House

46 Roxburgh Street

Image: Charles Collins, 2015

Summary of heritage significance

- 46 Roxburgh Street is a good representative example of an Edwardian villa and is notable for its ornate brick and rendered street façade.
- This distinctive brick and rendered house makes a strong contribution to the residential streetscape of Roxburgh Street and is a minor local landmark.

| District Plan:	Map 16, reference 263
Legal Description:	LOT 1 DP 1324
Heritage Area:	None 2013
HPT Listed:	Category II ref 1391 (deficient registration 2013)
Archaeological Site:	Central City NZAA R27/270
Other Names:	
Key physical dates:	1904
Architect / Builder:	Architect: James Bennie
Former uses:	House
Current uses:	House
Earthquake Prone Status:	SR269396 , Bdg StrengthInv, Bldg -Added to List Due To Heritage Status, Outside Earthquake Prone Policy,

Extent: CityView GIS

1.0   Outline History

1.1 History

This brick villa was designed in 1904 by James Bennie for George Treadgold.[1] It was later in use as a boarding house run by Margaret Manning in 1929. [2]

The house was built on part of Section 378 which was subdivided both in the 19th and early 20th centuries. The Thomas Ward survey map shows that by 1892 the original 'town acre' had been subdivided into four unequal parts. The northern half of the original section had been divided into three long narrow sites, each with a moderately sized cottage or house built on it. The southern half of Section 378 featured a large house at the rear (east) of the site. All of these buildings have since been removed or demolished.

1.2 Timeline of modifications
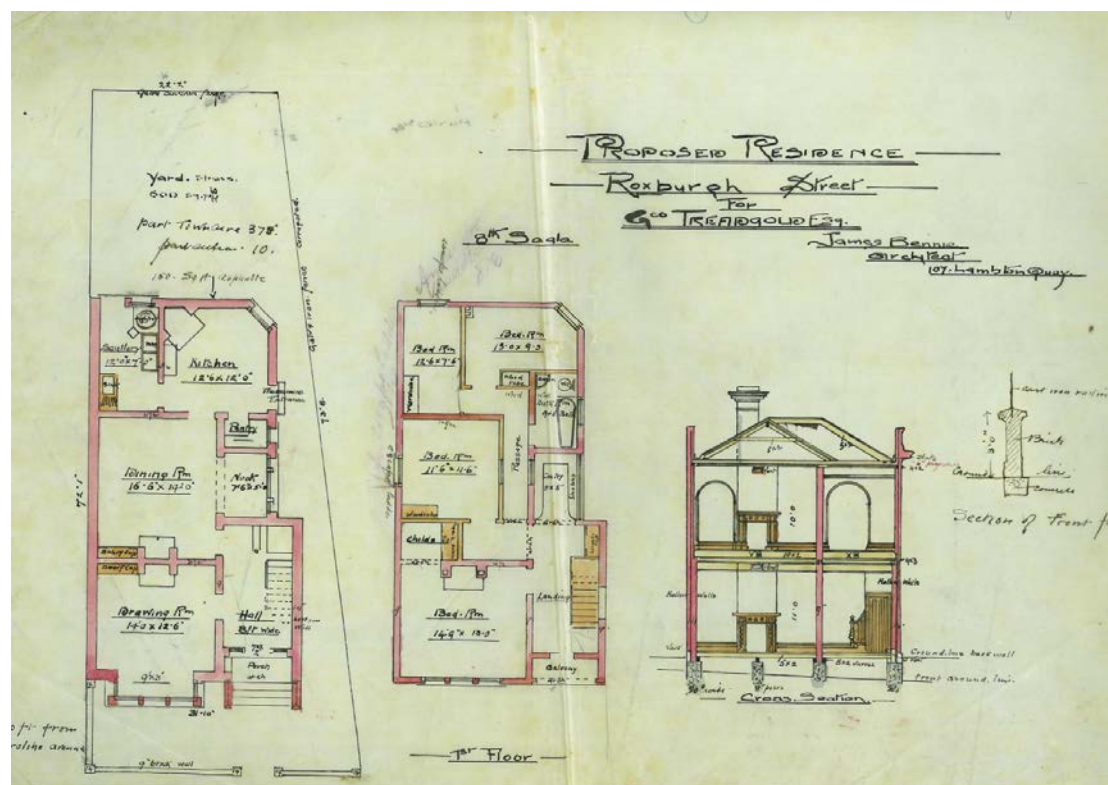
1904 Plan as proposed. WCC Archives ref 00053_114_6281

