



# FRIENDS of BOLTON STREET CEMETERY INCORPORATED

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<http://www.boltoncemetery.org.nz>

NEWSLETTER No 94 NOVEMBER 2022

Editor: Kate Fortune

## OUR MUSEUM REOPENS WITH NEW DISPLAYS



The transformation of our small museum has been successfully achieved! Work on the new displays was completed in late October, and President Jenny Button welcomed guests to a formal opening on Friday 28 Oct 2022, just in time for Heritage Week.

The official Mihi Whakatau was given by Taku Parai, and the cutting of the ribbon (*below right*) was done by Councillors Nicola Young and Nīkau Wi Neera.

We have been getting great feedback from members, rating it ‘fascinating’, ‘beautifully presented’ and ‘very informative’.

*The steering committee in the photo below, David Dunsheath, Jenny Button, Kate Fortune and Priscilla Williams, join the two Councillors (centre) with Karl Noldan (WCC) between Jenny & Nicola, and project manager, Lara Simmons of Trestle Creative (2<sup>nd</sup> from right).*

*Photos: Michael Clements & Amalia McLaren-Brown*



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## DAFFODIL REPORT

In the spring of 2019 Karl Bale looked at the daffodils flowering in Bolton Street Cemetery and imagined a golden vista of expanded daffodil planting. Karl saw the hardy daffodil as a tribute to the whanau of those buried in the cemetery: like the daffodils, families had persevered through many dark days. The appearance of the first narcissus is a sign that winter is coming to an end, a symbol of renewal and remembrance.

Karl's passion and determination to increase daffodil planting in the Bolton Street cemetery soon drew support – from the Friends, from David Sole (Manager Botanic Gardens), and from Clare Shearman (Plant Collections) – and the project started to take shape. Clare's plan was to enhance the visitor experience, planting more daffodil bulbs and adding to the relaxed and informal character of the cemetery.

Giving life to Karl's vision required Clare's horticultural knowledge and wide experience in public garden design. She uses subtlety, merging the unexpected with the known and ordinary. Her design acknowledges the cemetery's historic importance, while incorporating the release of new daffodil varieties in Aotearoa, and the evolution of Botanic Garden design. The precise formal floral beds and geometric designs of the 1900s contrast with the wild garden areas which gained popularity among Wellington gardeners in the early decades of the twentieth century. This silent tension between formal and informal planting in the Botanic Gardens is described by Katherine Mansfield in her 1907 vignette *In the Botanic Gardens*, where 'a subtle combination of the artificial and the natural' leads to 'a sunlit wonder of chiming daffodils'.

During the 1890s, when the Bolton Street Cemetery was closed to all new graves, it was overgrown and wild. At the same time the popularity of daffodils had rapidly increased, and in 1898, for example, the Wellington Horticultural Society's show was dedicated entirely to daffodils. Since then, hybridised varieties increasingly overwhelm the daffodil bulb market. The noted hybridiser John A Hunter first exhibited in 1945, and won the NZ National Daffodil Society gold medal in 1997. When asked what fuelled his passion for daffodil breeding, he replied, 'The thrill. Every year walking out and seeing new varieties flowering ... there is always something entirely different.'

In a heritage cemetery, there is a tension between the old and the new. From the beginning of the daffodil project Clare Shearman searched for *heritage* daffodils because they fitted well with the topography and values of a heritage cemetery, but sourcing heritage bulbs when hybrid varieties have taken over is a challenge.

In September as visitors exit the Denis McGrath footbridge walking towards the upper cemetery, their eyes will feast upon bright yellow daffodils nodding furiously in the Wellington wind above Lyon Path. Striking examples of daffodils flowering within the curbs and decorative cast-iron railings surrounding graves include the family graves of Sarah Anne Mitchell who died on 25 May 1881 aged 44, and John Jamieson who died on 16 December 1879 aged 17 months. (*See back page.*)

This style of contained planting reflects the horticultural design preferred by the first superintendents of the Wellington Botanic Garden, for formal planting within self-contained beds. It was familiar to horticulturalists trained in Britain but it was also

immensely popular among residents and visitors wanting to tame Wellington's wild landscape. In Britain formal garden design had been revolutionised by the visionary gardener William Robertson who published the influential best-selling book *The Wild Garden* (1871). According to Winsome Shepherd and Walter Cook in *The Wellington Botanic Garden* (1988), William Robertson's proposal that 'the flower garden should burst out of the strait jacket of the formal garden and invade the woodlands and meadows' meant that the Botanic Gardens gradually became more natural, with good design, awareness of botanical trends and knowledge of soil and plants.

