.

¹Brittenden, W.J.A; *Christchurch in Colour*, (Christchurch, Bascands Ltd, 1973). p6.

Ferrier Fountain



Category : Fountain

Title : Ferrier Fountain

Foundry / fabricator : Ustigate Limited,
United Kingdom

Installation date : 1972

Location : Town Hall, Kilmore Street

Setting : Set in the Avon River within the
Town Hall complex, facing Victoria Square

Owner / administrator : Christchurch
Town Hall, Christchurch City Council

The Ferrier Fountain was donated by Mr and Mrs C. J Ferrier who responded to Councillor Hay's televised hope that a citizen of Christchurch would endow the Avon River site of the Town Hall complex with a fountain. Although the Ferriers had already contributed to the Town Hall project, they sent a cheque for the amount of \$ 20 000 with the condition that they would like to approve the name and design of the fountain.

Problems occurred and it looked like the fountain might not be in place for the opening of the Town Hall in 1972. Due to strike action in England the equipment for the fountain was stranded until Mr Ferrier arranged for it to be air freighted to New Zealand in time for it to be assembled and functioning for the ceremony.¹

Christchurch's Ferrier Fountain resembles the famous El Alemein fountain in Kings Cross, Sydney, and was manufactured by the same designers. It is a 'sphere de fleur' design which consists of three separate static water display fountains that are at different heights and diameters. There are two complete spheres and one hemisphere just above the water level in a triangular grouping.

¹ Brittenden, W.J.A; A Dream Come True the Christchurch Town Hall, (published by the Town Hall Committee, 1972)

Rainbow Pieces



Category : Mural

Title : Rainbow Pieces

Primary artist(s) : Patrick Hanly

Other collaborators : Barry Lett assisted

Execution date : 1972

Media : Oil / enamel paint on board

Approximate dimensions : h 2.5m w 78m

Location : Town Hall, Kilmore Street

Setting : Mural mounted on the walls of the conference room on the second floor

Owner / administrator : Christchurch Town Hall, Christchurch City Council

The Town Hall architect Miles Warren commissioned a work from Pat Hanly in 1971 while the Christchurch Town Hall complex was under construction. The brief was that the work be festive and gay. Hanly's response was a fifty two panel mural called *Rainbow Pieces*. In a contemporary interview Hanly stated that the purpose of the art was to emphasise the buildings functional theme, namely to entertain.¹ The cost, \$3 900, was paid by the Queen Elizabeth II Arts Council.

Hanly claims that the inspiration for the festive work came while playing golf when he saw a succession of rainbows during rainstorms.² Flashes of the prismatic spectrum were painted onto fifty two particle boards that were mounted on the outside of the first floor conference room. The panels arrived in Christchurch without instructions for how the workmen were to position them. The result was discontinuity of the kaleidoscopic bands between some panels and a cross over in others. The Town Hall was opened to the public in 1972. When asked, Pat Hanly said he was pleased with the result of vibrant spontaneity that his work produced.

¹ Journal of Canterbury Society of Arts, No 51, Sept/Oct 1973

² Correspondence with Patrick Hanly, 1997.

The Women's Suffrage Commemorative Wall Hanging



Category : Mural / Embroidery

Title : The Women's Suffrage
Commemorative Wall Hanging

Primary artist(s) : Di Ffrench

Other collaborators : Members of the
Canterbury Embroider's Guild

Execution date : September 1993

Media : Fabric and thread

Approximate dimensions : h 2m w 9m

Location : Christchurch Town Hall,
Kilmore Street

Setting : Mounted on the wall above
stairwell

Owner / administrator : The Robert
McDougall Art Gallery, Christchurch City
Council

1993 was the centennial year of women winning the right to vote in New Zealand. The Christchurch City Council set up a Women's Suffrage Sub Committee to distribute funds to various projects. One project commissioned was an embroidered work to hang in the Town Hall. The committee wanted a design that related to the multicultural theme of women's lives. A design by Di Ffrench was selected as the most appropriate.

Cartoons were made to interpret Ffrench's design into an embroidery. The cartoons were translated onto fabric and the types of stitches were chosen. Teams of women, members of the Canterbury Embroider's Guild, were organised into shifts to do the stitching. The layers of meaning attributed to the embroidery developed along with its construction. The number of women working on the project typified the relationship women have through craft and the identity they receive through it. This was given significance when the one hundred and one signatures were stitched onto the border.

Di Ffrench's design incorporated five women holding items that are representative of cultural identities historically shared by women throughout the world. The embroidery is rich in layers of symbolism, some that relate universally, some more locally. In particular the forest is used in the mural as the universal symbol of the female. The triangular structure relates to the fault lines that run through New Zealand. Also included are the four natural elements, earth, air, fire, and water, while the lines that wave in the background signify the Canterbury nor'wester winds. Further female symbols are the womb, the commemorative dates 1893-1993, and the bridge that relates to new opportunities for women during the one hundred year period that was celebrated in 1993.

Merger



Category : Sculpture

Title : Merger

Primary artist(s) : Bianca Van Rangelrooy

Other collaborators : Gary Collins

Execution date : 25 February, 1989

Media : Brass rod, copper sheeting, paint and lacquer

Approximate dimensions : h 3.1m w 4.5m d .2m

Location : Christchurch Law Courts

Setting : Mounted into the wall above the entrance to No 1 District Court

Owner / administrator : Justice Department

When the Justice Department buildings were built, \$150 000 was put aside for the commissioning of public works of art. Advertisements were placed in four prominent papers inviting expressions of interest from artists. From a list of thirty-four, eight artists were selected to submit proposals to the selection committee. On 17 November, 1987 these artists received a further brief, 'that a multicultural element would be preferable.'¹ Outraged at having to produce multicultural art 'on demand' and upset at a selection process that was predominantly composed of European males, five artists withdrew. The committee received three proposals. These were selected along with a fourth art work that was commissioned in consultation with the Ngai Tahu Trust Board.

Bianca Van Rangelrooy's work was one of the proposals selected. Van Rangelrooy designed *Merger*, a sculpture that was comprised of "insignias representing English colonialism and Maori chieftain status through regalia."² The main focus of this work is a Maori ceremonial cloak, which hangs open and integrates with a flowing New Zealand flag. On the left hand side there is a shape that symbolises the koru, the silver fern motif.

Merger is mounted onto the internal aggregate wall above the entrance to District Court One. Van Rangelrooy's sculpture is intended as a reminder of the multiculturalism that exists in New Zealand. Van Rangelrooy was aware of the history of the site selected for the Law Courts. The location was originally an old Pa site. Subsequently there was a need for cultural inclusion in the art that was placed in the Justice Department buildings

¹Extract from Bianca Van Rangelrooy's diary of the Justice Department Buildings commission.

² Correspondence with Bianca Van Rangelrooy, 1997.

Caryatid

Category : Sculpture

Title : Caryatid

Primary artist(s) : Mark Whyte

Execution date : 1989

Media : Marble

Approximate dimensions : h 4m w 1m

Location : Christchurch Law Courts, Durham Street

Setting : Grass frontage on the Avon bank

Owner / administrator : Justice Department



Mark Whyte's sculpture *Caryatid* was one of four sculptures commissioned in 1988 for the new Justice Department buildings. A select committee chose three of the art works for the site, while another was commissioned in consultation with the Ngai Tahu Trust Board.

Mark Whyte gave his work the title *Caryatid*. The word caryatid generally refers to a female figure used as a pillar to support entablature¹ In his sculpture Whyte has incorporated a column like figure supporting a weight. Here is his description; "The sculpture is designed to show a moment in time, captured between the burden of supporting a weight and the force required for release. A figure about to tip a block held in a precarious position above the head, with arms bent back under the strain."²

The site Whyte had proposed for placing his sculpture was also the selected position for another artist's work. The selection committee agreed that the vertical nature of Whyte's work suited the river site that Whyte had suggested. Situated beside the Avon, the trees create an enclosed space around the sculpture with an opening to the sky.

¹ Sykes, J.B; *The Concise Oxford Dictionary of Current English*, ed VI, (Oxford, Oxford University Press, 1976). p152.