1902	00233:74:1902/46; Mrs R Scott re leave to build at Roxburgh Street
1904	00053:114:6281; 46 Roxburgh Street, dwelling. Applicant: J Bennie. Owner: G Treadgold. Architect: James Bennie.
1928	00432:462:38764; 46 Roxburgh Street
1969	00058:629:C29235; 46 Roxburgh Street, dwelling alterations - replace shed

[1] WCC Archives ref 00053_114_6281; WCC heritage inventory 1995
[2] A QUESTION OF NOTICE *Evening Post*, , 10 December 1929, Page 12

1982	00432:462:38763; 44, 46, 48, 50, 52 Roxburgh Street
1993	00060:80:3002; 46 Roxburgh Street, dwelling additions and alterations
2000	00078:776:61395; 46 Roxburgh Street, interior refurbishment and dwelling and new carport
2000	00078:1719:68179; 46 Roxburgh Street, new carport, amendment
2008	00078:3477:180736; 46 Roxburgh Street, alter first floor bathroom.

1.3 Occupation history

Not Assessed

1.4 Architect

BENNIE, James, 1874-1945

James Bennie was born in Ayrshire, Scotland. He emigrated to New Zealand in 1880 and settled in Brunnertown near Greymouth. In the early 1890.s he attended the Working Men's College in Melbourne, Australia, where he studied under artist and architect Thomas Searell. On completion of his studies he returned to Greymouth and set up in practice as an architect. In 1903 Bennie moved to Wellington and went into practice with E.C. Farr before establishing his own practice in 1905.

Some of Bennie's designs include the Albermarle Hotel, Wellington (1905), the Carnegie Library at Levin (1910), the Karori Methodist Church (1912), and the Oriental Bay Tea Kiosk (1912, demolished 1978). He designed a number of theatres including Kings (1910), Queens (1916), the Crown (1916) and Paramount (1917), all in Wellington. He was responsible for the design of many houses including the Wedge, Glenbervie Terrace (1906) and his own house in Salamanca Road (1907), both in Wellington. He also had an interest in prefabricated house design.

Bennie was an inaugural member of the New Zealand Institute of Architects, founded in 1905, and was later elected a Fellow. He retired in 1935 and his son Malcolm, who had joined his father in 1927, continued to run the practice.

2.0   Physical description

2.1 Architecture

46 Roxburgh Street is a two-storey Edwardian villa that is unusual for its construction materials – brick and render.

The street façade is an ornate mixture of facing brick, rendered mouldings and cast iron railings. The main entrance door is set back into a recessed porch, and the door screen is notable for the extent of the stained glass that includes the door glazing, the side screens and the fanlights. The entrance porch is marked by a large rendered arch and this is repeated at first floor level balcony. The balcony railing is a fine example of cast iron work.

There is a rectangular bay window at ground floor level that is inset with five arched sash windows; three linked sash windows to the west (street) and a single sash window to the north and south of the bay. The bay window supports a small balcony at first floor level that is adorned with cast iron inset panels and the heavy rendered handrail is topped with a row of urns. A group of three linked sash-windows, each with an arched head, sits behind the balcony.

The roof is concealed behind a brick and rendered parapet that is topped by four rendered urns. The parapet features a small entablature that sits above the bay window / linked sash windows. The cornice is 'supported' by a series of brackets and consoles.

The front fence and gates are also notable. The fence is made up of a rendered plinth and low brick wall that is topped with a narrow band of cast iron railings. The gates are fixed to a pair of brick pillars that are each topped with a large rendered coping.