Daffodil plantings in the cemetery reflect contemporary garden design, evident in the recent planting off Robertson Way. The idea of the wild garden flourishes here although the term 'wild' hides the knowledge and experience of Clare Shearman and the skill and patience of the Heritage Gardens team. Daffodils in Wellington must be maintained artificially as most bulbs stop producing flowers after a few years.



*Two images above show daffodils flowering in an unchecked natural setting above Robertson Way, and near Hart Path.*



Keen gardeners will spot the rich mulch added to enrich the clay soil, the uniform growth, the use of mixed varieties and the healthy foliage. The final image (*left*) shows how the careful bricked verge around a tree trunk still allows daffodils to escape from confinement. Note also the different varieties used, the harmony, the placement and the mulching. Do these images show the wild, untamed, unbounded daffodil? Most definitely not. As Karl Bale points out: 'Daffodils in bloom dispel the gloom of winter, are a worthy emblem of the Cancer Society and bring back sunny memories.' With grateful thanks to David Sole, Clare Shearman and the Heritage Gardens team.

**Anne Phillips**

## CALLIOPE MEMORIAL STONE: A UNIQUE RELIC

In our new museum display, five memorials of special interest are mounted on the south wall. Four are tombstones but one is our only memorial stone, designed not to mark a grave but to be inside a building. This Royal Navy stone from the NZ Wars memorialises six crew members from HMS *Calliope* who died while the ship was on active service in New Zealand waters. It possibly may be New Zealand's only existing memorial tablet made of sandstone and is certainly one of its oldest, so it is an important historical relic.

### The Ship and the Crew Deaths

HMS *Calliope* was a 28-gun frigate, launched in October 1837, which first saw action in Canton from 1841-42 in the First Anglo-Chinese War. Under the command of Captain Edward Stanley and with a complement of 26 guns and 220 men, *Calliope* left Plymouth, England on 18 August 1845, sailing for Hobart, Australia, and then on arrival at Hobart, ordered to New Zealand leaving on 18 December. Stationed here for 2½ years, it was at first in the north, where the ship's Royal Marines saw action in the Northern War and one, Royal Marine William **Minifie**, was killed at the siege of Ruapekapeka Pā in January 1846.

The ship operated mainly between Wellington, Whanganui and Nelson from late February 1846 until October 1847. During the Wellington conflicts it transported troops between Wellington and Porirua. A ship's boat commanded by Midshipman Henry McKillop patrolled the Pāuatahanui Arm of Porirua Harbour, exchanging fire with Māori forces. *Calliope* took Te Rauparaha of Ngāti Toa to Auckland as a prisoner after he was captured at Taupō pā (Plimmerton) in July 1846.

During its time in this central region, five crew members died, although it appears that only Leading Seaman William **Roberts**, Captain of the Mizzen Top, was killed in action. On 6 August 1846, Roberts 'fell gallantly' on a steep ridge near the summit of what is now known as Battle Hill, 40 km northeast of Wellington, and was buried near the battlefield with another British casualty. A headstone now marks their grave.

### HMS CALLIOPE INSCRIPTION

#### SACRED TO THE MEMORY

of the

Undermentioned Men belonging to H.M.S. *Calliope* who departed this Life in the manner stated against their Names and to their Memory's this Stone is erected by their Surviving Shipmates as a token of their respect.

WILLIAM MINIFIE *Royal Marine* who Fell whilst gallantly engaged in the attack on the Rebel Chief Kawitti [sic] at Ruapekapeka Pah on the 11th day of January 1846.

Also WILLIAM ROBERTS *Capt. Miz. Top* who Fell gallantly in the attack on Rangihaeata at Horokiwi on the 6th day of August 1846.

Also THOMAS JONES *Boy* who was Killed by Falling from aloft on the 8th day of September 1846.

Also JOHN ELSON *Seaman* who Died on the 10th day of February 1847.

Also JOHN CLATWORTHY *Seaman* who was Drowned in an attempt to cross the Bar at Wanganui on the 30th day of March 1847.