² Taken from Mark Whyte's proposal for the Christchurch Law Courts, 1987

Untitled



Category : Sculpture

Title : Untitled

Primary artist(s) : Richard McIlroy

Execution date : 1989

Media : Steel, concrete plinth

Approximate dimensions : h 2.9m w 5.2m

Location : Christchurch Law Courts,
Durham Street

Setting : Grass frontage outside the Law
Library and the Salvation Army Citadel

Owner / administrator : Christchurch Law
Courts

Due to the likelihood of damage, the committee selecting art works for the new Christchurch Law Courts building decided that painted and printed works would not be appropriate. The committee stance is recorded in their minutes “The building is designed for hard wear and this must be taken into account when choosing art works. Paintings, prints and wall pieces, if considered appropriate to particular spaces, can be purchased at a later stage.”¹ Subsequently the committee recommended that the Justice Department commission sculptural works.

Richard McIlroy submitted his proposal, designating the Avon bank as the location for his sculpture. However there were two contenders for this position and it was felt that the site outside the law library would not deter from McIlroy’s work. Consequently McIlroy’s sculpture is in a more open space with level ground.

McIlroy is reluctant to give details about his work. The sculpture is a welded steel object entitled *Untitled*. According to Jim Espie in an interview after the sculpture’s installation, McIlroy felt that “if you call something “untitled” then you should leave it at that.”²

¹ Minutes of Meeting of the Art Works Committee, New Law Courts Building, 25 September, 1987.

² newspaper clipping

Nga Kete Wananga



Category : Sculpture / Carving
Title : Nga Kete Wananga
Alternate title : Baskets of Knowledge
Primary artist(s) : Cliff Whiting
Execution date : 1989
Media : Kauri

Approximate dimensions : h 2.7m w 4.6m
Location : Christchurch Law Courts,
Durham Street
Setting : Mounted onto internal wall
Owner / administrator : Justice Department

After three commissions had been arranged for the Justice Department buildings \$54, 000 remained of a \$150, 000 provision for public art in the building. It was decided that the balance of the budget should be used for the acquisition of further works for the site. Subsequently a fourth work was commissioned. An artist was required to produce a work that would recognise the history of the site and satisfy the Justice Department's "longstanding requirement to have art works reflecting the multicultural nature of our society."¹ The artist was to be selected in consultation with the Ngai Tahu Trust. The artist chosen was Cliff Whiting, a master carver from Russell. Whiting was informed that the Justice Department buildings were built on an old Pa site, Puari, that had been inhabited up to the 1850s. Therefore in the theme of his design Whiting incorporated aspects of Maori religion and philosophies that controlled and regulated the lives of the Pa's inhabitants.² These social structures related to the Law Court's contemporary function of regulating society for the safety and well being of the larger community. Whiting's work is titled *Nga Kete Wananga*, (the Baskets of Knowledge). In the work the 'baskets of knowledge' link various themes. There are three baskets of knowledge, these are Te Kete Tuauri, the basket of ritual of control and law, Te Kete Aronui, the basket of love and peace, and Te Kete Tuatea, the basket of evil. The spirals in the centre of the work represent the growth of knowledge contained in the baskets. The three tall figures represent maui characters in the story of the acquisition of the three baskets. The three shorter figures relate to the Maori religious concept of the twelfth heaven, from where the three baskets were obtained.

¹ Letter from the Department of Justice to the Ministry of Works and Development, 7 January, 1988. Robert McDougall files

² Letter from Cliff Whiting to J. Espie, 18 October, 1988. Robert McDougall files

Tile Medallions



Category : Sculpture

Title : Tile Medallions

Primary artist(s) : Bing Dawe

Execution date : 1987

Media : Brick tiles and glaze

Approximate dimensions : 2m in diameter (x3)

Location : South Power building,
Manchester Street

Setting : Set into the pavement in front of the display windows outside the entrance the building

Owner / administrator : Southpower,
Christchurch City Council

Since the Stewart fountain was erected in 1971 there was a lack of public art commissioned in Christchurch. This changed when the Christchurch City Council advertised for interested artists. As part of the council policy of providing public art in public spaces a percentage of the Municipal Electricity Department building's cost went towards public art that would embellish the complex. Bing Dawe was chosen from a prominent line up of artists to produce a work for the MED building. Dawe proposed an understated art work that was two dimensional and at foot level. This was a conscious effort to sooth Christchurch's conservatism and avoid the controversy that had occurred over previous public works. Dawe's proposal consisted of three tile medallions 2m in diameter made up of red/terracotta tiles with the pattern glazed on in a dark black/grey. The three medallions were set flush into the pavement outside the entrance to the building. The theme of the work is cycles of electricity generation, the energy flows are identifiable by arrows showing movement. Amongst the iconography is a hair drier, and a Maori wind kite. There are mountains and rivers, hydro generated energy, and energy cycles. The energy concept relates directly to the function of the building -Southpower's creation of energy and its supply of energy to consumers.

Taurapa, Christchurch / Seattle Sister City Sculpture



Category : Sculpture

Title : Taurapa, Christchurch / Seattle Sister City Sculpture

Alternate title : Seattle Sister City Sculpture

Primary artist(s) : Chris Booth

Execution date : Completed 12 June, 1997

Media : Greywacke boulders and crystalline sandstone

Approximate dimensions : h 3.8m w .8m d 20m

Location : Cambridge Terrace

Setting : Bank of the Avon, near Edmonds Band Rotunda

Owner / administrator : Seattle Sister City Committee

On the banks of the Avon there is a public work of art that has raised very little public comment. The sculpture is designed by Chris Booth to celebrate sister city relationship between Seattle, Washington State, America and Christchurch, New Zealand. The work was commissioned by the Seattle Sister City Committee and the sculpture is situated on the Avon banks to reflect elements of commonality between the two cities' -water,mountain, and trees.

A competition was hosted to decide the commission. Chris Booth's design was selected. It incorporated the commonality of the two cities environments along with a quote by the Chief of Seattle made in 1854. *"man did not weave the web of life he is merely a strand in it. Whatever he does to the web he does to himself.* (Chief Seattle, 1854, Washington Territory)¹. Booth incorporated the theme of the quote to the medium of stone.

The web of life is a reference to the fragility of life. This fragility is transported to the alluvial nature of Canterbury, as river boulders are deposited downstream boulders begin to stack up against an uplifted sedimentary crystalline sandstone slab, the symbol of equilibrium.² All the boulders were selected and gathered by Booth from around the Canterbury region.

¹ Chris Booth proposal, Robert McDougall Art Gallery files

² Ibid

Mid Summer Night's Dream



Category : Mural

Title : Mid Summer Night's Dream

Primary artist(s) : Ezra Briggs

Execution date : c1908

Media : Paint on canvas

Location : Theatre Royal, Gloucester Street

Setting : Mounted into a ceiling dome above the stage and audience

Owner / administrator : Theatre Royal

The ceiling mural *Mid Summer Night's Dream* depicts a scene from the Shakespearian play of the same title. This circular mural was painted by Ezra Briggs a set designer who had retired in Christchurch. Briggs was born in Ireland some time in the 1850s and spent many years travelling the world as a set designer. Before retiring in Christchurch, Briggs worked for the Williamson's Theatre Company. The Williamson's Theatre Company had its headquarters in Melbourne and the company owned Theatres in Australia and New Zealand, including the Theatre Royal in Christchurch. When the Theatre Royal was built on Gloucester Street all the art and decorative work was undertaken by Sheppard. Sheppard in turn subcontracted out some of this work.

Briggs undertook the painting of the ceiling mural. The mural was painted onto canvas that was laid out flat on the ground. The canvas was later secured to the ceiling.