The house is an unusual mix of standard Wellington timber-villa components – for example porches, balconies and bay windows, but executed in timber, render and cast iron. The overall effect is that of a fine middleclass dwelling that is, perhaps, the grandest in the street.

2.2 Materials

Brick
Render
Concrete foundations and piles
Cast iron railings

2.3 Setting

Roxburgh Street is lined with one and two-storey houses, cottages and villas that date from the late 19th to the early 21st centuries. No. 46 is flanked to the south by a much-modified two-storey Edwardian timber-villa that appears to have been divided into flats. The house is surrounded to the north and east by a drab modern c.1980s development of motel-style townhouses.

2.4 Sources

A QUESTION OF NOTICE Evening Post, 10 December 1929, Page 12

WCC Archives ref 00053_114_6281

WCC Heritage Inventory 1995

3.0   Criteria for assessing cultural heritage significance

Cultural heritage values

Aesthetic Value:
Architectural: *Does the item have architectural or artistic value for characteristics that may include its design, style, era, form, scale, materials, colour, texture, patina of age, quality of space, craftsmanship, smells, and sounds?*

46 Roxburgh Street is a good representative example of an Edwardian villa and is notable for its ornate brick and rendered street façade.

Townscape: *Does the item have townscape value for the part it plays in defining a space or street; providing visual interest; its role as a landmark; or the contribution it makes to the character and sense of place of Wellington?*

This distinctive brick and rendered house makes a strong contribution to the residential streetscape of Roxburgh Street and is a minor local landmark.

Group: *Is the item part of a group of buildings, structures, or sites that taken together have coherence because of their age, history, style, scale, materials, or use?*

Historic Value:
Association: *Is the item associated with an important person, group, or organisation?*

Not assessed

Association: *Is the item associated with an important historic event, theme, pattern, phase, or activity?*

Not assessed

Scientific Value:
Archaeological: *Does the item have archaeological value for its ability to provide scientific information about past human activity?*

Central City NZAA R27/270

Educational: *Does the item have educational value for what it can demonstrate about aspects of the past?*

Technological: *Does the item have technological value for its innovative or important construction methods or use of materials?*

Social Value:
Public esteem: *Is the item held in high public esteem?*

Symbolic, commemorative, traditional, spiritual: *Does the item have symbolic, commemorative, traditional, spiritual or other cultural value for the community who has used and continues to use it?*

Identity/Sense of place/Continuity:
Is the item a focus of community, regional, or national identity?
Does the item contribute to sense of place or continuity?

The house has had few intrusive modern alterations or additions over the past 100+ years and contributes to the sense of place and continuity of Mount Victoria.

Sentiment/Connection: *Is the item a focus of community sentiment and connection?*

Level of cultural heritage significance
Rare: *Is the item rare, unique, unusual, seminal, influential, or outstanding?*

The house is a relatively rare example of a brick and rendered Wellington villa, a building type that is more usually associated with timber construction.

Representative: *Is the item a good example of the class it represents?*

The house is a good representative example of a two-storey Edwardian villa

Authentic: *Does the item have authenticity or integrity because it retains significant fabric from the time of its construction or from later periods when important additions or modifications were carried out?*

The street façade (including the front fence and gate) has had few major alterations and retain much of the original built fabric

Local/Regional/National/International
Is the item important for any of the above characteristics at a local, regional, national, or international level?

The house has local significance.

4.0   Appendix

Research checklist (desktop)

Source	Y/N	Comments
1995 Heritage Inventory	Y	
2001 Non-Residential heritage Inventory	None	
WCC Records – building file	None	
WCC Records – grant files (earthquake strengthening, enhancement of heritage values)	None	
Research notes from 2001 Non-Residential heritage Inventory	None	
Plan change?	None	
Heritage Area Report	None	
Heritage Area Spreadsheet	None	
Heritage items folder (electronic)	Y	
HPT website	None	
HPT files	None	
Conservation Plan	None	
Searched Heritage Library (CAB 2)	Y	

Background research

Insert any relevant background information into this section. This may include:
- *Additional plans, such as those for alterations*
- *Chunks of text from other sources such as Cyclopedia of NZ, Papers Past*
- *Additional images*