Also HENRY MAY *Pursers Steward* who Died on the 13th day of April 1847.

The four remaining men listed on the *Calliope* memorial appear to have died in accidental circumstances, two of them while on duty. Boy 2nd Class Thomas **Jones** 'fell from aloft' on 8 September 1846. Seaman John **Clatworthy** drowned with another sailor, presumably not from the *Calliope*, while attempting to cross the Whanganui Bar on 30 March 1847. Able Seaman John **Elson** and Pursers Steward Henry **May** probably died from illness as no cause is recorded. Jones, Elson and May all had funerals in the original St Paul's church and were buried in the C of E section of the cemetery. None of these graves had permanent memorials and their plots are now unknown. It is likely they were in an area dug up for the motorway.

In October the ship transferred to Auckland (then the capital) and after ten months there, *Calliope* sailed for England on 3 August 1848 carrying 'invalids' of the 58th Regiment.

The memorial stone would have been carved and erected before the ship's departure and possibly before it left Wellington in 1847. It would have been no earlier than April 1847, the last recorded death on the stone, but more likely later in the year (September or October) once the news of the ship's reassignment was known.

### **The History of the Stone**

Examination of this memorial and photos of the Army memorial stone for Sgt Ingram and the 58<sup>th</sup> Regiment suggest both were made from identical imported blanks of the same sandstone. The Naval memorial has a more sophisticated, elaborate inscription than the Army one.

For the next few decades both memorial stones had a similar history. A minute from St Paul's vestry for 27 January 1863 records that the Army memorial (1846), together with the *Calliope* Memorial (c1847) and the William Wakefield original tombstone (c1848), were once attached to the south wall of St Paul's church. During alterations to the church all three stones were removed, as an indignant letter to the *Wellington Independent* in 1862 recounts: 'In a common paddock surrounding the sacred edifice, we stumbled across three monumental tablets, which were lying in a totally neglected condition, just as they had been hastily laid down.' Even if reinstated then, they soon would have been homeless again as the opening of St Paul's Cathedral on Mulgrave St in June 1866 led to the prompt demolition of the early church. A few parts were salvaged for a new mortuary chapel in the C of E cemetery, opened in December 1866. It appears that the memorial stones were moved to the interior of this mortuary chapel, being placed on or leaning against the end (southwest) wall, along with other tombstones. The *Calliope* stone was fixed to the wall either at that stage or later, because a 1968 Ministry of Works photo (in Margaret Alington's *Unquiet Earth*, p186) clearly shows its silhouette, formed when the chapel wall was painted at some stage. Unless it had been fixed in place, painters would surely have moved it rather than painting carefully around it.

After the cemetery closure in 1892 and the building of a new mortuary chapel in Karori, the 1866 building fell into disuse. Its damp, though romantic, site among the trees in the gully and spasmodic vandalism meant that a regular maintenance programme was needed but not always forthcoming. Although plans were made to move it, two fires in the mid-1960s sealed its fate. The small group of headstones still stored there, and the *Calliope* memorial stone, were moved after 100 years to a shed in the Karori cemetery. By this time the stone had broken in half. Some years earlier it had been taken from the wall and placed horizontally on the floor of the chapel as both the floor and the walls were rotting.

During the next decade, after considerable debate, it was decided to re-erect in the cemetery all the disinterred tombstones. They were sorted by area and in accordance to whether they were C of E or public. Although the *Calliope* stone was not a grave marker nor designed to be outside, it was placed in the ground with headstones from the C of E cemetery. We have not traced any discussion on this inappropriate decision but it may have been based on the lack of any suitable building at that time to house the stone or even a misunderstanding about its status. The reinstatement project was finished in 1979 and the replica chapel in 1990.

The new museum display provided the opportunity to restore the *Calliope* stone to a more suitable place – the south wall of the building, just as it used to be for 100 years. This will also ensure its preservation because the sandstone could deteriorate with long-term exposure in the ground. As it is a listed war grave under the care of the Ministry of Culture and Heritage, we have worked closely with their experts, both in exploring the history and in the arrangements for removal, conservation and placement. We were delighted to receive financial assistance from MCH for this project and hope that its new placement will allow more people to see this unusual memorial.