Edmond's Clock Tower

Category : Monument

Title : Edmond's Clock Tower

Primary artist(s) : Francis Willis (architect)

Other collaborators : William Trethewey
(sculptor)

Foundry / fabricator : Rennell Brothers
(builders)

Execution date : 1929

Media : Volcanic rock, Mt Somers limestone,
and reinforced concrete

Location : Corner of Oxford Terrace and
Madras Street

Setting : Bank of the Avon

Owner / administrator : Parks Unit,
Christchurch City Council



The Edmonds Clock Tower was erected by Thomas and Jane Edmonds to celebrate their jubilee residence in Christchurch. Their jubilee occurred in 1929 and to commemorate the event Thomas constructed a band rotunda, shelter, telephone cabinet, seating and lighting as well as a clock tower.

Francis Williams was commissioned to design the clock tower, the Rennell Brothers were hired as builders. A local sculptor, William Trethewey was employed to carve the sculptural detail that Williams had designed. Williams incorporated sculptural elements into the facade of the structure. These elements included medallions, gargoyles, and a stylised fauna decoration. Identical medallions were positioned on the north and south sides of the clock tower. Trethewey carved these medallions to represent Father Time in the likeness of Thomas Edmonds. The lion head gargoyles are attached to four sides of the clock tower with lights affixed to their mouths.

Thomas Edmonds made substantial contributions to the city of Christchurch, the clock tower being one of these donations. Edmond's contributions were the result of fifty years of business in Christchurch and the success of his "sure to rise" baking powder.



Scott Statue

Category : Monument / Sculpture

Title : Scott Statue

Primary artist(s) : Lady Kathleen Scott (later Lady Kennet) (1878-1947)

Unveiling date : 9 February, 1917

Media : Carrara marble

Location : Corner of Worcester Street and Oxford Terrace

Setting : Set on the grass verge facing the Information building with back of the statue to the South Pole

Owner / administrator : Parks Unit, Christchurch City Council

Christchurch was the New Zealand base for the British Antarctic expeditions in 1901 and 1910. Captain Scott's final voyage reached the South Pole 25 January, 1912. Returning from the South Pole Captain Cook and his companions perished. Due to bad weather Scott and his party were unable to make it to the next supplies base and simply died of starvation. News of the death of Scott and his companions did not reach Christchurch until 11 February, 1913.

A week after the news broke in Christchurch a committee was set up to organise a Scott memorial fund. The Christchurch City Council entered into a contract with Lady Kathleen Scott. Lady Scott, a British sculptor, had been married to Captain Robert Falcon Scott since 1908. Lady Scott agreed to complete a sculpture of Scott for £1 000. A bronze statue was originally intended but when the work was started in 1915 all available metal was being used by armament makers. The subsequent high cost of bronze meant that Carrara marble was a more viable option.

Lady Scott portrayed Captain Scott in polar dress, facing north on the homeward journey when death overtook him and his companions. On the plinth the names are inscribed along with an extract of Captain Scott's last note as he awaited death.

To avoid damage to the raised hand and a leg of the sculpture, it was transported to New Zealand incomplete. However negotiations broke down over the increased cost of creating the statue in marble and Lady Scott did not travel to Christchurch before her death in 1947 so the statue remains unfinished.

Bridge of Remembrance



Category : Monument

Title : Bridge of Remembrance

Primary artist(s) : Prouse and Gummer
(architects)

Other collaborators : Gurnsey assisted by
Lawrence Berry did the sculptural work

Foundry / fabricator : D. Scott and Son
(construction)

Unveiling date : 11 November, 1924

Media : Concrete faced with sandstone

Location : Cashel Street bridge

Setting : Pedestrian bridge linking
Cambridge and Oxford Terrace

Owner / administrator : Parks Unit,
Christchurch City Council

There were many ideas for an appropriate means of acknowledging Canterbury's contribution to World War I. The suggestion for a bridge of remembrance was put forward in a letter to the *The Press* by Mrs J. Wyn Irwin, wife of a school teacher. Mrs Irwin envisaged an arched bridge in place of the Cashel Street bridge. This bridge was significant because all the soldiers passed over it as they left for war. This proposal received a lot of support but still had to compete with the other projects.

The Bridge of Remembrance project gained an advantage over the other schemes when the Council agreed to pay for the building of the steel understructure. A competition was held for the design of the bridge. A Wellington architectural firm Prouse and Gummer was selected as the winner from twenty four entries. The construction contract was let to D. Scott and Son for £16 078, and work started on the bridge 23 January, 1923.

The design by Prouse and Gummer incorporated a cross suggesting sacrifice as the basis of the human character. Included in the bridge's design are torches to highlight the inscribed battle fronts, lions symbolising the Empire and its victory, along with wreaths of rosemary for remembrance. The sculptural detail was performed by Frederick Gurnsey, a local sculptor and his assistant Lawrence Berry.

The Bridge of Remembrance was opened on Armistice Day, 11 November, 1924 and was dedicated to the memory of those who took part in the 1914-1918 war. At a later date further plaques were added to commemorate the battlefields of World War II.

The Reintroduction of the Fabulous Races



Category : Sculpture

Title : The Reintroduction of the Fabulous Races

Primary artist(s) : Bing Dawe and Noel Gregg

Other collaborators : Jim Wallace

Foundry / fabricator : Noel Gregg's foundry, Christchurch

Execution date : 1990

Media : Steel

Approximate dimensions : h2.5m w2.1 (x7)

Location : Market Square, Arts Centre

Setting : Grass lawn on Market Square, Worcester Boulevard

Owner / administrator : Parks Unit, Christchurch City Council

The Christchurch City Council asked for submissions on the design of a children's play sculpture as a component of their plans to revamp the Cathedral Square. Bing Dawe approached Noel Gregg about collaborating on the project. Dawe then designed a draft that was accepted by the Council. Dawe's concept was for seven connected barriers each representing a figure from the Fabulous Races of Greek Mythology. Each figure imitates an attitude in agreement with the barrier theme. There is the man with the face in his chest (over), Antipode, the woman with her feet on back to front (through), woman with large ears (under), Cynocephalus, the man with the head of a dog (out), woman with six arms (around), Sciapod, the man with one large foot (on), and the Trees Sun and Moon (the forbidden garden).

The designs were translated onto steel that was cut and forged by Noel Gregg. Jim Wallace, director of the American Ornamental Museum at Memphis, Tennessee, was sponsored to come over and assist on the last panel. His contribution was a 'fantastic' flower.

The construction was completed in June 1990. Dawe finished off the sculpture with surface paint in red, green and golds. When the children's play sculpture was ready for installation the concern of where to locate it was raised amongst Council members. Eventually it was decided, and the sculpture was placed in the Square at the opposite corner to the children's area.

Views on the sculpture were polarised even before its installation. However when it was located in the Square the sculpture caused a large controversy. 'Hideous', 'obscene' and 'scrap iron' were just some of the words thrown round. In 1992 *The Reintroduction of the Fabulous Races* was gifted to the Arts Centre by the Council and resited on the grass lawn of Market Square in the Arts Centre.

Fitzgerald Statue

Category : Monument / Sculpture
Title : Fitzgerald Statue
Primary artist(s) : Francis Shurrock
Execution date : c1936
Unveiling date : 3 February, 1939
Media : Bronze
Approximate dimensions : h 5.87m w 1.83m
d 1.83m
Location : Placed at the end of Cashel Street on
Rolleston Avenue
Setting : Has a backdrop of trees
Owner / administrator : Parks Unit, Christchurch
City Council



The Fitzgerald statue was a Christchurch public art work that caused a protracted controversy. James Edward Fitzgerald was the first superintendent of Christchurch. When Richard Green approached the Council about erecting a statue in Fitzgerald's memory their initial response was favourable. Francis Shurrock a master of sculpture at the Canterbury School of Arts was commissioned to produce a sculpture for a site in Latimer Square.

Problems soon surfaced with the relatives of Green. Green's descendants instigated court proceedings, claiming that Green was neglecting the maintenance of his family. Claims were laid that Green was attempting to dispose of his money through the costs of the Fitzgerald statue. The Council received many strongly worded letters from Green's relatives petitioning them to decline the statue. The Council's response was to withdraw its acceptance until an outcome was reached with the court case.

Under the instruction of Green, Shurrock had continued to work on the statue, finished the modelling and had it cast in England. However, when the statue arrived back in New Zealand, the dispute was no nearer conclusion so the statue sat in the customs yard for two years.

Finally after prolonged negotiations it was agreed that the Domains Board would accept the Fitzgerald statue. In a brief ceremony the statue was unveiled on 3 February, 1939. Still the controversy over the Fitzgerald statue continued. The site that was chosen for the statue did not account for the modifications Shurrock had made for it to be viewed in the open space of Latimer Square. Instead the statue received a canopy of foliage. Further debate was aroused over the quality of stone that was used for the plinth. After the saga of the Fitzgerald statue the Christchurch City Council were wary of repeating the performance and it was some years before another public commission was undertaken.



Rolleston Statue

Category : Monument / Sculpture

Title : Rolleston Statue

Primary artist(s) : Herbert Hampton (1862-1929)

Unveiling date : 26 May, 1906

Media : Marble, granite plinth

Approximate dimensions : h 5.49m w 1.22m d 1.22m

Location : Rolleston Avenue

Setting : Placed in front of the Museum, looking straight down Worcester Street

Owner / administrator : Parks Unit, Christchurch City Council

The commission for the Rolleston statue was undertaken by an English sculptor, Herbert Hampton. Hampton was both a sculptor and a painter, and had been exhibiting at the Royal Academy since 1886. For the Rolleston commission Hampton created a marble statue in the 'Victorian frock and coat style'. Many of Rolleston's contemporaries found Hampton's representation an accurate portrayal. *The Lyttelton Times* describes this response, "The statue itself is a very good likeness. This was shown by the remarks made as soon as it was unveiled, many of those present saying that the likeness could not have been bettered."¹ The paper also goes on to say, "The sculpture has caught the expression on the face, and the pose of the figure, with notable success."²

William Rolleston was prominently involved in the politics and administration of the Canterbury province. His most distinguished public position was that of the fourth and last superintendent of Canterbury. On the 26 May, 1906 a statue was unveiled in his memory. The Rolleston statue is situated on Rolleston Avenue between the Canterbury Museum and the original University buildings, now the Arts Centre. The positioning of the statue is significant as Rolleston was the leading political impetus behind both these provincial institutions.

¹ The Lyttelton Times, May 28, 1906. p8

² Ibid

Moorhouse Statue

Category : Monument / Sculpture

Title : Moorhouse Statue

Primary artist(s) : George Anderson
Lawson (1832-1904)

Foundry / fabricator :

Unveiling date : 22 December 1885

Media : Bronze

Approximate dimensions : h 3.66m w
2.74m d 2.74m

Location : Christchurch Botanical Gardens

Setting : Entrance off Rolleston Avenue to
the Gardens

Owner / administrator : Parks Unit,
Christchurch City Council



Throughout the history of Canterbury's settlement there were four superintendents. In Christchurch there are statues erected in honour of three of these individuals. William Sefton Moorhouse (1825-1881) was the second superintendent of Canterbury and a prominent figure in the administration of the settlement. Moorhouse's principal contribution was the instigation and construction of the Lyttelton Tunnel. This debt is acknowledged by an inscription on the plinth of the Moorhouse statue; *William Sefton Moorhouse to whose energy and perseverance Canterbury owes the tunnel between the port and plains.*

An idea for a commemorative statue was proposed shortly after Moorhouse's death in 1881. The appeal was officially launched by the Major J. Gapes. An English sculptor George Anderson Lawson produced a model based on photographs of Moorhouse. The model was cast in England and then shipped to Lyttelton, arriving 1885.

A private viewing of the statue was held before the official unveiling. At the viewing the sculpture was considered a good likeness of Moorhouse, however there were others that strongly disagreed. A public holiday was declared for the unveiling on 22 December, 1885. The statue of Canterbury's longest serving Provincial Government superintendent is located at the entrance from Rolleston Avenue to the Botanic Gardens. Placed in the Gardens, Moorhouse is depicted reclining on a chair enjoying the weather.



Peacock Fountain

Category : Fountain

Title : Peacock Fountain

Foundry / fabricator : Coalbrookdale Foundry, Shropshire, England

Other collaborators : Andersons Ltd acted as agents

Installation date : Installed by June 1911, reinstalled 1996

Media : Iron

Approximate dimensions : h 7.6m diameter 3.65m

Location : Christchurch Botanic Gardens

Setting : Placed in the Gardens, on the south side of the Canterbury Museum

Owner / administrator : Parks Unit, Christchurch City Council

When the Peacock Fountain was first installed in 1911 it attracted a lot of unfavourable comment. These comments were strongly reiterated when the fountain was reinstalled and repositioned in 1996.

When John T. Peacock died in 1905 his will stipulated a bequest to the Christchurch Beautifying Association of £500 to be “..used by the Society in beautifying the Reserves and Gardens in the said City and in improving the River Avon.”¹ The Beautifying Association decided on the idea of using the money to procure a fountain. Andersons Ltd met with the Association to present designs supplied by Coalbrookdale Company, England. After a lot of consideration the association settled on an iron fountain at a cost that did not exceed the amount that had been bequeathed.

The decision was made to place the ornate fountain in the Botanic Gardens adjacent to where the Robert McDougall Art Gallery now stands. The fountain was installed and operational by June 1911. However the fountain was moved to the Archery Lawn a few years later.

In 1949 the fountain was dismantled and put into storage because of recurring maintenance problems. In the 1980s the Council transferred the components to the Ferrymead Historic Park. Over the years pieces of the fountain went missing or deteriorated in storage.

After many years languishing in storage a committee was formed to restore the Peacock Fountain. In 1995 a conservation plan was prepared. The restoration was a large undertaking. Of the 309 cast pieces that made up the fountain there were 158 that had to be re-cast. The Peacock Fountain was returned to the Botanic Gardens in 1996 with an improved pipe system and a new colour scheme. A local artist W.A Sutton was consulted by the committee on possible colours. However the final choice did not leave everyone happy. Some interesting responses were given in the letters to *The Press*, the fountain was described as looking “like a refugee from a confectioner’s nightmare.” The new colour scheme was blamed for “cause(ing) flu-like symptoms when looked upon.” There was also the statement that “The new colour coding of the fountain has a closer cultural relationship to a nouveau riche garden in Bangkok.”² Whether the responses were favourable or not we can be sure that the Peacock Fountain will not go unnoticed.

¹From the will of John T. Peacock, 21 May 1903. Held at National Archives, Peterborough Street, Christchurch.

²Taken from letters to *The Press*, May, 1996

Ex Tenebris Lux

Category : Sculpture

Title : Ex Tenebris Lux

Primary artist(s) : Ernest Gillick

Other collaborators : E.W Armstrong designed pedestal base

Execution date : 1937

Media : Bronze

Approximate dimensions : h 2.05m w 1.1m d .81m

Location : Christchurch Botanic Gardens, Rolleston Avenue

Setting : Placed outside the entrance to the Robert McDougall Art Gallery

Owner / administrator : The Robert McDougall Art Gallery, Christchurch City Council



Robert McDougall donated money for the building of a Christchurch art gallery. The Robert McDougall Art Gallery opened in 1932 with only four sculptural works. These sculptures did not do justice to the sculpture court that the architect had incorporated into the Gallery. In 1937 Robert McDougall wrote to Professor William Constable in an attempt to remedy this shortcoming. Constable who was Director and Professor of Art History at the Courtauld Institute University of London, was asked by McDougall to purchase a suitable sculpture on his behalf. Constable chose a work exhibited by Ernest Gillick during the Royal Academy's 1937 exhibition. The work *Ex Tenebris Lux*, was an allegorical work symbolising enlightenment and knowledge. Earlier in 1935 Gillick had produced another work with the same title for the Birmingham Hospital Centre. The bronze sculpture was presented by Robert McDougall to the citizens of Christchurch.

In order for *Ex Tenebris Lux* to integrate with its architectural setting, the Gallery's architect was engaged to design a complimentary plinth. The sculpture was positioned in the sculpture court from 1938 until it was moved to a nondescript corner in 1972. In 1980 *Ex Tenebris Lux* was once again placed in a more prominent position. Sighted outside to the left of the Gallery's entrance the 'lady with the lamp' greets the visitors to the Robert McDougall.