**Priscilla Williams**

## THE SEDDON MEMORIAL STATUE

As work on the Seddon Memorial draws nearer completion, a very rare opportunity was offered to the residents of Wellington to enjoy a face-to-face meeting with the bronze figure representing ‘the State in Mourning’, created by sculptor Henry Poole in 1910. She is now back in her original site, on top of the huge memorial.

The project is managed by the Ministry of Culture & Heritage, and the final phase involves earthquake strengthening as well as completion of all remaining conservation work and landscaping. Becky Masters-Ramsay, Senior Adviser, War Graves & National Memorials, reported recently: ‘This is a greatly complex project, and while the team have been working hard to keep to schedule, we have encountered a few delays. This means that project completion is now forecast for just prior to Christmas.’



Story: Kate Fortune. Photos: David Dunsheath, Megan Dugdale and Nick Perrin

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## CONSERVATION & REPAIRS 21/22

Having managed to complete a full programme of repairs in the previous financial year, it is disappointing to report that Covid problems finally caught up with us in FY 21/22 and that our repair programme funded by the Wellington City Council was substantially underspent for the first time in recent years. Not only was there difficulty



in getting the services of qualified tradesmen, but also there has been a long delay in getting an archaeological permit for a major repair that was programmed for this year but finally had to be postponed.

We have, however, made progress with restoration and reinstatement of wooden headstones this year. Before wooden headstones are put back into the ground, a new piece of treated pine is spliced onto each base and this becomes the section that goes below ground, thus preserving all of the original totara. This work is done by Gavin Smith (*pictured left, about to reinstate two wooden grave markers*).

Gavin made bases for and reinstated **DORSET** (H14-02) in the lower cemetery and **HOLDSWORTH** (P11-05) at the end of Woodward path. Work on these was described in an earlier newsletter. Gavin also mended two pickets on the fence for **McDOUGAL** (N09-04), broken recently by a fallen tree. He made a new base for the wooden headstone commemorating the three **HUTCHINSON** sisters who were the subject of a talk by Rosemary Bromley at our AGM last year. Rosemary also gave us a donation towards the cost of this restoration, done by Simon the Tombstone Doctor. This memorial had been badly relocated on a treacherous slope behind a bush so virtually invisible. It has now been moved to a more prominent position near the main path, so when walking down from the Seddon entrance look out for it on the right just past the path on the left to the lookout.

Some progress was made on private commissions. The marble **ROSS** tombstone (L08-13) on an in-ground grave near the upper shed was cleaned and the lead restored, thanks to a donation from descendants arranged by Barbara Boivin.



The red granite in-ground **FREW** grave (O08-04), on Sydney St Path (*pictured left*), has been recently cleaned. Jenny and Don Frew were long-time and possibly foundation members of the Friends of the BSC, and now both their names have been added, thanks to their daughter Jo Muckle.

An important private commission was the repair of the **BEETHAM** grave (G11-05) and building of steps down to it by the Beetham family, described in our last newsletter.

The **NICHOLAS/SHEPPARD** tombstones (I05-08) near Robertson Way also had the lead repaired and the incised lettering repainted in black. This work was paid for by a descendant of Thomas Nicholas and Dorothy Sheppard, Allan Sheppard, who was concerned that the lettering was no longer legible. One problem with painted lettering is that modern paints are not as durable on tombstones as the original leaded paint, but incised lettering makes accurate repainting possible.

Another descendant prompted us to consider the state of the **SEED** memorial (J14-26) which had been removed to a private residence at the time of the motorway construction then returned later. It had been rather inadvisably reinstated on a steep slope where soil had built up around it. A working bee volunteer dug down to its base to check, and found (well buried) one of the missing plaques from the original grave. This excavation and cleaning by volunteers met the request of the descendant to show all the names without the need to bring in a repairer.



And we are also pleased to have three more inscriptions added to our memorial wall for people buried in the cemetery whose graves cannot be located. These were Joseph **SILBERY**, Robert and Catherine **ARMSTRONG** and Martha **MOODY**.

*Priscilla Williams*

## A VETERAN OF THE AMERICAN CIVIL WAR

A seaman named Samuel HAYWOOD who had served in the Confederate Navy during the American Civil War was buried in the Public Cemetery on 28 December 1870 by the Rev. Cummins of the Presbyterian Church. However, not only is the location of his grave unknown, but also he was incorrectly recorded on the Public Cemetery Register (No. 361) as Samuel HAMOUT.