E Noho Ra De Chirico



Category : Sculpture

Title : E Noho Ra De Chirico

Primary artist(s) : Paul Dibble

Foundry / fabricator : Out West Foundry,
Palmerston North

Execution date : 1995

Media : Bronze

Approximate dimensions : h 2.2m w .85m

Location : Robert McDougall Art Gallery

Setting : Situated at the portico to the Gallery

Owner / administrator : The Robert
McDougall Art Gallery, Christchurch City
Council

E Noho Ra De Chirico was made by Paul Dibble for a 1995 exhibition. *E Noho Ra De Chirico* has two components, a leaf and a nude female torso. This sculpture was bought by the Robert McDougall Art Gallery for \$30 000 in 1996. The two components of the sculpture were placed on either side of the entry to the Robert McDougall Art Gallery.

Plinths had been constructed on the sides of the entry to the Robert McDougall when it was built in 1932. However, the Dibble sculptures were the first to utilise this design feature.

Paul Dibble's intention for the work was to take the classical form of the European torso and to relocate it in a Pacific vernacular.¹ This relocation of classical elements is alluded to in the title, *E Noho Ra De Chirico*. The title pays homage to De Chirico, a modernist who often placed classical elements within the modernist environment of his art. This approach to the work is given further significance through the location of the sculptures, they are placed in the neo-classical architectural environment of the Robert McDougall's facade.

¹ Correspondence with Paul Dibble, 1997.

Wrestlers



Category : Sculpture

Title : Wrestlers

Primary artist(s) : Llewellyn Summers

Execution date : 1985

Installation date : 4 March, 1990

Media : Red marble and concrete

Approximate dimensions : h .75m
w 1.5m d .75m

Location : South Hagley Park

Setting : Woodlands area, beside Avon

Owner / administrator : Parks Unit,
Christchurch City Council

Over the years Llew Summers' sculptures have caused controversy and outrage. There are public art works in Kaitaia, Upper Hutt, Timaru, Waimairi and Christchurch that have provoked outcries and strong letters to the papers. *Wrestlers* was no exception when it was bought by the Christchurch City Council. In 1990 the sculpture was installed in the Botanic Garden on the bank of the Avon. The art work showed two powerful bodies wrapped around each other, the figures performing a wrestling manoeuvre.

Llew Summers has the skill to produce figures on a monumental scale. Aside from the size of Summers public sculptures the familiar controversy that was raised over *Wrestlers* appears to have centred on concerns over the nudity of the athletes.

Taking Flight



Category : Sculpture / Drinking Fountain

Title : Taking Flight

Primary artist(s) : Philip Price

Foundry / fabricator : Woolston Foundry

Execution date : 1993

Media : Bronze

Approximate dimensions : h 1.95m

w 1.3m

Location : Christchurch Botanic Gardens

Setting : Woodlands area of South Hagley Park

Owner / administrator : Parks Unit,
Christchurch City Council

The Canterbury branch of the New Zealand Foundrymen's Institute donated a drinking fountain to the city of Christchurch. Funding for the project was assisted by contributions from other Christchurch businesses.

Philip Price was commissioned to create the bronze sculpture. After the modelling was finished the fountain was cast at the Woolston foundry. Price designed the fountain to show a movement in time. The metal is fashioned in a light, flowing form, this gives the work the appearance of hovering. It is this captured movement that gives the fountain its name, *Taking Flight*.

The location for the fountain was chosen by the Christchurch City Council Parks Department. They chose a site in the woodlands area of South Hagley Park. Positioned here, the fountain acquires its water from its own artesian bore.

Sir John Hall bust

Category : Monument / Sculpture
Title : Sir John Hall bust
Primary artist(s) : Charles Kidson
Execution date : c1908
Media : Marble
Approximate dimensions : h .78m w .66m
Location : Christchurch Civic Offices, Tuam Street
Setting : Placed in a corridor of the first level of the Civic Offices building
Owner / administrator : Christchurch City Council



The bust of Sir John Hall (1824 - 1907) made posthumously by its sculptor, Charles Kidson. The Kidson family immigrated from England to New Zealand. The Kidson family was joined by their son Charles after he had pursued art training in England. The idea behind Charles Kidson's move to New Zealand from England was that the Nelson climate might improve his health. Kidson soon moved to Christchurch when he was appointed to the staff of the Canterbury College School of Art in 1892. However, in an effort to pursue his artistic interests and a higher wage, Kidson resigned in 1906 to pursue a full time career as sculptor and craftsman.

Over the years Kidson carried out many important sculpture commissions. These include work on the Grigg Memorial in the Ashburton Domain, and the Kaiapoi Memorial Monument at Waikuku. Kidson did several busts of prominent citizens, these include Richard John Seddon, T.E Taylor, and Sir John Hall.

Kidson created a portrait bust of Sir John Hall wearing mayoral regalia. The bust was commissioned in the honour of Sir John Hall who died on 25 June 1907 was the first chairman of the Christchurch Municipal Council 1862-3, and Mayor of Christchurch 1900. The bust was completed just before Kidson's death of Bright's disease on 2 October 1908.

Appendix One : Chronological order of Public Art in Central Christchurch

1867	Godley Statue
1880-2	Industry and Concord
1885	Moorhouse Statue
1903	Queen Victoria Jubilee Memorial
1906	Rolleston Statue
1907	Sir John Hall bust
c1908	Mid-Summers Night Dream Ceiling Mural
1911	Peacock Fountain
1917	Scott Statue
1924	Bridge of Remembrance
1929	Edmond's Clock Tower
1931	Bowker Fountain
1932	Captain James Cook Statue
1937	Citizens' War Memorial
1938	Fitzgerald Statue
	Ex Tenebris Lux
1955	Floral Clock
1972	Ferrier Fountain
	Rainbow Panels
1987	Tile Medallions
1989	Caryatid
	Untitled
	Merger
	Baskets of Knowledge
1990	Wrestlers
	Re-introducing the Fabulous Races
1993	Kate Sheppard Memorial
	Women's Suffrage Tapestry
	Taking Flight
1994	Poupou
1995	E Noho ra de Chirico
1997	Seattle Sister City Sculpture

Appendix Two : Murals in Central Christchurch

Category : Mural
Title : Trickyweld Mural
Overall description : Mural depicts the owner of a welding workshop and a welder
Primary artist(s) : Tim Croucher
Other collaborators : Tracy Wilson in design phase
Execution date : December 1990
Approximate dimensions : h 6m w 6m
Location : Madras Street
Setting : South wall of Perry's Cafe that faces Big Fresh car park
Owner / administrator : Perry's Cafe
History : Originally painted for owner of a small welding workshop on the premises. Now building houses a cafe and a speech bubble has been incorporated into the mural giving it relevance to the surroundings.

Category : Mural
Title : Stamp Mural
Overall description : Mural divided into four sections with a noticeboard dividing part of it. The stamps include; 1972 Pohutukawa, 10c; Maori fish hook stamp, 15c; 1969 Health stamp, 3c, 1c; Diomedea cauta eremita stamp; Kowhai stamp, 2.5c; and half of a .5c stamp.
Location : Strand Alley, Cathedral Square
Setting : Wall of the ANZ
Owner / administrator : Instigated by the Christchurch City Council

Category : Mural
Title : Te Toi Mana Maori Art Gallery Mural
Overall description : Influenced by ancient Maori rock drawings found in Canterbury
Primary artist(s) : Riki Manuel
Location : Te Toi Mana Maori Art Gallery, Arts Centre
Setting : Painted on the exterior wall of the gallery
Owner/administrator : Te Toi Mana Maori Art Gallery

Category : Mural
Title : Santorini Mural
Overall description : Depicts people eating, drinking, dancing and enjoying themselves inside the restaurant.
Primary artist(s) : George Kerdemelidis
Execution date : December 1993?
Approximate dimensions : h 6m w 8m
Location : Santorini Restaurant, corner Gloucester and Oxford Terrace
Setting : Exterior wall of restaurant, Oxford terrace side
Owner / administrator : Costa Kerdemelidis, Santorini Restaurant