Researchers of the American Civil War had long been trying to locate his burial place, and an enquiry from one of these (Robert Taylor, QSM) stimulated research into the identity of Register No. 361.



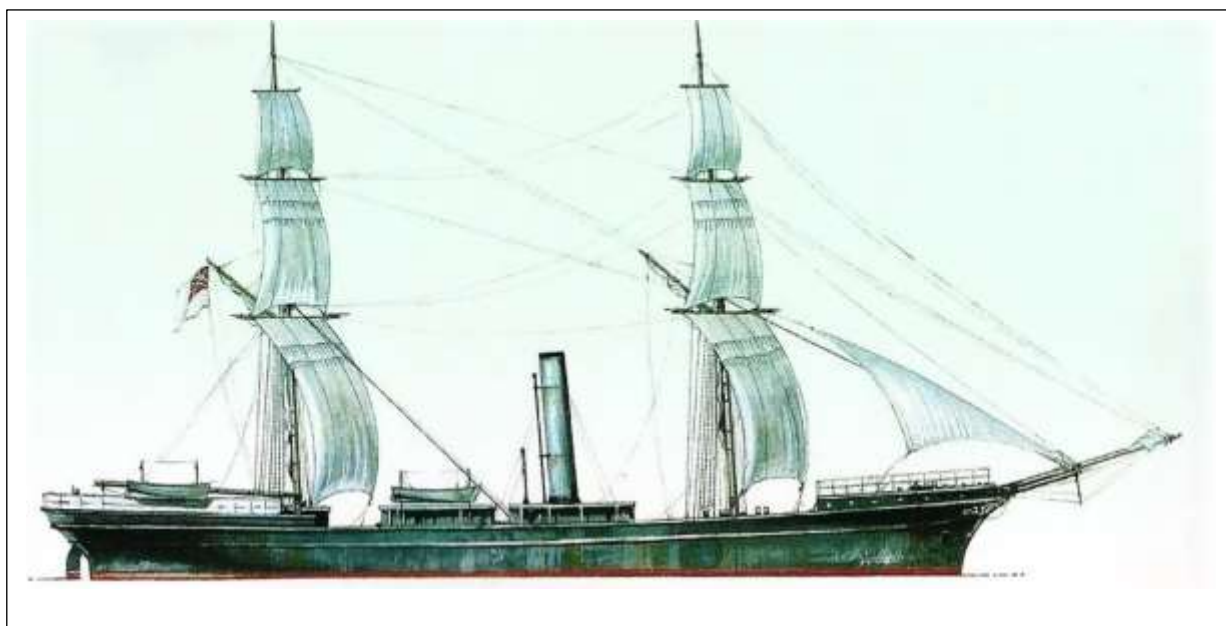
Although Register entry No 361 (*shown above*) clearly has his surname listed as HAMOUT, there is no doubt that the person who was buried on 28 December 1870 was named Samuel HAYWOOD, from newspaper reports of his death and inquest. These reports say his name was Samuel Haywood, a 28-year-old native of Liverpool, from the ship *Zingari* which had arrived in Wellington from Dunedin; on 26 December he was so ill that crewmates took him to the Colonial Hospital, but he died on the way. (The Public Cemetery Register that is still in use, is a copy made about 1932 by acting sexton, Mr T C Southward, because the original was in very poor condition. Southward carefully copied all the earlier entries – numbering 4081 – and obviously mistook the original longhand entry for HAYWOOD as HAMOUT).

Although Samuel Haywood was an Englishman, he was, indeed, the person the Civil War researchers were seeking, based on the facts they had about his service in the Confederate Navy in an iron-hulled and armed steamship, the CSS *Georgia*. But searching for evidence of his service on the *Zingari* presented more difficulties. There were at least two ships named *Zingari* that had frequented New Zealand waters. Most well known was a small coastal steamer active in the 1850s and 1860s, but this was not Samuel's last ship, nor were the other ships named *Zingari* that I researched. In fact, he was an Able Bodied (i.e. ordinary) seaman aboard the brig *Zingara*; and some newspaper reports had this correct.

Samuel Haywood, baptised in Liverpool as Samuel Richards Haywood on 11 April 1841, was the son of Thomas and Dorothy (née Richards) Haywood. His parents died when he was a young man, and he was living with an aunt when he first went to sea in 1860. In 1863 he signed off from the barque *Berbice* and signed on a newly Scottish-built steamship, SS *Japan*, as a 'trimmer', a job which involved redistributing the coal for the steam engines as it was progressively consumed, to keep the ship in 'trim' (i.e. to keep it balanced on an even keel).