Category : Mural
Title : North Hagley Park Mural
Overall description : Depiction of sport players who use grounds and changing room.
Primary artist(s) : George Kerdemelidis
Execution date : 1996
Approximate dimensions : h 2.5m w 13m
Location : Shelter, North Hagley Park, near the Chateau
Setting : Inside walls of the shelter
Owner / administrator : Christchurch City Council

Category : Mural
Title : North Hagley Park Mural
Overall description : Depicts the various users of the shelter
Primary artist(s) : George Kerdemelidis
Execution date : 1996
Approximate dimensions : h 2.5m w 13m
Location : Toilets and shelter, North Hagley Park, beside Victoria Lake
Setting : Inside walls of the shelter
Owner / administrator : Christchurch City Council

Category : Mural
Title : Tuam Street Creche Mural
Overall description : Abstract design in bright colours
Primary artist(s) : Simon Ogden

Appendix Two :
Murals in Central Christchurch

Execution date : c1987
Location : Tuam Street Creche, Tuam Street
Setting : Painted onto exterior of building
Owner / administrator : Tuam Street Creche

Category : Mural
Title : Australasian Motor Inn Mural
Overall description : Two scenes painted to represent the Motor Inn's view of Akoroa Harbour and of Arthur's Pass. Elements of the building are incorporated into the mural.
Primary artist(s) : Geoff Slater
Execution date : 1995
Location : Australasian Motor Inn, corner Hereford and Barbados Streets
Setting : Two scenes painted on north and west walls of the building
Owner / administrator : Australasian Motor Inn

Category : Mural
Title : Tuam Street Car Park Mural
Primary artist(s) : Martin Zimmerman
Other collaborators : Designed under the PEP scheme
Location : Building in the Tuam Street Car Park, Tuam Street
Setting : South wall of structure
Owner / administrator : Christchurch City Council
History : Not long after mural was completed a garage doorway was cut out of the wall, this space removed a section of the mural.

Category : Mural
Title : Tuam Street Car Park Mural
Overall description : Abstract pattern with flat sections of colour
Primary artist(s) : Simon Ogden
Other collaborators : Designed under the PEP scheme
Location : Building structure, Tuam Street Car Park, Tuam Street
Setting : West wall of the building structure
Owner / administrator : Christchurch City Council

Category : Mural
Title : Charlie B's Backpackers Mural
Overall description : A plane trailing a flier for the hostel introduces an aerial view of the features of Christchurch in close vicinity to the Hostel, such as Edmonds Band Rotunda. The building is incorporated into the mural and structures are painted through which the scenery is seen.
Primary artist(s) : Russel Davies
Location : Charlie B's Backpackers, corner Madras and Gloucester Streets
Setting : Exterior wall on Gloucester Street side
Owner / administrator : Charlie B's Backpackers

Category : Mural
Title : Manchester Street car park Mural
Overall description : Mural shows unusual vehicles parked in car park; trains, planes, helicopters, bulldozers etc.
Location : Manchester Street car park
Setting : Exterior wall
Owner / administrator : Christchurch City Council

Category : Mural
Title : Floyd's Mural
Overall description : Shows greenery and tools used in craft workshop
Primary artist(s) : Tania Hoar
Location : Floyd's Workshop, Durham Street
Setting : Exterior wall
Owner / administrator : Floyd's Workshop

Appendix Three : ***Private Art in Central Christchurch Accessible to the Public***

Category : Sculpture
Title : A Sure Friend in Uncertain Times
Alternate title : 'The Family' and 'Mother Amicus'
Overall description : Group of figures symbolic of the family security which AMP aims to provide its clients
Primary artist(s) : Designed by Tom Bass
Media : Carrara marble
Approximate dimensions : h 1.83m w 2.44m
Location : AMP building, Worcester Street, off the Square
Setting : Placed in the entrance foyer to the right. Brown granite base matches interior cladding
Condition : Previously damaged, repairs done to main figures hand and chest
Owner / administrator : AMP
History : One of a possible set of six sculptures designed by Tom Bass for New Zealand AMP buildings. Originally placed on the building facade, but in 1975 when AMP changed buildings the sculpture was placed in the foyer where it is presently

Category : Sculpture
Overall description : Male figure with curling frond. Two tone through the application of a glaze
Primary artist(s) : Pen Akarana
Execution date : 1996
Media : Limestone
Approximate dimensions : h 2.2m w 1.4m
Location : Langwood House, Armagh Street
Setting : Left hand side of foyer, has green pot plants in front to keep people from leaning/sitting on it.
Owner / administrator : Mr A.T Gough
History : Created at the Symposium in North Hagley Park and sold at the following auction to Mr Gough. Had to be cut in to fit through the doors into Langwood House, cemented together.

Category : Lead light glass
Title : Untitled
Overall description : Three lead light glass panels based on the dominant topographical features of Canterbury, the Southern Alps and Westland. Screen printed historical images from the archive collection are included.
Primary artist(s) : Chris Maclean
Execution date : February 1992
Media : Lead and coloured glass
Approximate dimensions : h 1.47m w .82m (x3)
Location : National Archives building, Peterborough Street
Setting : Mounted in the entrance stairwell
Owner / administrator : National Archives

Category : Mural
Title : Conservation Mural
Overall description : An environmental representation of the Canterbury area. **Primary artist(s) :** Rick Edmonds
Execution date : c1991
Media : Acrylic paint on board
Location : Conservation building, Victoria Street
Setting : Situated at the rear of the entrance foyer. Has planter boxes with tussocks in front to tie into foreground
Owner / administrator : Conservation Department

Category : Sculpture
Title : The Law Relaxes
Overall description : Seven figures in various law associated attire, included are the characters John Mortimer (the author), and Rumpole (his character).
Primary artist(s) : Val Griffith Jones
Execution date : 1988
Media : Dacron filled fabric with steel inner supports
Location : Rumpole's Bar, Parkroyal Hotel, corner of Durham and Victoria Streets
Setting : Situated in a balcony alcove in the rafters of the Rumpoles bar.
Owner / administrator : Parkroyal Hotel

Category : Mural
Title : Port Hills Mural
Overall description : Large panorama of the Port Hills in tonal values and colour wash
Primary artist(s) : Sue Cook
Other collaborators : Rachel HarrÇ and Roland Logan assisted with printing
Execution date : 1988
Media : Canvas, acrylic paint and ink
Approximate dimensions : h 1.7m with 16m
Location : Convention Centre, Kilmore Street
Setting : Mounted on internal wall
Owner / administrator : Parkroyal Hotel, Christchurch
History : Originally commissioned for the Victoria street Cafe, Parkroyal. The mural was removed when the Parkroyal refurbished. An agreement was made for the murals long term loan to the Convention Centre in 1997.

Appendix Three :
Private Art in Central Christchurch Accessible to the Public

Category : Mural
Title : South Island Landscape
Overall description : Three panels with features of the South Island landscape blended into one conventional painting
Primary artist(s) : Robert McDowell
Execution date : 1988
Media : Paint on canvas
Approximate dimensions : h .15m w 2m (x3)
Location : Noahs Hotel, Oxford Terrace
Setting : Hung above reception in the entrance foyer
Owner / administrator : Noahs Hotel

Category : Sculpture
Title : Park Panorama
Overall description : Laser cut image inspired by Hagley Park in the autumn. The depiction is of the dappled effect of sun through foliage.
Primary artist(s) : Bruce Edgar
Execution date : 1996
Media : Sheet and mesh steel
Approximate dimensions : h 1.2m w 5.4m
Location : Regent on Worcester, Worcester Street
Setting : Mounted on the wall over the stairwell, looking on to the foyer
Owner / administrator : Hoyts Cinema Complex

Category : Mural
Overall description : Large convex panel. Features couple embracing, bull fight, and a Medusa head.
Primary artist(s) : Belinda Drum and Simon Endres
Execution date : c1992
Media : Paint on board
Location : Bardellis Licensed Deli-Cafe, Cashel Street
Setting : Mounted on the wall above dinning area
Owner / administrator : Richard Sinke, Bardellis