The SS *Japan* sailed from Dumbarton, Scotland with a crew of 50, ostensibly on a trading voyage to the Far East; but in fact this was subterfuge, as the ship had been bought by Confederate agents to be converted to a warship with the collusion of British agents acting in breach of the UK's official neutrality in the American Civil War. Both sides in that conflict covertly bought ships and recruited British sailors to crew them.





*The CSS Georgia (built as SS Japan). Image from Osprey Publishing.*

Whether Samuel knew the voyage was not to the Far East is unknown, but on 6 April 1863 the *Japan* reached a rendezvous with a small steamer, the *Alar*, from Whitehaven, off the coast of France. The *Alar* was carrying guns and ammunition as well as replacement crew members for any who refused to continue once they learned the real purpose of the mission. The *SS Japan* then became the *CSS Georgia*, carrying the Confederate Flag, and destined to raid Union commercial ships in the Atlantic.

Samuel was one of the British crew who elected to stay on board after the true nature of the mission was revealed. He signed on to the *Georgia*, thereby becoming a mercenary in the Confederate Navy during a cruise that captured nine Union ships. However, the cruise was very brief, as it seems the *Georgia* had been poorly built and the hull leaked and needed extensive repairs in Cherbourg. In February 1864 it was found to be irreparable, and was decommissioned in Liverpool on 10 May 1864, ending Samuel's career as a Confederate naval man.

In 1866 the United States was trying to track down British sailors who had served in the Confederate Navy, seeking to hang them as pirates, so it appears Samuel signed on to other ships, keeping away from the United States. In 1868 he was admitted to the Dreadnought Seamen's Hospital for a week with bronchitis, and his next (and final) ship appears to have been '*the fast sailing brig ZINGARA*' (see advertisement, below).

The brig (two-masted sailing ship) *Zingara*, 202 tons, master Captain Ockendon, was built in Bideford, Devon in 1866, and first appears in New Zealand in early 1870 carrying a cargo of sugar from Mauritius to Dunedin, via Sydney. It spent the rest of the year shipping cargo and passengers around New Zealand, and taking cargo for Australia, Mauritius and London.

Samuel was a member of the crew (although it is not established whether he had joined the ship in Dunedin before its December voyage to Wellington, or if he had been a crew member in the voyage from Mauritius in early 1870).

The voyage from Dunedin to Wellington in December 1870 proved to be Samuel's last. His death while being taken to the Colonial Hospital was attributed to a lung

condition aggravated by his breathing of coal dust on steamships, including the CSS *Georgia*, and he was buried in the Public Cemetery in an unmarked grave, the location of which has been lost. The day after his burial, the *Zingara* was due to sail from Wellington to Napier, and thence direct to London.

Some three years after his death, he was listed in a register of deceased British seamen as a 29-year-old AB on the *Zingara* who had died in Wellington on 26 December 1870, his personal effects having been sold, and the remark ‘*In debt*’ appended. He had no surviving relatives.

I thank Robert Taylor QSM, editor of *The Bugle* (Journal of the American Civil War Round Table – Queensland Inc) for supplying information which enabled a correction to be made in our burial list database.

**Nick Perrin QSM**

**INQUEST.**—At the Colonial Hospital, on Tuesday, an inquest was held before Dr Johnston and a respectable jury, on the body of Samuel Haywood, the seaman of the *Zingari*, who died suddenly while being conveyed to the hospital on the previous day. The evidence of Dr Kemp, and of a seaman and the second officer of the brig was taken, and the verdict “Died by the visitation of God” returned. There was nothing in the evidence to warrant any other verdict. The deceased, it appeared, had been shipped at Dunedin, and had complained of illness more or less since that time, a period of about ten days; and from the evidence of Dr Kemp it appeared that the deceased had suffered from chest complaint, recent traces being still visible in both lungs. The deceased was a native of Liverpool, and was twenty-eight years of age.