Category : Mural
Overall description : Large abstract mural made up of 19 panels
Primary artist(s) : Belinda Drum and Simon Endres
Media : Paint on board
Location : Wardinski's Restaurant, Cashel Street
Setting : Hung in the bar and round through the length of the restaurant
Condition : Has holes where notices have been attached. There is damage to a couple of panels where they have fallen on their corners.
Owner / administrator : Wardinski's

Category : Mural
Title : Le Bon Bolli Mural
Overall description : Classical theatrical theme incorporating the interior, such as the light coverings and the two levels
Primary artist(s) : Cameron Foggo
Execution date : July / August 1996
Media : Paint on wall
Location : Le Bon Bolli Restaurant, corner Worcester and Montreal Streets
Setting : The mural is painted onto the cupola ceiling and walls of the restaurant
Owner / administrator : Philip Kraal, Le Bon Bolli

Category : Sculpture
Title : Echo
Overall description : Suspended sculpture with the perception of a perspective drawing. Outline of a building with internal stairs
Primary artist(s) : Neil Dawson
Execution date : First installed 1981, reinstalled 1991
Media : Fibre glass tubing
Location : North Quadrangle, Arts Centre
Setting : Suspended above the Quad, surrounded by Gothic architecture
Owner / administrator : Ross John Clark Memorial Art Collection
History : The sculpture was intended as a short term installation. However the sculpture was damaged and had to be removed. Ten years later *Echo* was reinstalled.

Category : Sculpture
Overall description : Group of three sculptures that are angular representations of busts. All have dark stained tree trunk plinths. There is a metal lining under the limestone.
Media : Limestone
Location : Dux de Lux, Arts Centre
Setting : Placed on a grass area in the courtyard of the Dux de Lux, in the Arts Centre
Owner / administrator : Dux de Lux, Richard Sinke
History : Bought from the auction after the Hagley Park stone symposium

Category : Sculpture
Overall description : Faces poking out of vegetation/ trees
Primary artist(s) : Matthew Robertson
Execution date : c1993
Media : Limestone on tree trunk plinth
Location : Dux de Lux, Arts Centre
Setting : Placed beside the path outside the restaurant, a path that also leads to the main courtyard
Owner / administrator : Dux de Lux, Richard Sinke
History : Carved on site as promotion

Category : Sculpture
Overall description : Fantasy sculpture, Mother Earth with dragons astride a turtle.
Primary artist(s) : Catherine Thornton
Media : Limestone
Location : Dux de Lux, Arts Centre
Setting : Placed on the grass frontage on the corner of Montreal and Hereford Streets
Owner / administrator : Dux de Lux, Richard Sinke
History : Originally was placed on a plinth but was knocked off and damaged several times, so now it is placed on the ground.

Category : Mural
Title : Fall of the Rebel Angels
Overall description : Angels in cloudy sky from perspective below
Primary artist(s) : Cameron Foggo
Execution date : 1996
Media : Paint on ceiling
Location : Principal Design, Colombo Street
Setting : Painted onto an area of the curved ceiling in the middle of the clothing retail shop
Owner / administrator : Principal Designs

Category : Mural
Overall description : Lead light with bright coloured glass and some convex glass. Lit from behind. Colours include green, blue, white, dull red and a orange, gold.
Primary artist(s) : Mark Fazackerley
Foundry / fabricator : Graphic Glass
Execution date : c1989
Media : Lead, coloured glass
Approximate dimensions : h 3.06m w 8.52m
Location : BNZ building, Hereford Street
Setting : The stained glass mural makes up the left wall of the foyer entrance
Owner / administrator : BNZ

Category : Sculpture
Title : Javelin Thrower. Athene
Overall description : Female figure in the action of throwing a javelin
Primary artist(s) : Roderick Burgess
Execution date : 1995
Media : Fibre glass cast, painted patina to resemble bronze
Approximate dimensions : h 1.20m w 1.50m
Location : Millennium Hotel, Colombo Street
Setting : Placed on the centre of the foyer bar, surrounded by bottles and glasses
Owner / administrator : Millennium Hotel Group

Category : Mural
Overall description : A giant fish mural with a very textured finish and surrounded by silver leaf
Primary artist(s) : Junji Hozaki and Elko Nakase
Other collaborators : Art students from Japan
Execution date : c1996
Location : Bar isn't it?, Hereford Street
Setting : Rear wall of restaurant
Owner / administrator : Bar isn't it?

Appendix Four : Institutional Art in Central Christchurch Accessible to the Public

Category : Mural
Title : The Happy Mother
Overall description : Textured abstract work
Primary artist(s) : Rudolf Boelee
Execution date : 1981
Approximate dimensions : h 2.2m w 2.57m
Location : Christchurch Women's Hospital
Setting : Mounted onto wall in stairwell
Owner / administrator : Christchurch Women's Hospital

Category : Mural
Title : Emergency Department Mural
Overall description : 294 glass tile mural. Depicting Christchurch and the Canterbury region from Kaikoura to Timaru
Primary artist(s) : Rena Jarosewitsch
Execution date : c1992
Media : Glass
Approximate dimensions : h 1.68m w 10.08m
Location : Christchurch Public Hospital
Setting : Emergency Department waiting room
Owner / administrator : Christchurch Public Hospital

Category : Sculpture
Title : Hyman Marks bust
Overall description : Bust of Hyman Marks
Primary artist(s) : William Trethewey
Execution date : 1925
Approximate dimensions : h .76m w .58m d .38m
Location : Christchurch Public Hospital
Setting : Hospital reception area
Owner / administrator : Christchurch Public Hospital

Category : Mural
Title : Te Ao O Nga Atua
Overall description : Carving narrating a Maori legend
Primary artist(s) : Cliff Whiting
Execution date : c1988
Media : Wood
Location : Christchurch Polytechnic
Setting : Stairwell of the Information and Enrolment building
Owner / administrator : Christchurch Polytechnic

Appendix Five : Religious Art in Central Christchurch Accessible to the Public

Category : Monument

Title : Bishop Harper Memorial

Overall description : Memorial to Bishop John Chitty Harper, the first bishop of Christchurch who died 28 December, 1893. The memorial consists of a life sized effigy in full episcopal robes laid on top of a cenotaph.

Primary artist(s) : Francis John Williamson (1833-1920)

Other collaborators : Cenotaph was designed by Benjamin J. Mounfort

Media : Marble sculpture mounted on Canterbury stone cenotaph with limestone and graphite inlay

Approximate dimensions : h 1.57m w 2.44m d 1.09m

Location : Christchurch Cathedral, Cathedral Square
Setting : North transept

Condition : The top of the crozier has broken off several times due to people climbing on the monument. Eventually part of the cross needed replacing. The new section is more highly polished than the rest of the crozier. A steel bar has also been added for support to the top of the cross so that it could sustain a heavier weight.

Owner / administrator : Christchurch Cathedral

History : When the Bishop Harper Memorial was moved to the North transept a bottle containing a note was found in the base. In the memorial's new position a new bottle and note were placed within the memorial.

Category : Monument

Title : Selwyn Memorial Pulpit

Overall description : Memorial to commemorate George Augustus Selwyn the first Bishop of New Zealand. The reliefs illustrate scenes from the life of Bishop Selwyn; preaching to the Maoris, welcoming Bishop Harper, forming the constitution for the church of New Zealand, and the consecration of Bishop Patterson.

Primary artist(s) : Designed and carried out under the direction of Benjamin J. Mounfort

Other collaborators : Relief sculptures prepared by John Roddis, Birmingham, and completed by R. L. Clark.

Erection date : First used All Saint's Day, 1884

Media : Carved limestone pulpit with inlaid marble reliefs. Grey stone columns and base.

Approximate dimensions : h 1.69m w 3.12m

Location : Christchurch Cathedral, Cathedral Square

Setting : Front of the nave to the left side

Owner / administrator : Christchurch Cathedral

Category : Embroidery

Title : Dossal for High Altar

Alternate title : The Burst of Life from the Three Crosses of Calvary

Overall description : Designed to suggest a burst of life in pink and gold flickering flame shapes. Appliqué embroidery: made up of four sections some textures flat, others shiny (achieved through cloth reversal).