FOR LONDON DIRECT.  
 THE Fast-Sailing Brig  
 "Zingara,"  
 At for 12 years, Capt. MOULD, will be on the berth this month, and have quick despatch.  
 KINROSS & Co., Agents.  
 Port Aburiri, Dec. 13, 4109  
 Hawkes Bay Times 14th Dec 1870

Left: The report of the inquest into the death of Samuel Haywood was published in the *Independent* on 29 Dec 1870.

Centre: Hawkes Bay Times advertisement for the brig *Zingara* in December 1870.

The article by Robert Taylor on Samuel Haywood was published in *The Bugle* #95, Sep-Oct 2022. A pdf copy is available from Nick Perrin on request.

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## KARL NOLDAN: THE LOSS OF A SPECIAL ASSET

In 2016 Karl Noldan, a WCC employee, was appointed to the position of Assets and Operations Officer for the Wellington Gardens, with responsibilities that included our 1200 heritage memorials.



Karl's background includes a degree in languages and eight years working in horticultural roles. To prepare himself better for heritage work he promptly undertook further post-graduate study at Victoria University in heritage and museum studies. The Friends made a modest contribution towards this cost and our investment paid off well as one of his course assignments was a 30-page Conservation Plan for the Scott family grave which needed extensive and complicated repairs. And yes, we did use this plan extensively when the repairs were done.



Once Karl had time to focus on the task of looking after our gravestones, it was clear that he shared our vision of not only keeping these in good condition but repairing them to the highest conservation methods available. Working from the Guidelines prepared by conservation architect Chris Cochrane in 2016, he developed more detail for them as he worked with contractors and specialised repairers. A particular focus was on our outstanding collection of early wooden grave markers. Moving some three years later from the Gardens to become the Public Art and Memorials Specialist in the Assets and Projects branch of the Council, he took with him, to our delight, the care for our memorials. This role seemed to expand more widely to advice on gravestone maintenance for other cemeteries.

Over the past year in particular Karl has worked closely with the Museum Steering Group and provided extensive assistance with preparations for new museum displays.

Karl's personal skills meant he could work with a wide range of people – contractors, consultants, family members and other stakeholders, getting the best results in every case. He set up an asset management system which ensured he could answer queries promptly on any of the many projects active at the one time. Despite the heavy workload he was always a pleasure to deal with, calm, efficient and knowledgeable. It is therefore with considerable sorrow that we have learnt of his decision to leave Wellington at the end of the year, moving to sunny Nelson to be nearer family.

Thank you, Karl, for all your care in enhancing our precious and beautiful memorials. And please, now that you have become one of the country's leading experts in this area of heritage work, continue to help other heritage cemeteries so that they can also gain from your skilled knowledge. We shall miss you greatly.

*Priscilla Williams*

## A SPECIAL HERITAGE ROSE FOR THE CEMETERY

Newsletter 84 (Nov 2017) featured a heritage rose in the cemetery with NZ connections: ‘Blushing Lucy’, bred by Dr Alfred Williams who was from Gisborne but became a noted rose breeder and botanist in England alongside his medical work. He was famous for two roses, the other being ‘Emily Gray’ 1916, named after his eldest sister. ‘Emily Gray’ was his most successful rose as it was the first yellow climber to be bred and for which he won the National Rose Society (NRS) Cory Gilt Cup. It has been available commercially in New Zealand for several decades.

Alfred – son of my great grandfather, Bishop Leonard Williams – was also a keen botanist and a noted early plant collector in NZ. Another Wellington cousin, Gerald Blunt, a descendant of Leonard’s daughter Emily Gray, decided with me that we should give a cutting of the rose ‘Emily Gray’ to the BSC, to join her ‘sister-in-law, Blushing Lucy’ which is rambling vigorously over the lookout.



Photo: Rachel Solomon

In October the ‘Emily Gray’ cutting was presented formally to Franz Tischler (*centre*), Team Leader for the heritage gardens, by Priscilla Williams (*left*) and Gerald Blunt (*right*). In due course a sunny place will be found in the cemetery for this rose with its fragrant yellow flowers. It is now in the nursery under the excellent care of Franz Tischler and Rachel Solomon, the gardener with special responsibility for roses.

*Priscilla Williams*

## DAFFODILS IN THE CEMETERY – see story, page 6



*Mitchell grave (left); and Jamieson grave (above).*

*“The collaborative daffodil project in the Bolton Street Cemetery is a gift that keeps on giving because it allows the imagination to flourish.”*

*– Anne Phillips*