Primary artist(s) : W.A Sutton

Other collaborators : Mrs B. Manning, and the Canterbury Embroiders' Guild

Execution date : 1981

Media : Fabric, thread, and gold twist

Approximate dimensions : h 1.93m w 3.15m

Location : Christchurch Cathedral

Setting : Placed as a backdrop to the high altar

Owner / administrator : Christchurch Cathedral

History : The Dossal was presented by the Canterbury Embroiders' Guild to the Cathedral for the centennial. After installation it was discovered that with certain lighting the cross and candlesticks cast a shadow on the dossal resembling the three crosses of Calvary.

Category : Monument

Title : Stanley Font

Overall description : Font design theme similar to the Selwyn Memorial Pulpit, white stone font with medallions and four grey columns.

Primary artist(s) : Designed by Benjamin J. Mounfort

Execution date : 1881

Media : White Castle Hill stone with relief carvings in grey Hoon Hay stone. Inlaid copper bowl

Approximate dimensions : h 1.22m w .92m d .92m

Location : Christchurch Cathedral

Setting : Nor'west corner of the nave

Owner / administrator : Christchurch Cathedral

History : Erected by Arthur Penrhyn Stanley, Dean of Westminster to his brother Captain Owen Stanley.

Appendix Five :
Religious Art in Central Christchurch Accessible to the Public

Category : Monument
Title : Font Cover
Primary artist(s) : Designed by Benjamin J. Mountfort
Other collaborators : Andrew Swanston, Thomas Merreath, Charley Williams, Robert Wakefield, and James Murphy
Execution date : 22 January, 1892
Media : Carved and painted wood with some attached fabric
Approximate dimensions : h 2.13m w .92m d .92m
Location : Christchurch Cathedral
Setting : Nor'west corner of the nave
Owner / administrator : Christchurch Cathedral
History : In memory of Francis Grellier Stedman who died 1891. When halogen lights were put in the base a note was found from Andrew Swanston giving a basic account of making the cover.

Category : Monument
Title : Scott Centennial Windows
Overall description : Three stained glass windows with the theme of the Christ's transfiguration. Included are the symbols of the passion and examples of Canterbury fauna.
Primary artist(s) : Initial design by W.A Sutton
Foundry / fabricator : Millar Studios, Dunedin adapted design after W.A Sutton
Execution date : 1981
Media : Stained glass
Location : Christchurch Cathedral, Cathedral Square
Setting : North Transept
Owner / administrator : Christchurch Cathedral
History : Donated by Archibald James Scott for the Cathedrals centennial

Category : Monument
Title : Puatt and Tukatuku Memorial
Overall description : Four panels of weaving dedicated to the memory of William Allan Pyatt, Bishop of Christchurch 1966-1983. The outer panels depict Roimata, the splashing of tears, the memorial and redemption of loved ones. The inner panels depict Poutama, stairway to heaven
Primary artist(s) : Directed by Mae Taurua
Other collaborators : Rolleston Prison inmates, visitors to the Cathedral
Media : Native flax, leather, and rimu
Approximate dimensions : h 1.69m w 3.12m
Location : Christchurch Cathedral
Setting : North wall of the Cathedral
Owner / administrator : Christchurch Cathedral

Category : Mural
Title : Waitaha
Overall description : Three sided column painted with Maori representation of the story of the Waitaha people and their place.
Primary artist(s) : Cath Brown
Other collaborators : Art students helped with the painting
Media : Acrylic paint on particle boards
Approximate dimensions : h 7m
Location : Alersgate Centre, Methodist Mission, Durham Street
Setting : Situated to the rear of the foyer
Owner / administrator : Methodist Mission

Category : Stained glass window
Overall description : Two windows with a depiction of Canterbury mountains, and rivers braiding across the plains
Primary artist(s) : Graham Stuart
Execution date : c1996
Media : Stained glass
Location : Knox Church, corner of Bealey Avenue and Victoria Street
Setting : Rear of church
Owner / administrator : Knox Church

Category : Stained glass
Overall description : Four stained glass panels of abstract design set into the backdrop of the altar.
Primary artist(s) : Rena Jarosewitsch
Execution date : c1993
Media : Stained glass
Approximate dimensions : h .45m w .45m
Location : Knox Church, corner or Bealey Avenue and Victoria street
Setting : Knox Chapel
Owner / administrator : Knox Church

Category : Monument
Title : Runner for the Nurses' Memorial Chapel
Overall description : A woven carpet commemorating the three nurses associated with the chapel in symbolic forms.
Primary artist(s) : Nicola Jackson
Foundry / fabricator : Dilana Rugs, Christchurch
Execution date : 1994
Media : Wool
Approximate dimensions : 12.5m
Location : Nurse's Memorial Chapel, Riccarton Avenue

Setting : Located down the centre aisle
Owner / administrator : Nurse's Memorial Chapel
History : Made for the "Tales Untold: unearthing Christchurch histories" in association with Heritage week. Funds were raised in order for it to remain a permanent fixture in the chapel.

Category : Stained Glass
Title : Magnificat
Overall description : The work is a celebration of the Catholic belief that the church is buried in Heaven. Lightish colours down the sides signify the 12 tribes of Israel, the triangles express the movement towards Heaven, and the oval at the top signifies Mary's space. (From the artist)
Primary artist(s) : Philip Truettum
Foundry / fabricator : Graham Stuart
Execution date : 1980
Media : Lead, coloured glass
Approximate dimensions : w 1.66m
Location : Cathedral of the Blessed Sacrament, Barbados Street
Setting : Wall of the Lady Chapel
Owner / administrator : Cathedral of the Blessed Sacrament
History : Commemorates the Cathedral's 75th Jubilee

Category : Sculpture
Title : Christ has died-Christ has risen
Alternate title : Tabernacle Screen Doors
Overall description : The screen doors depict the theme; Christ has died-Christ has risen. The first screen shows Mary cradling the dead Christ, the second shows the resurrection, Christ's triumph over death.
Primary artist(s) : Ria Bancroft
Foundry / fabricator : Morris Singer Foundry, England
Execution date : In place and dedicated June 1977
Media : Bronze
Approximate dimensions : h .51m w .76m
Location : The Cathedral of the Blessed Sacrament
Setting : The Blessed Sacrament Chapel
Owner / administrator : The Cathedral of the Blessed Sacrament

Category : Weaving
Title : Earth and Heaven United
Alternate title : Earth with Heaven United, and Christ the Lord of All

Overall description : Abstract design with colours sympathetic to the bronze Tabernacle screen doors.
Primary artist(s) : Ida Lough
Execution date : In place and dedicated June 1977
Media : Wool
Approximate dimensions : h 2.74m w 2.44m
Location : The Cathedral of the Blessed Sacrament, Barbados Street
Setting : The Blessed Sacrament Chapel
Owner / administrator : The Cathedral of the Blessed Sacrament

Category : Stained Glass
Title : Window of the Guardian Angel
Overall description : One of a group of seven windows from the old Barbadoes street Cemetery Chapel, The other six are in the Robert McDougall collection.
Execution date : c1864
Media : Lead, coloured glass
Approximate dimensions :
Location : Christchurch Hospital, Riccarton Avenue
Setting : Rear of Christchurch Hospital Chapel
Owner / administrator : Christchurch Hospital
History : When the Barbadoes Street Cemetery Chapel was demolished in 1955 the windows were stored in a council yard. In the early 1980s when it was decided to tidy up the yard the windows were to be removed and scrapped. The driver of the truck offered to take the windows which he passed on to a dealer. In 1986 and several dealers later Graham Stewart purchased five of the windows and then resold them to the Robert McDougall Art Gallery. Another window was located in Queenstown about to be incorporated into a house, the Robert McDougall was able to purchase this also. The seventh window was purchased by the The Pumphouse (architectural antiques) where it remained unsold for a number of years. This is the window that is now incorporated in the Hospital Chapel.